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VARIETY

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RED SQUARE AT COLUMBUS CIRCLE

Big Arena Grosses Giving Imports Edge Over U.S. Brand of Showmanship

Many American showmen are wondering whether the native entrepeneurs are losing their touch. Showmanship and top boxoffice attractions throughout the world, once regarded as a near U. S. monopoly, seem to have transferred over to imports. This obtains even in the U. S., which has long been able to build attractions and shows that made pygmies out of foreign counterparts. Now the alien incomers are able to command sizable leads at the boxoffice, which is the ultimate payoff.

Shows such as the Hurok imports of the Bolshoi Ballet, the Moiseyev Ballet, the Black Watch and a few others seem to have raised a new standard of coin return. Travelling American outfits with similar reputation have been unable to come up with gates nearly as impressive as those brought in by foreigners.

For example, the Bolshoi Ballet has been able to smash records in many situations. In three nights starting June 11 in Toronto, this outfit nabbed an astounding $240,000 for four shows. The Moiseyev Ballet scored $101,000 in two shows in Boston. The runs of these two shows were SRO at the Metropolitan Opera House and Madison Square Garden in N. Y.

Previously, the Black Watch, also imported by Hurok, brought tremendous returns, of the calibre that used to be normal for Liberace during his b.o. heyday. Liberace, for example, scored $65,000 in one night at the Garden, and got $43,094 in one night at the Boston Garden.

All these grosses were done in arenas, where large seating capacities are able to produce these king-sized takes. Significantly enough, all these takes were pulled by concert attractions. Another big grosser, although not as huge as the Bolshoi, is the Metropolitan Opera tour which has hit as much as $201,000 in Toronto.

Arena men say that it is possible to get these kinds of grosses with homegrown products. They feel,

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Opera Seat Deductible If Warmed by Foreigner On London Biz Trip

London, June 30.

Companies which have bought either seats or boxes for Covent Garden Opera may claim the cost as an income tax relief if they use them for entertaining business visitors from abroad. The cost is $1,500 a year for an orchestra stall seat and $4,500 for a box.

The price allows holders to claim a seat at every performance except Government or charity galas. Associated TeleVision is among the companies which has bought a seat.

Journalism's Purpose

"Get your latest Journal-American," the newsboy hawked outside Yankee Stadium on the rainy night of the Floyd Patterson-Ingemar Johansson chamiponship fight, "the seats are wet in there!"

Blockbuster A Romantic Word To Wall Street

As the public has become selective about the pictures which make the hit parade, investors in picture company securities are becoming equally selective. It adds up to this: A production company with one or two blockbusters on the market all of a sudden gets the investor attention on the upbeat. And vice versa.

Case in point is Walt Disney Productions, which last week hit a new low for the year of $42, after a high of $57. Disney for a couple of years had been the darling of the stock buyers, having gone up and up ahead of all picture company stocks. And now the pendulum has swung. Disney has the widely successful "Shaggy Dog" but also has the more expensive, and commercially unhandsome "Sleeping Beauty" on its release schedule.

The stock buyers are in the know—they know that "Beauty" is going down on profits because the nearly $6,000,000 in production costs are not likely to be recouped. Further, they no longer expect an "extra" above the 40c annual dividend rate.

There's no fear that Disney is going on a continuing downslide, earnings-wise. But, too, there's now no longer any anticipation of a bigger payoff to stockholders.

LAS VEGAS COP FILES AS TV-TALE FEEDBOX

Hollywood, June 30.

Lanark Films has acquired rights to Las Vegas County sheriff and city police files for a series of 39 tv half-hourers. Filming tees off Oct. 1, mostly in Nevada resort town.

Series, created by Jack Gariss, who will co-produce with Donald MacLean, will be tabbed "Las Vegas."

SOVIETS' SAVVY SHOW BIZ PITCH

By ABEL GREEN

If the Russians erred with their "hard sell" at the Brussels Exposition last year—if error it was because, by contrast to the overly soft sell of the Yanks at the American Pavilion, the USSR perhaps eclipsed the U. S. in the eyes of some Europeans — they're not guilty of that in New York. Far from it. The Coliseum's press preview Monday (29), even without the fashion shows which will be a marathon display on the ground floor, produced two giant floor displays of top-drawer Russian life and the pursuit of culture, science and education if perhaps lacking in displays of love and the pursuit of happiness. In short, chums, it's a good show and will do boffo biz at $1 a head, 50c for the kids.

The sell, circa '59, may be softer but there's no denying its boffola impact in the Coliseum to an extraordinary turnout of press, radio-tv and general coverage. No denying that the Soviets are good copy in anything.

As part of the cultural exchange, which will see an American Expo-

(Continued on page 10)

RCA 2d Quarter Just as Bullish

Philadelphia, June 30.

Earnings of Radio Corp. of America are expected to show an increase of 40% for the second quarter of this year over the same period in 1958, a spokesman told financial reporters here. Sales should be up at least 15%, he said.

The gains are virtually the same as those clocked up in the first quarter of this year. Net profit for the second three months is estimated to run around $6,500,000 compared with $4,450,000 last year, which was equal to 27c a common share.

Profits after taxes for the first half of 1959 should reach between $19,000,000 and $20,000,000 compared with $13,500,000, or 86c a share in the comparable 1958 period. RCA sales in the current quarter are expected to exceed $300,000,000 compared with the 1958 first quarter's $264,000,000. Sales for the first half should be in the area of $625,000,000, compared with $542,000,000 for the corresponding months last year.

First quarter net profit was up to $12,931,000, equal to 88c a share, from $9,004,000 or 50c a share last year. Sales rose 16% to $321,800,000 from $278,300,000. All major segments of RCA's operations are enjoying improved sales this year over 1958, the spokesman declared.

State Dep't Sees Red in Yank Pix ('World,' 'Beach') on Atom Disaster

"Two large hydrogen bombs dropped near the Brooklyn bridge on a typical mid-October day would kill at least 6,098,000 persons in the New York area."

—From N. Y. Times, June 27.

The U.S. State Dept. takes a negative view of the release abroad of American films dealing with the dangers of a thermonuclear war. The Department particularly opposes the showing of such pictures in the socalled "neutral countries" and within the Communist orbit.

The Department's view has been communicated in connection with two Hollywood films—"World, Flesh and the Devil" and "On the Beach." Former deals with N. Y. following an atom bomb attack and shows only three people left. Latter concentrates on the dangers of radiation following a hydrogen or atom bomb war. Its message is that civilization will perish in the aftermath of such a war.

The State Department doesn't minimize the casualties that are likely to result from the dropping of the bombs. It does argue that (1.) films with such negative themes tend to instill "fear" in the neutralist countries and (2.) they play into the hands of Communist propagandists who have long propagandistically connected the Soviet cause with an anti-war pitch while maintaining ‘the world's largest forces.

The Office of Civil and Defense Mobilization, apparently unworried

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'Salad Days' Really Is

London, June 30.

"Salad Days" notched its 2,000th performance last Thursday (25) and on Aug. 5 next will begin its sixth year at the Vaudeville Theatre. It has played to almost 1,250,000 people and grossed around $1,800,000.

The wife of Derek Holmes, who plays the lead, has had three children since he joined the show just after its London opening.

Prolific Israeli Show Biz Impact On the U.S. Scene

An Israeli influence is taking hold of the U.S. show business scene. Although Israel is only in its 11th anni year, its nationals have been making strong inroads in America's cafe, tv, recording, pic, concert and legit outlets. Bestseller on an Israeli theme, Leon Uris' "Exodus," is slated as an Otto Preminger (UA) filmization in 1960.

The Israeli push here will be further spotlighted in the fall when New York's Radio City Music Hall presents an all-Israeli stage spectacular as part of its regular "live" show. The Hall is currently working on the project with no date set yet. Dinah Shore also has scheduled an all-Israeli hour when she returns to her NBC-TV stand this fall. Upcoming also is "Hatikvah," Israel's first full-

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PLAY MARKS BERMUDA'S FOUNDING 350 YRS. AGO

Hamilton, Bermuda, June 30.

The production staff for the presentation of Constance Bainbridge's "This Island's Mine" at the Festival Theatre, Prospect Park, Hamilton, here includes John Kaufman, theatre-stage designer and technical co-ordinator; Andrew Trimingham, costume designer; George Wagner, production stage manager; Rick Demling, Jessica Langton and Ann Trentham, stage managers; David Yeddeau, lighting designer, and Marian Graham, pressagent.

The play, being presented as part of the celebration marking the 350th anniversary of the founding of Bermuda as a British colony in 1609, has been directed by Basil Langton, who's also appearing in the offering.

Helen Hayes Beat Jinx That Child Stars Later Can't Act—Lee Strasberg

Minneapolis, June 30.

Here to teach the Actors' Studio technique at the U. of Minnesota Theatre, Lee Strasberg told his workshop that the members should not do as he does—watch such television things as "Gunsmoke" and "Paladin."

He said that he has nothing against video if his pupils will watch "the good old feature films" on it.

Among the "beautiful things" for drama students to see on tv's old pictures, he said, is "a beautiful scene acted by Margaret O'Brien in 'Meet Me in St. Louis'."

However, Miss O'Brien "has become a victim to what happens to young actors and actresses when they mature too early in the theatre," Strasberg believes. "They acquire bad habits and have acting problems later on," in his opinion.

"Helen Hayes is one of the few people who started young and is still a star today," he told the

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U.S. Needs Film Fest in 'Typical City,' Not Miami or D.C.: Carl Foreman

London.

Editor, VARIETY:

A recent issue of VARIETY reported that Charles Einfeld strongly advocates an American International Film Festival—which is good—and that it be held either in Washington or Miami—which is bad.

"I feel that there would be a great deal of interest in such a festival and it would contribute to creating additional new interests in motion pictures," Einfeld says.

This, of course, is exactly what a handful of people have been shouting to deaf ears for the last few years. But Einfeld then suggests that "San Francisco was too distant a place for a full scale festival." Too distant from what? New York or Tokyo? The main value of a festival surely is the effect it has on countries throughout the world, through their representatives who attend, rather than on the country originating the fete.

The big chance which waits our industry—if we can adjust our thinking to truly international levels—is not so much the audience in America for American pictures as it is the audiences for American pictures in Japan, Southeast Aisa, Africa and Europe. While we concern ourselves with a falling graph at home based, in part, on the inroads of television, the sale of millions of outboard motors and sports cars and a consequent interest in outdoor weekends, the rest of the world, wherever the standard of living is being raised and the educational level elevated, is developing as a prime market for our product.

Films are so closely identified with America that, paraphrasing a recent White House executive, what's good about America is what's good about our films and,

(Continued on page 18)

Nucky Johnson Files $1,000,000 Libel Suit Vs. Saturday Eve. Post

Atlantic City, June 30.

A $1,000,000 libel suit against the Curtis Circulation Co., of Jersey City, has been filed in Trenton Superior Court by Enoch L. (Nucky) Johnson, once ruler of the South Jersey Republican Party. Johnson is soon to publish his memoirs.

The former GOP boss, who served a prison sentence in 1941 for evasion of $125,000 income taxes, alleges that he was defamed in a July 26, 1958 article in the Saturday Evening Post. The suit said the article quoted actor David Niven as telling about a trip many years ago to Atlantic City on a polo pony promotion.

Niven got into trouble, it added, when he refused to go along with a man who said he was Nucky Johnson. The suit says the Curtis

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Shreveport (La.) Fan's Joy's (?) of Filmgoing

Shreveport, La.

Editor, VARIETY:

Last night, June 5, 1959, I had nothing particular to do. I usually find nothing on tv to watch on Fridays. I had no book to read, etc. And someone suggested we go to a picture show. Well, nothing good was on but we spotted a double feature at a drive-in, which none of us had attended for almost a year. (Joy Drive-In, Shreveport, showing "Stalag 17" and "Place in Sun"). So we decided to go see that.

We went early (6:30) and sat and talked (show didn't start till 7:45). But about the time the theatre started filling up with cars, a pickup truck pulled up and parked in front of us. Naturally being ordinary human beings we couldn't see over a pickup truck, so we moved. Well, (so I'm told), for the first time in months there was a good crowd at the show. Probably people like us who hadn't been in a long time but wanted to see the shows. As the show started more cars came in. Late. And they kept their bright lights on as they drove around to see where they wanted to park.

These many cars, plus a smokescreen from a nearby dump, ruined our visit to the theatre. But added, to these small problems, were the mufflers (or what ever you call them) that the young men had as they raced down the aisles as if they were at a drag strip. And lots of the young men parked would turn on their car lights as the girls walked past going to the refreshment stand. And they honked at the more well endowed ones. They hollered at each other. And if there had been no noise the speakers were so poor that I don't think I would have heard one-half of the show anyway. And a gang fight was broken up at the refreshment stand. And they invited you to come to the stand both during the show and during the 10-minute intermission. And if a boy wanted to call a girl to meet him at the stand he merely interrupted the sound and asked her to come to the stand, about 15 times I counted. About five minutes before the second feature ended the cars started racing their motors and left and put their lights on the screen as they crowded at the exit.

What I've said is that people are inconsiderate, and that the theatre management is poor: and I shall not pass in their doors again.

Also the same thing is driving me, plus the high prices, from the indoor theatres. Lack of ushers to quiet the young kids and teenagers and delinquent adults, the cut-up seats, and the false advertising are just signs that the owners don't care if I come to their theatre or not, and I've almost reached that stage myself. One theatre would

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It's Benny Junior High

Waukegan, Ill., June 30.

A new junior high school here, which opens in the fall of 1960, will be named after this town's most famous son, Jack Benny.

The Waukegan school board has voted unanimously to name the million-dollar school after the comedian because, as board prexy James A. Rust puts it, "he's the man who put Waukegan on the map." Benny has always made references to his home town on his radio and tv shows.

The comic visited Waukegan last week to take part in its centennial celebration.

Liberace (Money In the Bank) On Royal Charity Bill

By DICK RICHARDS

Manchester, June 30.

Following his click vaude tour (plus a profitable seven-day appearance in the law courts) Liberace was one of the toppers of a starry bill at the first Royal Variety Show to be held in Manchester (23). The shindig was staged by Jack Hylton and Charles Henry at the Palace Theatre, was honored by the presence of the Queen Mother and netted around $33,000 for the Variety Artistes' Benevolent Fund and the St. John Ambulance Fund.

Emceed by fast-talking Tommy Trinder, the bill was brisk and lively and covered every form of light entertainment from the Halle orch to rock 'n' roll and including dancing and comics. Hylton drew heavily on talent lined up at the nearby Blackpool summer shows and three or four theatres were shuttered for one night to release

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Blasts Dialog In 'Anger' Film

London, June 30.

Allegations that dialog in "Look Back In Anger" was "pure unadulterated filth for the sake of it" were made in the House of Lords during a debate on the Obscene Publications Bill. Lord Amwell said he saw the picture the previous week and in it were two "gags" of a description that one could not call Rabelaisian.

When people said it would go over the heads of the pure-minded, that simply was not true, he asserted. He had no objection to the double meaning, but those "gags" were pure filth of the most unutterable description.

Lord Birkett explained that the bill did not touch ordinary film production and he had always understood that the film industry had its own censorship, and before any film was produced it had to pass a severe test. He was astonished that in "Anger" there were passages that justified the strong words used by Lord Amwell. Although that kind of performance was outside the scope of the bill, he felt, nevertheless, that the common law was powerful enough to deal with it.

Armstrong on Mend, But Fest Dates Cancelled

A series of festival dates have been cancelled for Louis Armstrong, who was taken ill last week at the "Festival of Two Worlds" in Spoleto, Italy. Satchmo was hit by an attack of virus pneumonia, but is now on his way to recovery, having been discharged from the Spoleto Hospital. He'll fly to N. Y. Friday (3).

His manager, Joe Glaser, Associated Booking Corp. president, has cancelled out on several important dates to insure that Armstrong "takes it easy for a while." Among the stands knocked out are a performance at Lewisohn Stadium, N. Y.; Berkshire Music Festival, Newport Jazz Festival, and a stand at the Music Tent, Lambertville, N. J.

Toot-Toot-Toots Shor's Goodbye

By ABEL GREEN

As of today (Wed.) Toots Shor's restaurant at 51 W. 51, for 19 years a New York landmark, is no more. Last night the curtain came down. A week ago last night (June 23) they came from near and far, at $25-a-head, for a valedictory dinner to the boniface. The upstairs private dining room was SRO with 290 attendees. Scotch-and-nostalgia was the prime dish as a VIP turnout from all walks—show biz, industrialists, Shor's unashamedly preferred sports world, even the clergy and many politicos and barristers—came to honor the "saloonkeeper" (his own favored connotation) on his Farewell to 51st St.

The Scotch-and-nostalgia turned to unashamed affection for the restaurateur as the studiously sardonic script lost its veneer and veered to honest, adult approbation for a unique personality on the Gotham scene.

With a $1,500,000 buyout from the Zeckendorf-Mutual Life interests for his key acreage, to complete the new proposed $66,000,000 48-story hostelry as an extension of the Rockefeller Center-Radio City development, Shor's next problem is a new tavern roof over his exchequer. Obviously he'll "be out of action for six or eight months," as he puts it, and possibly more as the observer sees it unless Shor buys some already established restaurant. The proposed new Shor's is at 31-33 West 52, site of the old Leon & Eddie's (now a parking lot) which, as the midtowners know, has yet not seen one bulldozer in action.

Shor's own speech was a forthright recognition (1) that he "sees nothing but love in this room," referring to the affectionate turnout; (2), an unashamed appreciation of what friendship and kinship among the faithful disciples of the Shor clan really mean; and (3) a frank confession that "when they start tearing down this place they're tearing down part of my life, but they'll never tear me down or the memories and the love that is reflected here tonight."

The personal salvos played well in counterpoint as the dais, toastmastered by Tom Meany, spoke their pieces. Among them were Don Ameche, Bob Considine, John Daly, J. C. Flippen, Ford Frick, Jackie Gleason, Jack E. Leonard,

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Germany Can't Get Rid Of Hitler, Goering & Co.

Frankfurt, June 23.

Just after the German government had banned all copies of the "songs and speeches of Hitler era" LP here that was apparently copied from an American record, a new German-made disk with the voices of Goering, Hitler, Goebbels, Stalin and others has cropped up.

Unlike the first which was dubbed by German officials "a thinly veiled attempt at offering anti-Semitic feelings," the new one has the approval of the German government.

It's called "The Story of the Brandenburg Gate in Documents, Anecdotes, Original Music and Scenes." Concerning the famed Brandenburg Gate which today separates W. Berlin and E. Berlin, it was issued on June 17, the solemn anniversary of the 1953 uprisings of E. Germans who made a desperate and unsuccessful revolt against the Communists.

The platter includes the story of Berlin and Germany from 1789 until 1959. Voices of Wilhelm II, Hindenburg, Stresemann, Benito Mussolini, Churchill and Roosevelt are reproduced on it, with a special introduction by Mayor Willy Brandt of W. Berlin.

Stone in on D.C. Culture

Washington, June 30.

Edward Durell Stone of New York has been retained as consulting architect for the proposed National Cultural Center here, expected to cost $35,000,000 or more.

Stone has, among other things, designed the pavilion and theatre at the Brussels World's Fair, New York's Museum of Modern Art and the Victoria Theatre.

'Steps in Time' a Good Memoir of Fred Astaire's Show Biz Life & Times

"Steps in Time," by Fred Astaire (Harper; $4.95), is the rollicking memoir, not only of the author, but also of the life and career of his equally famous sister, Adele (Lady Cavendish); of the gilded age of show biz they decorated as a top terp team; and of Astare's ensuing, brilliant career in films and tv.

As relaxed as one of the dancer's popular routines, and delivered in his customary impeccable taste, this book tells of two toddling tots from Omaha who hit Broadway via the Claude Alvienne school of the dance, and by way of a vaudeville act written for them by another instructor, Ned Wayburn.

With parental encouragement, Adele's career began before she was six, and the gifted child was brought to New York for training. Fred came into the act with understandable boyish reluctance, but soon found his own dancing feet. Big time success didn't come overnight for the Astaires. There were endless tacky dates to play. "We died the death of a dog in Woonsocket," Fred recalls. Poli and the Gus Sun time followed, and, eventually, the "horrible No. 1" spot at the Palace, Chicago. In 1916, the youngsters played all the Eddie Darling-booked houses in New

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MAJORS: 'BUILD STAFF PRIDE'

A Curb Which Helped Theatremen

[PER BRAZIL'S LUIZ RIBEIRO]

Longstanding price control law in Brazil, which was lifted only as of last January, hurt Brazilian exhibitors but—in a larger sense benefitted them. Luiz Ribeiro, prominent Brazilian circuit operator, explained in Gotham last week. Ribeiro runs some 125 houses in Rio de Janeiro and north of the capital.

What the law did, in effect, was to force Brazilian exhibitors to diversify instead of plowing their earnings back into the theatres, Ribeiro explained. "Some of us, myself included, invested in real estate," he said. "That's a good thing to do in an inflationary economy. So we in fact diversified even before the time came to do so."

However, Ribeiro hastened to add, the control law did cost Brazilian exhibitors a lot of money. Law has now been struck from the books and a price control system based on the types of theatres involved has been instituted. It leaves new and modern houses free of any controls.

Seven U.S. Distribs Draw Straws; But Share Costs and Receipts In Soviet Films Under U.S. Deal

Warner Bros. and Columbia got the plums last week as the Motion Picture Export Assn. members drew lots on who should get what Soviet film for U.S. release. However, neither WB nor Col will benefit individually since it was agreed to share both receipts and expenses among seven companies.

Warners will release "The Cranes Are Flying" and Col will handle "Swan Lake." These are considered the potentially most interesting among the Soviet pictures which the MPEA purchased under its deal with the Russians. Latter bought ten Hollywood pictures.

The Soviets will show "Marty" as their first American picture. Preem of "Cranes" is expected to be held in Washington in September, with "Marty" bowing in Moscow at the same time. There will be an exchange of personalities to liven up the respective premieres.

The seven Soviet films were divided among the companies as follows: WB—"Cranes Are Flying"; Col—"Swan Lake"; 20th-Fox—"The Idiot"; Paramount—"Circus Artists"; Universal—"Othello"; Metro—"Don Quixote"; United Artists—"Quiet Flows the Don."

All expenses and receipts on these films will be shared by the distributors on an equal basis. Committee of five will be appointed to supervise the arrangements. It'll consist of three domestic and two foreign sales managers. Despite the pooling, each distribution outfit will make its own decision as to whether to subtitle or

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Japs Wanna Say How U.S. Permits Will Be Divided

American film companies once again are faced with a Japanese demand that Tokyo be permitted to allocate licenses to the individual U. S. distributors. The Japanese pitch has aroused concern in N. Y.

The Motion Picture Export Assn. has been working hard to retain its global license formula as the base for any division of permits. In the most recent instance, in France, it was able to work out an arrangement where the division of the Centre National was supplemented to give each U. S. company what it would have been entitled to under the formula.

The Japanese, some years back, allocated permits when the American companies found themselves unable to reach an agreement on division. Since then, the global formula has been worked out. Last year, the Japanese again did their own allocating, but in effect conformed to the formula.

Attempt will now be made to come to a similar understanding.

Poolside Flickers

Hamilton, Tex., June 30.

The remodeled 281 Drive-In Theatre has been reopened here by Mrs. Harold Strand and her son, Harold Jr. The ozoner now features a swimming pool, wading pool for toddlers and poolside speakers so patrons can swim and enjoy the pic at the same time.

The concessions building was remodeled with provisions being made for the charcoal broiling of hamburgers and hot dogs. Provisions have also been made for dancing on the patio.

Stanley Warner: 4/5th Girdles

Stanley Warner, third largest theatre circuit in the land (U. S.), derives slightly more than one-fifth of its profits from theatrical operations and nearly four-fifths from the subsidiary International Latex.

In terms of product the two would make the most distant of cousins. S-W is strictly film exhibition—a company linked with Hollywood in the closest sense. Latex deals in ladies' undergarments, plus drugs and chemicals. S-W bought out Latex a few years ago at $15,000,000.

An analysis from Shields & Co. provides the information that Latex and other non-theatrical enterprises gave S-W 78% of its profit before taxes, and theatres chalked up the rest. Importantly, theatres dropped almost $10,000,000 in gross operating profits but the "outside" fields almost made up for this.

Last year's S-W gross was $113,000,000. Theatre gross was $59,812,000 and merchandise $63,506,000. The margin of profit in the merchandise field obviously was better, according to Shields.

Fowley Touts Brazil, But France, Germany, Italy First in Co-Production

Hollywood, June 30.

Douglas Fowley, vet actor who returned last week from Sao Paulo, where he produced and directed "Macumba Love," a two countries' joint production venture, will rep Brinter International, Brazilian production firm that's lining up American producers to make films in South America.

Brinter isn't so interested in cofinancing as in having U.S. producers venture southward, so Brazilian film industry may benefit by Hollywood know-how, according to Fowley, who said there's plenty of coin available there for whatever

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UNITED ARTISTS AS THE MODEL

In their eagerness to compete for the outstanding independent production talent, the companies are once again plugging their corporate entities and are building pride in individual trademarks.

This is something fairly new in an industry where, for many years, it didn't seem to make very much difference who delivered the product. Now, with the competition as much as the boxoffice as for contributing talent, a new emphasis is emerging.

Though there is a tendency to discount competition between the established majors for the top indies, the fact is that it exists. Columbia, having patterned itself somewhat after the United Artists example, is seeking to attract producers, Paramount's in there now and so, to a rising degree, is 20th-Fox. The attempt to lure the best men doesn't stop with the offering of the best terms. A great many other factors enter into it.

And this goes hand in hand with the new consciousness that the indies must be sold on the aggressiveness and efficiency of the organization to which they entrust their product, even though that product may be financed by the company itself. So the word's out to "build pride" in the organizations.

UA is way out in front in that drive, which it has pegged partly on its 40th annivershary celebration. But other companies aren't far behind, and there's a degree of back-biting, with some pointing to their own setups and comparing them with others which have contracted. It's an open secret that several outfits would economize on the distribution level if it weren't for the competitive spirit which, if they did cut corners, would put them at a disadvantage vis-a-vis the indies.

Col Pfd. Pays $1.06

Columbia's board of directors at a meeting this week declared a regular quarterly dividend of $1.06¼ on the company's $4.25 cumulative preferred stock.

Melon is payable Aug. 17 to stockholders of record Aug. 3.

Brando, 'Ugly American'

Marlon Brando has taken on the starring role in the film version of "The Ugly American," the book which roused Washington via its sharp criticism of the U. S. State Department. Picture will be shot on location. According to Brando, the essence of the story hasn't been "diluted."

Actor is currently before the cameras at Milton, N. Y., shooting "The Fugitive Kind." He said his own indie production, "One-Eyed Jacks," will eventually run a little over three hours. It's currently scoring and editing. "Ugly American" will be released via Universal.

'Chatterley's' B.F. Is Constitutional

There was a good deal of confusion in N. Y. Monday afternoon (29) in the wake of the news that the U. S. Supreme Court had struck down the N. Y. State censorship statute. Report was quickly followed by doubts as industry executives studied the published text of the ruling which made it plain that the decision wasn't as sweeping as originally thought.

Nevertheless, the men closest to the censorship situation said the ruling was highly significant, not only because it narrows further the censorship base, but also because it is likely to create additional sentiment for some sort of classification system.

Hugh M. Flick, assistant to the N. Y. State Education Commissioner and the former N. Y. censor, said he was frankly hopeful that the Court's ruling would have that effect. He opined that there was no reason why, for the moment, the motion picture division, i.e. the censor, couldn't continue to function with "obscene" as the sole

(Continued on page 22)

Says American Legion Sounds Off Vs. Academy in Ignorance of Facts

Hollywood, June 30.

Academy of Motion Picture Arts & Sciences, answering an attack heard Thursday (25) at the California state American Legion convention, has stood firmly behind its January repeal of the controversial "blacklist" amendment which barred known Communists from Oscar eligibility.

B. B. Kahane, new prexy of the Academy, said, "We regret very much that the local group of the American Legion has seen fit to adopt and publicize resolutions condemning the Academy of Motion Picture Arts & Sciences without apparently knowing and understanding the facts and problems involved.

"We made our position clear in the statement we issued last January when the bylaw was repealed," Kahane went on. "This position has not changed."

The 17th District of the Legion, comprised of 59 Los Angeles area posts, adopted a resolution stating the motion picture industry is being re-infiltrated by Communists and their fellow travelers. Resolution continued, "An important part of the motion picture industry, the Academy of Motion Picture Arts & Sciences, recently took a backward step by rescinding its former ban on permitting known Communists to receive its coveted Oscar." Resolution noted the Academy action was "deplorable" and urged the convention to take action alerting interested parties. The resolution was introduced by Adolphe Menjou.

The bylaw in question was repealed five months ago because, according to the Academy board of governors, "experience has proved the bylaw to be unworkable and impractical to administer and enforce in view of the fact that control over the engaging of talent for films does not rest with the Academy, but is the sole responsibility of the producers, both major and independent, and the proper function of the Academy is only to honor achievements as presented."

The bylaw had been adopted Feb. 6, 1957, following the "Brave One" incident when an Oscar winner for best original story, the King Bros.' "The Brave One," was one "Robert Rich," who never appeared and who, it was strongly suspected, was a blacklisted writer using a pseudonym. Even at that time there was pro and con among the board members, those in opposition feeling politics had no place in the Academy structure and that Oscars should be awarded solely on merit.

Silverbach Heads 20th's O'Seas TV; Posts to Raphel, Turnbull Puts Company in Pioneering Role

By FRED HIFT

Alan Silverbach, foreign sales supervisor for 20th-Fox, has been named managing director of the newly-organized Twentieth Century-Fox TV International Corp., which will be engaged in providing programming to tv stations abroad.

David Raphel, formerly assistant Continental manager for 20th, takes over as managing director of the tv company in Europe and England, and Ernest Turnbull heads up the operation in Australia. Both will function under Silverbach, who will continue to headquarter in N. Y. but is expected to extensively tour the field.

As reported in VARIETY several weeks ago, all of 20th's facilities abroad will be put at the disposal of the new subsidiary, according to Spyros P. Skouras, 20th prexy. Company will offer its services to independent tv film producers and also will handle the 20th-produced tv shows abroad. Furthermore, it will be "actively engaged in foreign coproduction and will consider tv investments."

This makes 20th the first company to "officially" recognize the growing potential of the tv mart overseas. Significantly, no mention is made of the release of theatrical films to tv stations abroad. Observers close to 20th believe that such sales will be made when the

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Loew's Theatres' On-Own 1st Qtr. Net Is $375,100

Loew's Theatres Inc. for the 12-week period ending June 4, its first quarterly report since it was officially separated from Loew's Inc. on March 12, 1959, showed a net profit of $375,100 after the provision of $480,000 for taxes. The profit is equivalent to 14c per share on the 2,668,389 shares outstanding. Gross revenue for the quarter amounted to $10,207,000.

At the same time it was revealed that the board of directors at a meeting held June 19 approved a restricted stock option plan (subject to the okay of stockholders) for its key personnel. The plan provides that the company reserve 130,000 shares of its common stock, of which options for 85,000 shares were granted.

Levin Twits Einfeld For Downgrading Frisco As Film Festival Site

San Francisco, June 30.

Irving M. Levin, director of Frisco's International Film Festival, says Charles Einfeld, 20th-Fox ad-publicity chief, ought to study his geography more closely.

Levin, irritated because Einfeld referred to Frisco as too "remote" for a film festival, wrote the 20th-Fox exec late last week that "your opinion . . . behooves us to instruct gently that you return to your global map."

And Levin, who's had plenty of troubles in getting the Frisco Festival underway principally because of lack of Hollywood co-operation, also blamed Einfeld's slur on the "traditionally insular concept" of "folk of the U. S. East about the U. S. West."

The San Franciscan wrote:

"With careful scrutiny you will discover . . . that the Western Coast of the U. S. stands ever so

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Berlin (West) Film Fest Calm As USSR's Ultimatum Slides, and Red Pix, Too

By **HAROLD MYERS**

Berlin, June 30.

Just one month after the expiration of Khrushchev's original six-months ultimatum, the ninth Berlin film festival opened last Friday (26) in an atmosphere of apparent calm. The Russians declined to participate for the second year running, much to the relief of the local organizers who didn't relish flying the Red flag along the Kurfurstendamm along with the flags of other participating nations.

While there is a surface calm, however, the urgency of the Berlin situation is pressed home in all the festival propaganda and the city authorities as well as the invited nations are combining in a display of solidarity to make this year's junket the most active and virile of them all.

The need for a special effort has, for example conditioned the thinking of the Motion Picture Export Assn. As Eric Johnston and Griffith Johnson are due in next Friday (3), local MPEA topper Leo Hochstetter would have preferred to follow the pattern established in Venice last summer and repeated this year in Cannes, of small intimate gatherings with the top brass of various national industries. However, it was felt that in the special circumstances a more elaborate effort was called for, and the MPEA will host a barbecue at the Hilton Hotel on Sunday (5) after the screening of the official American entry, "Ask Any Girl."

With Van Heflin as the official U.S. delegate, the American star contingent this year is more in keeping with the political importance of the fest. The roster includes Esther Williams, David Niven, Gary Cooper (currently filming on location in London) and possibly Sophia Loren and Rita Hayworth. Cary Grant had promised to attend, but has been obliged to cancel out.

Aldrich As Foreman

Robert Aldrich, himself a Berlin award winner, has been named chairman of the 11-man jury, which includes four reps from Germany and also one each from Britain, France, Italy, Japan, Denmark and the United Arab Republic. O. E. Hasse, the actor, is one of the German quartet, John Bryan, producer of "The Horse's Mouth" is the British nominee, and Johan Jacobsen of the Flamingo Studios represents Denmark.

A technical innovation which is proving invaluable to foreign newsmen, is a multi-lingo earphone which, at the flick of a switch, gives the choice of an English, French or Spanish translation of the German sub-titles. The device, already in existence at the Congress Hall where the opening and closing galas are staged, has now been installed in the Zoo-Palast, the venue for most of the fest presentations.

35 Nations Entered

Some 35 nations between them have entered 28 features, five full length documentaries and 46 shorts varying in length from three to 42 minutes, and to accommodate them all within the limited schedule there are a minimum of three screenings a day, and occasionally four. As always, but even more so this year, Berlin provides something of an endurance test for the conscientious critic and buyer.

For the first time since the Berlin fest was launched in 1951, a German film has copped the honor of being selected for the opening gala in the Congress Hall, as well as for the simultaneous presentations at the Zoo-Palast and the Film-Buhne Wien. This is "Und das am Montagmorgen," an adaptation of J. B. Priestley's "Mr. Kettle and Mrs. Moon," with O. W. Fischer and Ulla Jacobsson in the leads. Germany has two other entries, Kautner's Hamlet film, "Der Rest ist Schweigen," and a color documentary on Israel entitled "Paradies und Feuerofen."

The United States has three entries. Apart from the official industry choice of "Ask Any Girl," the fest authorities invited the Sophia Loren starrer, "That Kind of Woman," while Walt Disney has entered "White Wilderness" in the feature documentary category. Disney, it will be recalled, has

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Customs Again Censoring

U.S. Customs went and did it again, last week, refusing to admit a French picture because of a five-second scene showing a husband passing his hand over his wife's bosom. The picture involved was "Les Quatre Cent Coups." The distributor, Zenith International, immediately demanded a review of the ruling and got it.

Ironically, just a few weeks ago, Customs passed, without a cut, Zenith's "Les Amants," which contains some highly erotic passages. In "Quatre Cent Coups," both man and wife are fully dressed.

The picture got the prize of the International Catholic Office in France. It was one of the main contenders at the Cannes film festival.

Johnston Reminds All: USSR Swap Was Dulles' Idea

Motion Picture Assn. of America went out of its way, last week, to emphasize the degree to which the U. S. Government stood behind the Soviet-American film deal. It was a subtle reminder that, in concluding the arrangements, film trade association president Eric Johnston had acted at the behest of the U. S. Government.

MPAA released letters to Johnston from the late John Foster Dulles and from George V. Allen, director of the U. S. Information Agency. It also quoted the then Acting Secretary of State, Christian A. Herter, when he appeared before exhibitors last November to enlist their active support of the film deal.

The Dulles letter, dated May 27, 1958, thanked Johnston for his contribution in connection with the negotiation with the film deal and asked him to convey to the film industry his "gratitude for their willingness to assist in this endeavor to make it possible for the people of the Soviet Union to see American films for the first time in years." Dulles praised the industry's "assistance to the Government."

Allen conveyed President Eisenhower's sentiments, i.e., that the purchase and sale of pictures "can make a significant contribution to the better understanding which we all seek." Allen called the deal "an important step forward."

Herter is quoted as telling the exhibitors: "I think we appreciate some of the difficulties you may have in your mind in connection with the working out of this exchange agreement, but I want to assure you as far as we are concerned we want to do everything we can to make it as easy for you to overcome such difficulties as you may have from the point of view of the governmental attitude." He called the deal "a real landmark" and stressed its "completely reciprocal nature."

There has been considerable printed criticism of the exchange agreement, with some columnists going as far as charging that the U. S. would be "swamped" with Red propaganda. This comment has taken into account neither the fact that American films would be shown in Russia, nor that the industry made the deal under considerable pressure from the Government.

N. Y. to L. A.

Allan Buckhantz
Helen Gallagher
William Holden
Raymond Katz
Jose Quintero
Kal Ross
Charles Schaefer
Ed Sullivan
Sonya Wilde

RETURN OF MARCO POLO

First of the Travelling Salesmen In Orbit Anew

Hollywood, June 30.

That old Italian merchant, Marco Polo, is getting hot again. He's up for bioging in three mediums —screen, stage and video—after having lain dormant since Samuel Goldwyn starred Gary Cooper in "The Adventures of Marco Polo" in 1938.

Producer-director Stanley Donen is the latest to project the Oriental traveler, with four registrations with the MPAA, although Austrian actor Curt Jurgens also has plans for doing a picture under his own production banner, in Europe. Latter has been toying with idea for several years, but lately has thought of reactivating plan.

Donen has registered "The Loves of Marco Polo," "Marco Polo, Adventurer," "Marco Polo, Wanderer" and "Marco Polo's Travels." He also has put the title, "Marco Polo," on a reserve registration basis.

W. Lee Wilder also has plans for doing a teleseries based on exploits of Polo, to be produced for Allied Artists' tv subsid, Interstate Television.

Leo McCarey likewise is prepping a legit musical version, and reportedly has penned the musical book and has a complete score.

Soviet Festival Wants Foreign Film Critics

Washington, June 30.

Lofty motto has been coined for Moscow International Film Festival, as follows: "For Humanism in Cinematographic Art: for Peace and Friendship Among Peoples."

This word comes from Vladimir Surin, general director of the Mosfilm Studios and chairman of the Festival's Organizational Committee, in a statement made public by the Russian Embassy here.

Surin's statement said: "We shall be happy to welcome to the festival as honor guests outstanding workers from all countries in the arts and the film industry . . . Organizational Committee has invited J. P. Frogerais (France), president of the International Federation of Film Producers Assn., to attend the festival as the guest of honor."

He also stated: "Several years ago the number of feature films put out by Soviet motion picture studios did not exceed two or three dozen in all, whereas now upward of 600 films are released annually in the USSR, including 140 full-length pictures. The Seven-Year Plan for the Development of the Economy of the USSR provides for the annual production of 700 films, including 210 full-length films."

Surin commented he "hopes" foreign newsmen and art critics will come. They will be "given every opportunity to report on the festival proceedings," he stated.

U. S. to Europe

Michael Abbott
Fred Astaire
Victor Borge
Gordon C. Cooper
Helena De Crespo
Reginald Denenholtz
Joseph Fields
Walter Fried
Griffith Johnson
Eric Johnston
J. Walter Kennedy
Sidney Landau
Paula B. Landry
Charles Peck Jr.
Seymour Rexite
Francis Robinson
Irvin Shapiro
June Taylor
King Vidor

Stroll On The Kurfuerstendamm

(*Berlin Film Festival Bits*)

By **HANS HOEHN**

Berlin, June 30.

"**Brennender Sand**" (Burning Sand) will be the first **German-Israel** (yes!) feature film. Berlin's Aero-Film (**Raphal Nussbaum**) in collab with Israel's Ran-Film will produce it in Israel and Jordania. It's gonna be a tinter (Eastmancolor) revolving around an adventure yarn (but a more fastidious one, search for archeological secrets in Petra, the Jordanian temple town). **Hildegard Knef** (Neff) may take over the female lead. Budget is to amount to 1,000,000 D-Marks to which Aero-Film is contributing the lion's share. Producer Nussbaum says pic has also an ideal task: To promote understanding between Israel and Germany.

Artur Brauner (CCC)-has allegedly hired **Anita Ekberg** for "Mistress of the World" which **William Dieterle** will direct. Some scoop: **Pola Negri** will have a role in this film.

Guest Dept.: **Karl Freund**, the great cameraman who left Germany in the late 1920's, is around. He revealed that he's just in the middle of his memoirs. Local oldtimers remember that he lensed such German classics as "The Last Man," "Metropolis" and "Variete." His Hollywood credits include "The Good Earth."

Another ex-Berliner, **Bruno Bernard** famous glamor photographer of Hollywood, celebrated here as the "discoverer" of **Marilyn Monroe**, is here too. After an absence of 22 years. Both he and **John Harris** (the producer-promoter-importer) will produce a pic in Germany ("Operation Glamor") and use some of this country's most gorgeous gals. Harris says "this film should do a hell of a lot of business all over the world."

Britain's **George Turner**, head of the Information Services Branch, said that also **Jack Hylton** (the London impresario) will show up here. Someone put Hylton the question where he's gonna stay in Berlin. Said Hylton: "What a question! At the 'Hilton,' of course!"

John Harris said that **Marlene Dietrich** is quite upset about the German press, the way they always run her down, especially over that article which "that jerk" **Bert Reisfeld**, H'wood correspondent for many German fan mags, wrote, where he told them that Grandmother Marlene cannot get any work in films here and would like to return to Germany to collect some of those D-Marks. Marlene told him (Harris) that she would like to come to Germany and make a pic (provided she'd like the script and the director) and to show the German people what she can do and that she has no grudge against them.

Some Berliners remember that **Katina Paxinou** (member of the short film jury here) appeared on the stage ("Elektra") of the local Schiller Theatre shortly before the outbreak of WWI . . . Madame Paxinou insists that she's a stage actress in the first place. Her next legit job will be in Brecht's "Mother Courage" in N.Y. Rehearsals start in August . . . When she heard that her countrywoman, German film-star **Chariklia Baxevanos**, is currently in "Bettina" at Theatre am Kurfuerstendamm, she immediately said: "I must see that kid. She was one of the first nominees for the Anne Frank screenrole."

Curt Oertel, German member of the short film jury, about Miss Paxinou: "It's a good thing we have a woman in the jury. There must be someone who has common sense. She's the 'correction of men.'"

William Dieterle attending the festival as a guest of honor. He'll be given a press conference at which he is going to talk about his German plans.

Does or does he not arrive, meaning **Gary Cooper?** If he does it'll be the third time he has attended the local fete. The entire press here wrote he'll come for sure. Strangely enough, Katina Paxinou dined with him just a few days ago in London, but nothing whatsoever did he say about his forthcoming Berlin visit.

Nina & Frederik, Danish singing duo, just filming here in Arca's "Mandolins and Moonshine." Their big (Danish) commercial hit, "Richest Girl On Earth" due to be released here by Constantin.

Alfred H. Jacob (editor-in-chief of a Munich trade service and mgr. of actor **O. W. Fischer**) plans a film version of **Eichendorff's** "Aus dem Leben eines Taugenichts" (Life of a Good-For-Nothing). Since a great part of the film had to be filmed in what became Soviet-German territory after 1945, he needs East German assistance.

Silents Still Potent

Minneapolis, June 30.

A combination of silent days' oldtimers, "Son of the Shiek" and the "Charlie Chaplin Laff Show," is doing big in local neighborhood "fine arts" houses. Starting out in the Campus, it hit a nifty figure.

The Chaplin end of the twin bill comprises a collection of the comedian's shorts.

L. A. to N. Y.

Carl Betz
Muriel Roy Bolton
Connee Boswell
Don Boutyette
Carleton Carpenter
Roy O. Disney
Stephen Draper
Dominick Dunne
Bruce Eells
Saul Goodman
Russell Hayden
Maury Hill
George Jessel
Bernard Kamins
Susan Kohner
Jim Lister
Gina Lollobrigida
Dave Martin
James Nicholson
Bernard L. Schubert
Pippa Scott
Lester Sims
Kay Starr
Robert Stevens
Morris Sudman
H. N. Swanson
Miles White
Jack Wrather

Europe to U. S.

Jack Mills
Gen. David Sarnoff
Phil Silvers
Roger L. Stevens
Norman Twain

SOLOMON & SHEBA'S' SPECIAL BALLY UNIT

Setting a precedent for itself, United Artists is establishing a special unit to promote "Solomon and Sheba," the Edward Small spectacle starring Yul Brynner and Gina Lollobrigida. UA plans to spend $1,000,000 on the global promotion campaign for the picture.

Plans for preselling the film were outlined in N. Y. yesterday (Tues.) by King Vidor, who directed; Arnold M. Picker, UA v.p. in charge of foreign distribution, and Roger H. Lewis, national ad-pub and exploitation director.

Heinemann and Picker said special release patterns for the picture, both in the States and abroad, would be worked out to realize the spectacle's full earning power in every situation.

In reporting establishment of a special promotional unit, Lewis said it'd be headed by Jonas Arnold and Louis Weber and would function under the supervision of Fred Goldberg, Lewis' exec assistant. Trio already is at work preparing materials and promotions to be aimed at special audience segments. Unit will be supplemented by various promotion experts in the fields of religion, art education, literature, etc. Some 25 exploitation specialists will be used in all.

Stressing the global outlook, Lewis said that, in promoting the picture, UA was planning a truly worldwide effect to sell the film. In the course of the next five months, intensified local level campaigns using all media will be developed in three separate stages in some 50 key cities throughout both the U.S. and Canada. Painter Symeon Shinin has been commissioned by UA to create a huge mural featuring scenes from the production.

CAN YOU RELY ON THE COUNT?

New York Sound Track

Tennessee Williams on films made from his plays: "I only liked two of them—'A Streetcar Named Desire' and 'Baby Doll.'" Question: "Not 'Cat on a Hot Tin Roof?'" Answer: "No!"

Onetime champ party-giver **Jules Glaenzer,** the veep of Cartier's over the years was a perennial host to socialites and showfolk invited for post-premiere parties at his East 61st St. diggings, and most frequently the parties were in honor of **George Gershwin.** At the "Porgy and Bess" (Goldwyn) preem last week **Glaenzer** observed, "Too bad George didn't live to see this." Incidentally, it was at one of the Glaenzer-for-Gershwin shindigs that quondam songsmith **Oscar Levant** cracked, "An evening with Gershwin is a Gershwin evening," referring to the composer's penchant for monopolizing the Steinway—which most of the invitees hoped for in the first place—invariably playing almost exclusively a Gershwin medley.

Loew's prexy **Joseph R. Vogel** and **Stanley Warner** veepee-general manager **Harry Kalmine** among press-seat ringsiders at the Patterson-Johansson title fight at Yankee Stadium . . . **Carl Reiner** signed to star with **Glenn Ford** and **Debbie Reynolds** in Metro's film version of "The Gazebo" . . . **Nathan Cummings,** the head of Consolidated Foods Corp. who recently joined the board of Loew's Inc., appears set for a longtime relationship in the film biz. His publicity representatives have sent trade papers recent photographs of Cummings "for your files" . . . **George Sidney** in town to scout locations for "Who Was That Lady?" . . .

Metro's "The Angry Hills," the **Robert Mitchum** starrer filmed in Greece, is skipping a Broadway date and will open at Loew's Metropolitan in Brooklyn on July 1 as the companion feature with "Ask Any Girl" . . . "Hatikvah" ("The Hope"), a full-length color film made in Israel, has been booked into **Charlie Moss'** 55th St. Playhouse for late October. Two Israeli performers known in the U.S.—**Shoshana Damari** who appears at the Cafe Sahbra in N. Y., and pantomimist-actor **Shai K. Ophir**—are in the film . . . **Stan Margulies,** Bryna Productions pub-ad director, in from the Coast to confer with Universal execs on promotional plans for "Spartacus." . . .

Eric Johnston, Motion Picture Export Assn. prez, left yesterday (Tues.) for the Berlin festival, He'll stop off in Paris before returning home . . . United Artists had trouble convincing **John Wayne** to make a personal appearance in the lobby of the Astor Theatre in connection with the "Horse Soldiers" opening last week.

The TV Film Export Committee, formed within the Motion Picture Export Assn., is putting out an International TV Manual with facts and info on tv markets around the world. It'll be kept up-to-date via insert pages. It parallels the film Fact Book which MPEA has maintained for years. First fullscale meeting of the TV committee has yet to take place.

Twentieth-Fox and the MPAA's advertising code haven't been seeing eye-to-eye on the "Blue Denim" ads. 20th wants to use the abortion theme in the copy, MPAA is agin it . . . Continental Distributing next month will release a "war" package including "Blitzkrieg" and "Breakout." Former consists of German films of the war . . . Final arrangements for 20th to open its branches worldwide to the distribution of tv program material will be wrapped up later this week when prexy **Spyros P. Skouras** gets back from the Coast.

Robert Fellows, after an excursion into tv, returns to feature production with "Teeth of the Tiger," Formosan yarn to be filmed there and for which he has been promised cooperation of Defense Dept. and Chinese Nationalist government . . . **Louis Jourdan** into "The Best of Everything" at 20th-Fox . . . **Jane Fonda,** Henry's 18-year-old sprout, with **Tony Perkins** in WB's "Tall Story" . . . **Robert Hill** will script "The Confidential Diary of a Sexpot," **Albert Zugsmith** production for Allied Artists release.

David Singer Associates designed the symbol used for the UA 40th anniversary.

Alfred Hitchcock's "North By Northwest," booked as the next Radio City Music Hall attraction, will be the 121st Metro release to play the Rockefeller showcase in a 20-year period . . . Record turnout of 300 showed up last week for the film industry golf tournament sponsored by Cinema Lodge of B'nai B'rith at Briar Hall Golf and Country Club **Monroe Greenthal** copped the low net prize. Low gross was registered by **John Murphy** . . . **Claude Rains** is coming to New York from his home in Pennsylvania to help Universal promote "This Earth Is Mine." . . . What may be the longest run in history for a trailer is anticipated for Loew's State's screen announcement of the premiere of "Ben-Hur." The trailer is now showing and will continue to run at the theatre until the picture opens in November . . . Donnell Library Center opposite Museum of Modern Art, N.Y., unveiled a collection of memorabilia of **George Gershwin.** It's tied in with the opening of **Samuel Goldwyn's** "Porgy and Bess."

Linda Cristal on loanout from Universal to Italian producer **Virgilio De Blasi** for the title role in "Cleopatra," which will be filmed in Spain by De Blasi's Alexandra Productions . . . Universal pub-ad veep **David A. Lipton** stopping off in Gotham for homeoffice conferences before heading for Israel . . . Subsequent-run and drive-in theatres reporting "very good business" by packaging "Bundle of Joy," starring **Debbie Reynolds** and **Eddie Fisher,** and "Cat On a Hot Tin Roof," starring **Elizabeth Taylor** . . . **Samuel Goldwyn** tendered a luncheon last week to the 13 chairmen of the National Organizations of the Film Estimate Board of the Motion Picture Assn. of America . . . **Raymond Levy** named special promotion coordinator for **William Goetz's** "They Came to Cordura."

Author **Lately Thomas,** who has been negotiating with **Henry Ginsburg** re the film rights to Thomas' "The Vanishing Evangelist," has called off the talks and now says he has no intention of disposing of the rights.

"The Nun's Story" took two years—six months over sked—and $4,000,000 to make, and had to be cut an hour from its 3½. So director **Fred Zinnemann** told **Ron Evans** of Toronto Telegram in a phone interview. He spent four months casting it in Hollywood, N.Y. and London, using 70 dancers of Royal Opera Theatre in Rome and "dozens of impoverished countesses, duchesses and other noblewomen."

Jean Simmons in "Elmer Gantry" opposite **Burt Lancaster,** Lascaster-Richard Brooks production for United Artists release . . . **King Bros.** filed protests with MPAA over Communications Corp.'s "Number One of the Syndicate" and Princess' "Murder Inc., the Story of the Syndicate," as in conflict with Kings' own registered "The Syndicate" . . . **Jerry Wald** negotiating with **Eddie Albert** to join **Deborah Kerr** and **Gregory Peck** in star lineup of "The Beloved Infidel," at 20th-Fox . . . Australian actor **Peter Finch** into WB's "Rachel Cade," **Henry Blanke** production.

Brigitte Bardot's little sister, **Mijanou,** makes her American film debut with **Mickey Rooney** in **Albert Zugsmith-Red Doff's** "The Private Lives of Adam and Eve," Universal release . . . **Alex Gordon** has **Vincent Price** for "Mask of the Red Death," **Edgar Allen Poe** yarn . . . **James Harris** and **Stanley Kubrick** protested Communications Corp.'s registration of "The Confidential Diary of a Nymphet" and "The Sex-

(Continued on page 20)

FILM STATISTICS REMAIN CLOUDY

The film industry is in the midst of a new version of the "numbers game." Conflicting statements about the number of pictures that will be produced and released during the year are being issued at intervals by various segments of the business.

Samuel Goldwyn says only between 100 and 125 pix will be made.

A Theatre Owners of America estimate indicates that 53 pictures were in production to April 30 and if that pace continues 159 pictures will be made for the full year.

Warner Bros. says it will make 34 pictures through 1959 and 1960, but includes in its total 14 pictures previously announced.

Although exhibitors continue to be concerned about a product shortage, an appraisal of the situation by distribution company execs reveals that the fears of a drastic cutback in production may be grossly misleading and founded on misinformation.

To be sure, fewer pictures may be made, but the gloomy predictions of a dire product scarcity is not completely accurate, according to distribution sources. They point out that the total product released in a given year (September through August) or the calendar year is not governed entirely by the number of pictures made in Hollywood or shot elsewhere by American producers.

A 'New' Season

In the first place, one distribution official notes, most companies go into a new season, or calendar year, with a good backlog of unreleased films—sometimes as much as half a year's supply or more. If filming of new properties is reduced or temporarily slowed up, distributors can draw on these backlogs to maintain normal monthly quotas of releases, and when inventories get low due to a production lull it is easy to build them up again by step-up in shooting. Lately, with steadily mounting production costs, film companies are not so disposed to carry big backlogs of finished pictures for distant future release because

(Continued on page 22)

Finger-Point at Balaban & Katz Doubling-Up of Blockbusters; Say Exhibs Make Own 'Shortage'

If the exhibitors' cry of a product shortage is sometimes accepted with derision, the blame is often that of certain theatreowners, both distributors and fellow exhibitors agree. In the midst of howls about the lack of playable top product, many theatres are dissipating the value of blockbuster entries by double billing them on a single program, it's charged.

Perhaps the most glaring example of this practice, which is said to be ruining the Chicago area, is the type of coupling that many theatres, including the top chains, are currently offering. Some weeks ago Balaban & Katz put together the combination of "Some Came Running" and "Auntie Mame" in their outlying theatres. Other theatres were quick to follow the leader and such combos as "Shaggy Dog" and "Rio Bravo," "Imitation of Life" and "Compulsion" were recently available in the best neighborhood houses in Chi.

Eddie Silverman, head of Essaness Theatres Corp., is staunchly opposed to this policy. He points out, for example, that "Shaggy Dog" is the biggest boxoffice attraction of the season, "and when exhibitors couple that picture with 'Rio Bravo,' it is an example of lack of showmanship at its worst." Silverman wants to know how theatremen can plead with the producers to give them a steady flow of product "and then wastefully book important pictures in this fashion."

The Chi exhibitor notes that the practice is an example of the exhibitor being his own worst enemy. He contends that other than the release of the post-'48 pix to television, "there is nothing more destructive than the pursuit of this policy."

Tri-State Exhibs Meet

Memphis, June 30.

The annual Tri-State Theatre Owners powwow will be held at the Gayoso Hotel, Sept. 21-23. Exhibitors from Tennessee, Mississippi and Arkansas will attend. Plans call for a national name speaker to address the group during the three day session.

Lloyd Royal of Meridian, Miss., is prexy and general chairman.

'Three For The Showman' Columbia's Pitch at The Young Summer Crowd

Among the 14 pictures Columbia plans for release for the last third of 1959, three pictures, designated as "Three for the Showman," have been keyed specifically for summer audiences.

The package consists of "Have Rocket, Will Travel," starring the Three Stooges; "The 30-Foot Bride of Candy Rock," starring the late Lou Costello, and "The Legend of Tom Dooley," featuring young Col pactees Michael Landon, Jo Morrow and Jack Hogan.

In outlining the company's plans to sales execs at a New York meeting last week, sales v.p. Rube Jackter termed the three films as "ideal attractions for young moviegoers, who make up the major segment of the summer audience." The three films are being offered to exhibitors as a package for individual bookings.

In addition to the showmanship package, the Col sales meeting emphasized the release plans for "Anatomy of a Murder," "Middle of the Night," "It Happened to Jane" and "They Came to Cordura," all of which will be released during the last four months of this year.

National Boxoffice Survey

Trade at Fast Summer Clip; 'Horse' No. 1, 'Story' 2d, 'Earth' 3d, 'For Me' 4th, 'Girl' 5th

Despite some extremely hot weather in many sections of the country, additional playdates for new, strong product are proving enough to provide a fine upbeat in numerous key cities covered by VARIETY this session. The same blockbusters which arrived last stanza are providing the backbone of this upswing.

"Horse Soldiers" (UA), just launched this stanza, is forging ahead to No. 1 spot. It is being closely followed by "Nun's Story" (WB), which indicated last week to have a high b.o. potential on its preem engagement at the N. Y. Music Hall. Third money is going to "This Earth Is Mine" (U) on its showing in nine keys. In some of these initial playdates "Earth" is equally or topping trade done by "Imitation of Life" (U).

"Say One For Me" (20th), champ last session, is finishing fourth. "Ask Any Girl" (M-G), second a week ago, is landing in fifth position. "Don't Give Up Ship" (Par), which hinted nice possibilities last stanza, is copping sixth place.

"Room At Top" (Cont) is capturing seventh money. "So. Seas Adventure' (Cinerama) is taking eighth spot. "Mysterians" (M-G) is winding up ninth.

"Gigi" (M-G) will land 10th place on the basis of four big playdates. "Gigantis" (WB) will be 11th while "Diary of Anne Frank" (20th) rounds out the Top 12 pix.

"Young Philadelphians" (WB) and "Love Is My Profession" (Kings) are the two runner-up pix in that order.

"Porgy and Bess" (Col) looks to have real potentialities, based on its showing in first four days at the N. Y. Warner where practically capacity. "Darby O'Gill and Little People" (BV) is rated busy in first date in L. A. "Middle of Night" (Col), also just getting around, is socko in L. A. and still great in second weeks in two N. Y. houses.

"Hole in Head" (UA) still is great in second week in Washington, Chi and L. A. "Five Pennies" (Par), which opened up smash last week at N. Y. Capitol, is still great in second round at this big house, and torrid in Chi as well as boffo in Boston. "Hercules" (Indie) is heading for a new house record in Balto.

"Some Like It Hot" (UA) continues its amazing run at the N. Y. State with great takings in its 13th round. It now is in the 14th week there. "Happened To Jane" (Col), sock in Washington, is slim in Denver and Buffalo.

"Sleeping Beauty" (BV), smash in Omaha and St. Louis, is fair in Pitt. "Imitation of Life" (U), big in Louisville, looks hotsy in Philly.

"Around World in 80 Days" (UA), smash on popscale run in L. A., is good in Seattle. "South Pacific" (Magna) is boff in L. A. and fast in Denver.

(*Complete Boxoffice Reports on Pages 8-9-10*).

DISNEY AT IRELAND 'DARBY O'GILL' PREEM

London, June 30.

Walt Disney was gifted with a Connemara pony in Dublin when he went there for the world preem of "Darby O'Gill and the Little People" last Wednesday (24). Some 4,000 attended the initial screening at the Theatre Royal in Dublin. Film started its regular run at the Metropole in that city, June 26.

Preem was on a major scale, with scribes flown over from the U. S. and London. There also were diplomatic notables and U. S. and British show biz stars in attendance.

Program teed off with a reception at the Theatre Royal. Screening was preceded by a stageshow and introduction of visiting show biz personalities. Latter included Janet Munro, Albert Sharpe, Jimmy O'Dea, Kieron Moore, Sean Connery and J. G. Devlin, who are in the pic.

About 400, including the Lord Mayor, were hosted after the show by Disney at supper in the Mansion House. Preem garnered $5,600 for the all-Ireland charity, Society of St. Vincent de Paul.

SET VICTOR HUGO STORY

Subotsky of U.S. and Pallos of Britain Co-Producing

An American company, Vanguard Productions, and a British company, Pendennis Pictures Corp. Ltd., will co-produce a feature based on an old Victor Hugo book, "The Man Who Laughs." Planned for British shooting in color.

Milton Subotsky is in Britain discussing the script with author George Baxt and producer Steven Pallos of Pendennis. American will remain throughout summer and carry the negative back to the States.

Distribution to be set.

Porgy and Bess
(MUSICAL-TECHNICOLOR-TODD-AO)

Gershwin's folk opera handsomely mounted by Samuel Goldwyn. A big picture.

Columbia release of Samuel Goldwyn production. Features Sidney Poitier, Dorothy Dandridge, Pearl Bailey, Sammy Davis Jr. Directed by Otto Preminger. Based on George Gershwin stage operetta derived from novel of DuBose and Dorothy Heyward. Libretto by DuBose Heyward; lyrics by Heyward and Ira Gershwin. Screenplay by N. Richard Nash. Camera (Technicolor & Todd AO), Leon Shamroy; choreography, Hermes Pan; sets, Oliver Smith; costumes, Irene Sharaff; art direction, Serge Krizman, Joseph Wright. Film editor, Daniel Mandell. Opened June 24, 1959, Warner Theatre, N.Y. Running time, 136 MINS.

Porgy	Sidney Poitier
Bess	Dorothy Dandridge
Sporting Life	Sammy Davis Jr.
Maria	Pearl Bailey
Crown	Brock Peters
Jake	Leslie Scott
Clara	Diahann Carroll
Serena	Ruth Attaway
Peter	Clarence Muse
Annie	Everdinne Wilson
Robbins	Joel Fluellen
Mingo	Earl Jackson
Nelson	Moses La Marr
Lily	Margaret Hairston
Jim	Ivan Dixon
Scipio	Antoine Durousseau
Strawberry	Helen Thigpen
Old Man	Vince Townsend Jr.
Undertaker	William Walker
Frazier	Roy Glenn
Coroner	Maurice Manson
Detective	Claude Akins

As screen entertainment, "Porgy and Bess" retains most of the virtues and some of the libretto traits of this folk opera. It is, of course, an American classic of its genre. Transferred to widescreen and Technicolor in a handsome, intelligent and often gripping production there are the boxoffice questions of (a) the drab story, (b) the opera form, (c) the known fact that all-Negro casts usually run a hard course.

Scaled to $3.75 as a hard ticket at the Warner Theatre, N. Y. the appeal lies in the George Gershwin music and the Samuel Goldwyn name. The film will take selling at these prices.

To recall the truism that "Porgy" is a classic is to suggest some of the built-in prestige values which Goldwyn purchased. The score has had, by now, one of the sustained, long-pull plugs of all time. The familiarity of the beloved music must mean much in momentum, want-to-see sentimental tug and pre-sell aspects. Against that is the unknown X of "Porgy" being an oft-told tale.

The work has exhibited durability. Also somewhat slow catch-on. A novel first in 1925 it became a play in 1927, running 217 performances for the Theatre Guild. The opera version of 1935, also for the Guild, eked out only 124 performances. It was not until the revival, after Gershwin's death, that "Porgy and Bess" came into its own. Since then the folk opera has been widely played around the world, and a hit in Soviet Russia, partly perhaps on its persecuted minority angles.

Suffice that the melodrama of a Charleston waterfront slum, which might otherwise have been forgotten, was elevated into a world favorite, folklorically and operatically, by the Gershwin genius, not overlooking the wonderful lyrics of Brother Ira and DuBose Heyward's book and strong lyrical assist.

Porgy, of course, is a cripple and a beggar, who gets about drawn in a goat cart. Sidney Poitier makes him thoroughly believable though when he opens his voice to sing it is not Poitier but Robert McPherrin. Bess, the incompletely regenerate floozie, is Dorothy Dandridge, but again the voice is another's—Adele Addison. (Neither voice gets screen credit).

The love affair of this oddly-assorted pair has considerable humanity though Miss Dandridge is perhaps too "refined" in type to be quite convincing as the split-skirt, heroin-sniffing tramp. Even so, their tortured but honest try for true love is plausible.

The story ends with Bess lured to New York, a woman of easy persuasion and fragile faith. Porgy then mounts his pathetic goat-cart to drive from South Carolina to Manhattan, in pursuit of her. There is a surviving "heart" quality in this "theatrical" curtain, which wowed 'em in 1927.

There are two villains. First the callous Crown, played with fine arrogance by Brooks Peters. The nasty-worm, Sporting Life, as interpreted by Sammy Davis Jr. seems unduly the vaudevillian and modern hipster—gaining a certain song-and-dance cleverness at some damage to the 1905 period piece quality.

Pearl Bailey is consistently likeable as Maria but has no chance to belt out any vocals. There are a number of the Gershwin "arias" entrusted to Diahann Carroll. Ruth Attaway. Earl Jackson and others. These tend to be sheerly delightful.

Otto Preminger has manipulated the characters in the Catfish Row (of Oliver Smith's design) to develop as much tension and pathos as the N. Richard Nash screenplay (fairly close to the original text) allows. The editing (Daniel Mandell) is tight. The necessities of providing a hard-ticket intermission does interrupt the picture at its maximum momentum and suspense point, with the murderous Crown re-seducing Bess in the tall grass.

If memory serves, many of the old slum life details of the stage production have been faded down, the hawkers' street-cries being notably less prominent. The racial stereotype dangers, more or less implicit in a story where ignorant and exploited denizens of a Dixie black ghetto are involved, have been sterilized in the present production. An exception, perhaps, is the use of the $1.50 "divorce" which Porgy buys for Bess from the outlandish Negro shyster. This scene is right out of the white Southern stock-in-trade of amused condescension and may be resented. In the main, the desperate poverty of Catfish Row is presented sympathetically. Especially compassionate is the saucer funeral for Robbins (Joel Fluellen) after he's killed by the brutal Crown. Both musically and humanely this highly folkloric sequence is one of Preminger's best.

In costuming the Negroes Irene Sharaff has followed a conscious policy. The garb shows them dirt-poor but never dirty. The same may be said of the scenery. So, too, the dialect respects basic dignity. The picnic parade does skirt the sort of high-strutting-in-"Darktown" which the late Octavus Roy Cohen used to write for the Satevepost. However, it is redeemed by Preminger directing to laugh with, not at, the picnickers.

During this cook-out on the Island Davis renders the sardonic, pastor-gibing "'Tain't Necessarily So" but does it three generations too smart. Hermes Pan's choreography is, with this exception, safely subordinated to the time, place and mood.

For ordinary audience purposes the handling of the music by conductor Andre Previn, including a three-minute overture before the story opens, will be deemed professional. Some liberties with the arrangements, in the de-operatizing direction, may irritate the loyal followers of Gershwin who notice such matters.

The production is subordinated to the telling of the tale, with the racial stereotype precautions beforementioned. Leon Shamroy's camera work stands forth. A few of the scenes are idyllic, the storm realistic, and the whole thing top-drawer photography.

The lip-sync work on Poitier and Miss Dandridge is not without flaw and a few other quibbles could be registered. No matter. For much of the way the melodramatics and the tunes are astutely blended for good effect and more than offset this.

Summing up, the two big come-on names here are Gershwin and Goldwyn. A classic has received the high-gloss treatment and should find plenty of admirers. There seems small reason to suppose that the South won't play "Porgy." It is almost entirely self-contained on Catfish Row though a white detective (pretty high-handed) and a white coroner (quite decent) show in the slum in the wake of the murders, one by and one of Crown.

Time alone can report whether the screening of the folk opera adds up to a selective-appeal or a universal-appeal feature. The end-result may fall between. *Land.*

La Bete a L'Affut
(Beast at Bay)
(FRENCH)

Paris, June 30.

Corona release of Trident-Hoche production. Stars Francoise Arnoul, Henri Vidal; features Michael Piccoli, Agnes Laury, Gaby Silvia, Madeleine Barbulee. Directed by Pierre Chenal. Screenplay, Michel Audiard, R.M. Arlaud, Georges Tabet, Andre from novel by Day Kenne; camera, Christian Matras; editor, Suzanne Rondeau. At Paris, Paris. Running time, 90 MINS.

Elizabeth	Francoise Arnoul
Daniel	Henri Vidal
Jacques	Michael Piccoli
Gilberte	Gaby Silvia
Agnes	Agnes Laury
Maria	Madeleine Barbulee

This yarn has been seen before. An escaped con breaks in on a pretty widow and she is soon in love with him. This adds a twist or two to the usual outcome but is sans the feel for character and motivation to make the film plausible. Hence, it emerges mainly a dualer item for offshore chances with exploitation aspects on some nudity by star Francoise Arnoul and some well done love scenes.

Film has some advantages from on-the-spot shooting in a small town and some okay acting and technical aspects. But this lacks the individuality and eclat to make this more than a routine filler both for local and foreign marts. *Mosk.*

Anatomy of a Murder

Top-notch courtroom meller. Strong b.o.

Hollywood, June 26.

Columbia release of Carlyle Production produced and directed by Otto Preminger. Stars James Stewart, Lee Remick, Ben Gazzara, Arthur O'Connell, Eve Arden, Kathryn Grant. Screenplay, Wendell Mayes; based on the book by Robert Traver; camera, Sam Leavitt; music, Duke Ellington; editor, Louis R. Loeffler. Previewed at Stanley Warner Theatre, June 19, '59. Running time: 160 MINS.

Paul Biegler	James Stewart
Laura Manion	Lee Remick
Lt. Frederick Manion	Ben Gazzara
Parnell McCarthy	Arthur O'Connell
Maida	Eve Arden
Mary Pilant	Kathryn Grant
Judge Weaver	Joseph N. Welch
Mitch Lodwick	Brooks West
Claude Dancer	George C. Scott
Alphonse Paquette	Murray Hamilton
Dr. Smith	Orsen Bean
Dr. Harcourt	Alexander Campbell
Mr. Burke	Joseph Kearns
Mr. Lemon	Russ Brown
Dr. Dompierre	Howard McNear
Dr. Raschid	Ned Wever
Madigan	Jimmy Conlin
Sgt. Durgo	Ken Lynch
Duane Miller	Don Russ
Court Clerk	Lloyd Le Vasseur
Sheriff Battisfore	Royal Beal
Sulo	John Qualen
An army sergeant	James Waters
Pie-eye	Duke Ellington
Distinguished gentleman	Irving Kupcinet

Not since "Witness For the Prosecution" has there been a courtroom melodrama as beguiling, forceful and enthralling as Otto Preminger's "Anatomy of a Murder." Its mystery is adult, it is complex and confounding, and it is laced with humor and human touches. The Columbia release looks like one of the summer's strong boxoffice contenders.

Preminger got his film on the screen for preview only 21 days after the final shooting on Michigan location, certainly something of a record for a big budget motion picture. This dispatch, commendable as it is, may be one reason why "Anatomy" is over-long at its present length. It could be snipped without losing anything.

There are a few scenes that contain language certainly never before heard in an American film with the Code Seal. Such words as "contraceptive," "climax" (as in the sexual act), "spermatogenisis," and others dealing with the legal technicalities of rape — a point at issue in the trial that is the film's focal point—are likely to be startling and distasteful to many customers. It would be too bad if this lively and absorbing film were to lose trade on points such as these. It seems to be realism for its own sake, rather than for the necessities of the story.

Wendell Mayes' screenplay otherwise, is a large reason for the film's general excellence. In swift, brief strokes it introduces a large number of diverse characters and sets them in motion. An Army lieutenant, Ben Gazzara, has killed a tavern operator whom he suspects of attempting to rape his wife, Lee Remick. James Stewart, former district attorney and now a privately-practicing attorney in a small Michigan city, is engaged for the defense.

Stewart succeeds in proving Gazzara was correct to shoot the usurper, or, at least, is innocent of the first degree murder with which he is charged. So a jury finds, and juries are more often right than not, as one character in the film notes.

Mayes' screenplay, taken from the book by the Michigan judge who uses the nom de plume, Robert Traver, differs in some respects from the novel. Partly through casting, the audience is in considerable doubt about the real innocence of Gazzara and Miss Remick. This handsome young couple astray of the law are far from admirable. Utterly unmoral, they are pleasure-bent and pleasure-battered, as unpredictable as a pair of minks, which they resemble in more ways than one. It is never precisely clear that they are as innocent as Stewart must plead them and as the jury finds.

This does not seem to be the point. The victim of the shooting was not one of nature's gentlemen, either. A trio of unlovely people, brought together for unlovely purposes, has produced no good end. But it is not to serve them that the law is maintained. The law's majesty is an end in itself, and this does seem to be the point.

Preminger purposely creates situations that flicker with uncertainty, that may •e evaluated in different ways. Motives are mixed and dubious, and, therefore, sustain interest. Balancing the fascinating nastiness of the younger players, there is the warmth and intelligence of James Stewart and Arthur O'Connell. Although Stewart doesn't get a girl, in the conventional sense, there is some romantic interest stirred, and he has his best role in years as the sardonically humorous, thoughtful attorney. O'Connell, a bright, but booze-prone Irishman of great charm, is his ally. Although O'Connell's drinking may seem a weakness against the chilly intensity of the younger players, he has reserves of strength they don't know exist. Eve Arden shows that her technique has not been seriously maimed by her stock work in television, and Kathryn Grant gives a dignified and polished performance.

Joseph N. Welch, the Boston attorney, is tremendous as the trial judge. He seems at first to be trying too hard, but he settles down and fills the role completely as the film unwinds. George C. Scott, as the prosecution attorney, has the suave menace of a small-time Torquemada, and the legal and philosophical duel between him and Stewart is instructive to behold. Brooks West is a good comical local legal beagle, and the cast is studded with fine supporting roles. Highlights are contributed by Murray Hamilton, Orson Bean, Alexander Campbell, Howard Mc Near, Russ Brown and Ken Lynch. There is a brief appearance by Duke Ellington, who also did the nervous jazz score.

"Anatomy" was shot entirely on Michigan location. The dreary, but homey, atmosphere seeps into every frame of Sam Leavitt's black-and-white photography, enhancing the realism of the effort. Boris Leven's production design is an important factor in this effect, of course, and so is the sound by Jack Solomon, which does not strain out the natural sounds, but uses them. Editing by Louis R. Loeffler is top-notch. *Powe.*

Curse of the Undead

Lower-berth horror film.

Universal release of Joseph Gershenson production. Stars Eric Fleming, Michael Pate, Kathleen Crowley; with John Hoyt, Bruce Gordon, Edward Binns, Jimmy Murphy, Helen Kleeb, Jay Adler, Edwin Parker, John Truax, Frankie Van, Rush Williams. Directed by Edward Dein. Screenplay, Edward and Mildred Dein; camera, Ellis W. Carter; art direction, Alexander Golitzen, Robert Clatworthy; editor, George Gittens; music, Irving Gertz; sound, Leslie I. Carey, Joe Lapis. Previewed June 17, '59. Running time: 79 MINS.

In "Curse of the Undead," writers Edward and Mildred Dein have come up with a sentimental vampire and a novel way to kill him. Also, instead of updating this business of "Draculeze" to embrace the space age, they have set their bloodthirsty fellow loose in the old west, producing a sort of "Dracula Meets the Californians" situation. Although the Dein's have created few other surprises in their screenplay, there is no reason to suspect that the popularity of the vampire character has diminished to the extent that this lower-berth picture is going to lose coin for Universal-International. On the contrary, "blood" money is probably as fashionable as ever.

While not exactly the living end in horror films, producer Joseph Gershenson, director Edward Dein, cameraman Ellis W. Carter, music masterminds Irving Gertz and Milton Rosen, and others assigned by U have utilized all the horror-pix tricks in the book to make "Curse" engrossing. Techniques used successfully in the past for other grisly films are adopted throughout, providing the film's best moments.

Basically, the story pits a teacher, Eric Fleming, against an undead vampire, Michael Pate, who, being no mere sucker, finds Kathleen Crowley's lips as attractive as her plasma. After a number of murders by Pate, preacher Fleming swings into action. Ignoring the more accepted "wooden stake" method of dispatching with Hollywood's breed of blood-letters, he imbeds a wooden cross in the head of a bullet and fires at the pesky fellow (an exceedingly slow gunman), who happily shrivels away into vampire heaven, providing a happy "curses foiled again" ending.

Fleming, who does an able job, will also help the film's boxoffice prospects through his current popularity as the star of tv's "Rawhide" series (good timing on U's part). Pate is an excellent choice for the "undead" character, particularly in the early sequences in which he is required only to stand around, looking sinister. Miss Crowley has understandable difficulty relaxing in the classic role of the monster's helplessly-entranced femme victim. John Hoyt, Bruce Gordon, Edward Binns and Jimmy Murphy do as well as can be expected in vital secondary roles. Helen Kleeb and Jay Adler are adequate in small parts.

Nerve-gnawing music and interesting photography, however, are easily the best ingredients in this uninspired production. *Tube.*

The Beat Generation
(CINEMASCOPE)

An exploitable, if ridiculous, picture of beatniks.

Hollywood, June 26.

Metro release of an Albert Zugsmith production. Stars Steve Cochran, Mamie Van Doren, Ray Danton, Fay Spain, Maggie Hayes, Jackie Coogan, Louis Armstrong. Directed by Charles Haas. Screenplay by Richard Matheson and Lewis Meltzer; camera, Walter H. Castle; editor, Ben Lewis; music, Albert Glasser. Previewed at the studio, June 26, '59. Running time: 95 MINS.

Dave Culloran	Steve Cochran
Georgia Altera	Mamie Van Doren
Stan Hess	Ray Danton
Francee Culloran	Fay Spain
Louis Armstrong	Louis Armstrong
Joyce Greenfield	Maggie Hayes
Jake Baron	Jackie Coogan
Art Jester	Jim Mitchum
The Singer	Cathy Crosby
Harry Altera	Ray Anthony
The Singing Beatnik	Dick Contino
Marie Baron	Irish McCalla
The Poetess	Vampira
Dr. Elcott	Billy Daniels
The Wrestling Beatnik	Maxie Rosenbloom
Lover Boy	Charles Chaplin Jr.
The Beat Beatnik	Grabowski

The beatniks of Albert Zugsmith's "The Beat Generation" are not angry young men, at all, but Freudian cases who impersonate statues and gaze moronically at Vampira reading a jingle on how to loathe one's parents. They constitute little more than atmosphere within the framework of an average cop-and-culprit yarn, but it's an atmosphere that's entertaining and off-beat enough to back up the exploitable title. Metro release can look forward to a way-out summer.

There's a man-size portion of sex in this production which is geared mainly to the wish-they-were market. Both its hero (Steve Cochran) and its villain (Ray Danton) are woman-haters, a point that's made none too subtly. Danton goes around raping young married women, playing a kind of cat-and-mouse game with Cochran, a police sergeant who chases him and hounds his female victims at the same time. The fire of the pursuit is fanned when the rapist attacks the policeman's wife. She subsequently finds she is pregnant, not knowing whether the baby is her husband's or the attacker's. Cochran finally catches his man, deep in the waters of the Pacific, and sees the error in his judgment of women through Danton's personality.

It's difficult to tell whether producer Zugsmith, director Charles Haas or screenwriters Richard Matheson and Lewis Meltzer are responsible for the way the beat generation is depicted. Even to the person who feels the beatnik is a pseudo-intellectual living in a fake Bohemia, this depiction is a ludicrous one. It come out more as satire than realism.

The screenplay often is obvious but just as often is exciting, and Matheson and Meltzer fuse the interesting locations and angles with skill. Haas' direction of the main conflict is sharp, making the chase an important one.

The cast is divided into two camps, the sane living in one and the so-called beatniks in the other. As the rapist, Danton plays a good maniac, but his characterization weakens when he's made to spout excessive coffee-house jargon. Cochran does well as the policeman, but he, too, is handicapped because the role, as written is developed only superficially, leaving his personality to be examined through another person's dialog.

Fay Spain, as the policeman's wife, is, by far, the film's outstanding component. Her portrayal of a woman grasping for her husband's love is expert, her honesty and perception a vital asset to the production. Mamie Van Doren looks her sexy self, plays her sexy self and is wholly believable. Maggie Hayes, as another victim, is excellent, with equally fine work from Jackie Coogan, as Cochran's sidekick. Jim Mitchum looks lost as a would-be rapist.

Louis Armstrong and his All-Stars add a brief, but notable, scene or two, and Zugsmith employed Cathy Crosby, Ray Anthony, Dick Contino, Irish McCalla, Vampira, Billy Daniels, Maxie Rosenbloom, Charles Chaplin Jr. and Grabowski as guestars. Miss Crosby looks lovely and sings that way; Rosenbloom plays a dumb wrestler; Chaplin is fine as "Lover Boy"; etc.

Walter H. Castle's photography is very good, with art direction by William A. Horning and Addison Hehr a bit more authentic than the people who inhabit it. Other assets include Ben Lewis' editing and a bevy of songs, some good and some not, by Albert Glasser and Lewis Meltzer and Tom Walton and Walter Kent. *Ron.*

Great Is My Country
(KINOPANORAMA - COLOR)

Soviet travelog in technically poor widescreen medium mixes scenery and politics. Curiosity item for summer 1959, but little more.

Presentation of the Ministry of Culture of the USSR playing at the Mayfair Theatre, N.Y., in conjunction with the Soviet Exhibition of Science, Technology and Culture at The Coliseum. Produced by the Moscow Popular Science Film Studio. Produced and directed by R. Karmen; co-director, Z. Feldman; camera (Sovcolor), S. Medvnsky, V. Ryklin, G. Kholnyi; sound, stereophonic-nine channels), K. Bek-Nazarov; music, K. Molchanov, V. Knushevitsky; commentary, E. Dolmatovsky, R. Karmen. Previewed at the Mayfair Theatre, N.Y. June 29. Running time, 90 MINS.

As part of their big exhibition at the Coliseum in New York City, the Soviets have opened "Great Is My Country" at the Mayfair Theatre, N.Y. The film, representing a wideangle swing around Russia, was photographed in the Soviets' own Kinopanorama process, which—in technical detail—resembles the American CineMiracle system. It is in Sovcolor and was recorded with nine-channel stereophonic sound.

Inasmuch as the Soviets have free access to the U.S., where they must have seen both Cinerama and CineMiracle, it is astonishing that they would risk their Kinopanorama process on Broadway. They may have been ahead with the sputniks. They're certainly behind when it comes to widescreen.

In theory, content and technique should be separable. Unfortunately, however, in this case they are not since one so intimately depends on the other. Because the technique (at least as seen at the Mayfair preview) is faulty and almost primitive, the otherwise impressive photography suffers and the whole thing is reduced to the level of a so-so travelog.

It's fair to assume that a view of Russia, idealized and slicked-up as it unquestionably is, will still be of interest to Americans who consider the Soviet Union as a land of mystery. It is doubly unfortunate, under these circumstances, that the Russians saw fit to tie politics into what otherwise might have been only an informative and scenic tour. The better part of the second half of "Great Is My Country" is taken up with scenes from the Sixth World Youth and Student Festival in Moscow. To the average American it will be a strange spectacle to watch, and those with long memories may recall echoes from another era, when similar sounds would emanate from the Congresses at Nuremberg.

There is something frightening about "organized spontaneity," the rythmic shouting, the gleaming faces and the tightly disciplined march-past. A group of bedraggled-looking Americans comes into the camera's range and is almost immediately followed by Japanese carrying aloft a banner saying: "*Never Again Hiroshima!*" There's nothing very subtle about such anti-Americanism nor is there anything subtle about the glorification of Lenin and Communism which is expressed both visually and in the narration. But, of course, we have Lincoln.

In short, the Soviets weren't content to turn out a travelog. They're presenting a propaganda picture. They're saying "*we've got a great country because we've got Communism.*" This unquestionably appeals to them, but they can't expect most Americans to stand up and applaud.

Photographically, and ignoring for the moment the defects of Kinopanorama, "Great Is My Country" contains some very exciting and beautiful sequences. In a couple of spots the Soviet technicians are playing with the wide screen (60 ft. x 25 ft at the Mayfair) much as Cinerama did in its fledgling days. A plane lands and takes off with a camera strapped to its belly, a car rides on a winding highway and in traffic, the camera goes on a motorboat ride and down a river on a raft. There is a good sense of participation in this. There are views of Moscow and Leningrad and of the Black Sea, of rivers, dams and steel mills. The vastness of Sibera is caught and often the picture composition shows dramatic imagination. Sovcolor, for the most part, is excellent.

But the overall impact suffers from the inadequacy of the process. The film is being shown on CineMiracle equipment, i.e. via three locked projectors out of a single booth. The resultant three panels are divided by very prominent matchlines and the images don't always match. There is a great deal of distortion on both sides, the side panels have a tendency to jiggle and blur, and objects on the screen literally change direction as they reach one of the matchlines. Also, the color in the three panels (representing three separate strips of film) rarely matches so that a river will be blue on the left, almost black in the middle and a dirty gray on the right.

The much-vaunted nine-channel stereophonic sound (Cinerama uses seven channels) adds little to this show. In fact, the male commentator is difficult to understand, which isn't much of a loss since the narration borders on the inane.

Although the Kinopanorama process won the Grand Prize at the Brussels Fair, it remains a puzzle why the Soviets would present such a technically inferior product to Amerians whom they are trying to impress with the very opposite. "Great Is My Country" is hard on the eyes (particularly when the camera pans along a subject) and it tends to be static. The Russia it shows is often beautiful, though many will be struck by the contrast of beautiful highways and boulevards with virtually no cars in sight. It's a curiosity item because it was made in the Soviet Union. *Hift.*

Jack the Ripper
(BRITISH)

Competent variation on an old theme, with title and subject as marquee value, plus obvious exploitation angles.

London June 23.

Regal Films International release of a Mid-Century Film (Robert S. Baker-Monty Berman) production. Features Lee Patterson, Eddie Byrne, Betty McDowall, Ewen Solon. Directed and photographed by Baker and Berman. Screenplay, Jimmy Sangster, from original story by Peter Hammond and Colin Craig; music, Stanley Black; editor, Peter Benzencenet. At Studio One, London. Running time, 84 MINS.

Sam Lowry	Lee Patterson
inspector O'Neill	Eddie Byrne
Anne Ford	Betty McDowall
Sir David Rogers	Ewen Solon
Dr. Tranter	John Le Mesurier
Clarke	George Rose
Music Hall Manager	Philip Leaver
Kitty Knowles	Barbara Burke
Helen	Anne Sharpe
Simes	Denis Shaw
Louis Benz	Endre Muller
Nelly	Esma Cannon
Blake	George Woodbridge
Lord Sopwith	Bill Shine
Drunken Woman	Marianne Stone
Dr. Urquhart	Garard Green
Assistant Commissioner	Jack Allen
Hazel	Jane Taylor
Margaret	Dorinda Stevens
Snakey	Hal Osmond
Station Sergeant	George Street
Mrs. Bolton	Olwen Brooks

"Jack The Ripper" has no star names to sell it, but its title and theme have obvious exploitation value for right situations. Those patrons who revel in the morbid will be well satisfied by this modestly-made but holding little drama. Because its "X" certificate, children under 16 will be unable to see it in U.K. which makes it a chancey booking for family houses, but is a selling aid in other situations.

The film is based on the notorious series of crimes that rocked the East End of London at the turn of the century. A number of women, mainly streetwalkers, were foully murdered and mutilated, and the inflicted wounds suggested that the criminal was a skilled surgeon. Swiftly nicknamed "Jack The Ripper" by the terrorized East Enders, the criminal was never identified. It was generally thought that the crimes were revenge by a man who had himself suffered at the hands of a prostie.

This Peter Hammond - Colin Craig version of the yarn varies to some extent from the above layout. In their theory, the criminal is looking for a specific woman, his identity is revealed but he comes to a sticky end before the cops can arrest him, thus leading up to a grim climax.

Jimmy Sangster's screenplay keeps the audience guessing as to who the murderer is, and he cheats only slightly in laying his red herrings. An aura of suspense and fear is built up and the actual crimes are put over skilfully. Though the characters are often more like caricatures, a plausible picture of the fear-ridden East End of the period is shown.

The film relies on a solid cast of sound feature players many of whom obviously have greater opportunities than others. Eddie Byrne brings considerable force to his performance as the worried detective in charge of inquiries while Lee Patterson as a Yank dick sitting in on the case is a likeable hero.

John Le Mesurier and Ewen Solon play surgeons who have key roles in the mystery. Betty McDowall is the girl almoner who unwittingly helps to unmask the villain. There are also a number of effective cameos, notably Denis Shaw, as a trouble-raiser; George Rose, George Woodbridge, as an amorous aristocrat, and Jane Taylor and Anne Sharpe, as two of the Ripper's victims.

Stanley Black's music is fittingly eerie while the editing and camerawork are both sound. *Rich.*

The Big Fisherman
(COLOR; 70M)

Overlong Biblical epic, although handsomely done. Seems dubious for sophisticated areas, but may be strong elsewhere.

Hollywood, June 26.

Buena Vista release of Rowland V. Lee production. Stars Howard Keel, Susan Kohner, John Saxon, Martha Hyer, Herbert Lom. Directed by Frank Borzage. Screenplay, Howard Estabrook and Rowland V. Lee; based on Lloyd C. Douglas' novel; camera (Eastman color by Technicolor) Lee Garmes; music, Albert Hay Malotte; editor, Paul Weatherwax. Previewed at Fox Wilshire theatre, June 23, '59. Running time: 180 MINS.

Simon-Peter	Howard Keel
Princess Fara	Susan Kohner
Prince Voldi	John Saxon
Herodias	Martha Hyer
Herod-Antipas	Herbert Lom
Prince Deran	Ray Stricklyn
Princess Arnon	Marian Seldes
Mag. David Ben-Zadok	Alex. Scourby
Hannah	Beulah Bondi
John The Baptist	Jay Barney
Queen Rennah	Charlotte Fletcher
King Zendi	Mark Dana
Andrew	Rhodes Reason
Mencius	Henry Brandon
John	Brian Hutton
James	Thomas Troupe
Ione	Marianne Stewart
Lysias	Jonathan Harris
Ilderan	Leonard Mudie
The Begger	James Griffith
Herod-Phillip	Peter Adams
Deborah	Jo Gilbert
Innkeeper	Michael Mark
Arab Assassin	Joe Di Reda
King Aretas	Stuart Randall
Emperor Tiberius	Herbert Rudley
Lucius	Phillip Pine
Scribe Spokesman	Francis McDonald
Pharisee Spokesman	Perry Ivins
Aged Pharisee	Ralph Moody
Sadducee Spokesman	Tony Jochim
Roman Captain	Dan Turner

Rowland V. Lee's "The Big Fisherman" is a pious but plodding account of the conversion to Christianity of Simon-Peter, the apostle called "the fisher of men." Its treatment is reverent but so far from rousing that in its present three-hour running time it is far over-length. As a hard-ticket attraction, the Technicolor-Panavision 70m release from Buena Vista looks dubious for the big city playdates, although its low-brow, literal approach could make it big in general areas.

These biblical attractions can't be evaluated on quite the same level as ordinary film dramas. There is a semi-educational quality about them that excuses some stateliness of pace and stiffness of characterization. But the screenplay for "The Big Fisherman," by Lee and Howard Estabrook, and the direction by Frank Borzage, is overweight with these qualities, while lacking the compensations needed to relieve them.

From a popular point of view, of course, nobody ever touched C. B. DeMille on these films. One reason is that he never neglected what seem to be the two most important elements for their success, spectacle and sex. There is plenty of opportunity for both in "The Big Fisherman," and it is all the more curious, considering its big budget and leisurely production schedule, that both are almost absent. Although the climax of the film is the scene in Herod's palace where Salome served the head of John the Baptist to the tyrant, this scene, laid in a sumptuous and impressively lavish banquet hall, is done almost entirely by shadows and is swiftly over. Salome, in fact, is not only never shown, she is never mentioned.

Actually, although the title seems to make Simon-Peter the central character, the film is only incidentally about him. His part in the story is his influence on two young lovers, John Saxon as an Arab prince, and Susan Kohner, as the daughter of Herod by an Arab princess. Saxon wants to succeed his father as chieftan of an Arab tribe and Miss Kohner wants to kill her father for the unhappiness he has inflicted on her mother. They are both finally deflected from their purpose by meeting Simon-Peter, who has been converted from a life of violence to peace by his exposure to Jesus.

The screenplay is a mixed affair in which the often ringing scriptural passages are incongruously are uncomfortably spliced with mundane conversation couched in contemporary language. Miss Kohner and Saxon make a handsome young couple. Saxon, particularly, is dashing in a neat beard and moustache. But their problems seem trivial against the turbulent ferment that was the birth of the Christian era. Miss Kohner is a gifted young actress, but she does not establish the conviction that she has the grim vindictiveness to carry through the murder of her father.

Howard Keel is handsomely picturesque as Simon-Peter, and shows he can hold his own as a straight actor. It is not his fault that there is no suggestion of the doughty strength identified with the chief apostle. His name, of course, means "Peter, the Rock," but there is none of this feeling as the character is written.

Martha Hyer, as Herodias, manages to convey a sensuality that is welcome, and Herbert Lom, as Herod, creates a psychopathic figure of considerable interest. Ray Stricklyn plays an Arab prince whose frustrations lead him to intrigue against Miss Kohner and Saxon, and he does it well. Marian Seldes has intrinsic integrity and it carries across. Others who contribute capably include Alexander Scourby, Jay Barney, Charlotte Fletcher, Mark Dana, Rhodes Reason, Henry Brandon, Brian Hutton, Thomas Troupe and Marianne Stewart. Beulah Bondi, as Simon-Peter's mother, is genuinely moving in a standout performance.

Of interest from a technical point of view is that "The Big Fisherman" was filmed entirely in this country, reversing a trend of recent years. The "Palestine" that is the film's setting was shot entirely on locations in the San Fernando Valley and the California desert. It seems entirely authentic. One reason probably is Lee Garmes' camera work, done in fine Technicolor and a new Panavision 70m process. This process has fine definition and exceptional depth of focus, at times a three-dimensional feeling. Photographed in Eastman Color by Technicolor, the exteriors are skillfully composed and unfailingly effective, visually.

The technical portions of the film are excellent throughout. The production design by John De Cuir ranging from simple homes to lavish palaces, is evocative and useful. Costumes, by Renie, are a consistent pleasure to the eye. Paul Weatherwax, who did the editing, has done considerable to keep the production fluid. Sound, by Leslie I. Carey and Frank H. Wilkinson, is proficient. Julia Heron's set decoration is another asset. The musical score, by Albert Hay Malotte, is adequate, but it does not have the grandeur that might have been expected from this composer. Joseph Gershenson's conducting, from David Tampkin's orchestration, is first-rate. *Powe.*

Das Indische Grabmal
(The Indian Tomb)
(GERMAN—COLOR)

Berlin, June 23.

Gloria release of CCC (Artur Brauner) production. Stars Debra Paget and Paul Hubschmid. Directed by Fritz Lang. Screenplay, Werner Joerg Lueddecke, after story by Thea von Harbou. Camera (Eastmancolor), Richard Angst; music, Gerhard Becker. At Zoo Palast, Berlin. Running time, 101 MINS.

Seetha	Debra Paget
Harald Berger	Paul Hubschmid
Chandra	Walther Reyer
Dr. Walter Rhode	Claus Holm
Irene Rhode	Sabine Bethmann
Ramigani	Rene Deltgen

This is the sequel to "Tiger of Eschnapur" and it's as mild as the first production. Again place the blame on the various flaws which made already "Tiger of Eschnapur" such an unfortunate item.

First portion ended with the flight of the German architect Paul Hubschmid) and Seetha, the temple dancer (Debra Paget). Both are captured by the men of the jealous Maharajah Chandra (Walther Reyer). The audience sees another series of killings, cruelties, tortures and intrigues until the corny conclusion.

There's a certain plus about picture's exotic background, but that's about the only asset here. *Hans.*

Johansson-Patterson

United Artists Theatre release of TelePrompter pay-see production. Producer, E. J. Spiro; cameraman, Frank Zukor; narration, Chris Schenkel. Previewed in N.Y. June 29. Running time, 17 MINS

It's axiomatic that the value of fight films are dependant on the fight itself. Ingemar Johansson's sensational, unexpected, third round knockout victory over Floyd Patterson for the heavyweight championship has provided United Artists, which is distributing the films theatrically for TelePrompter, with perhaps the best fistic footage in a decade.

The films, excellently photographed and edited down to an action-packed 17 minutes, including slow motion reprises of each of the seven knockdowns, are a boxoffice natural and should chalk up hefty returns in worldwide showings. Chris Schenkel's narration has been wisely kept to a minimum. The action on the screen speaks potently for itself.

The first two rounds, in which the contestants resorted mainly to left jabs, are shown in their entirety. Then came the climatic third frame with Johansson unleashing the right hand which he had kept under wraps until fight time. The fury of the Swede's attack and the dazed anguish of Patterson can be seen dramatically.

E. J. Spiro produced for TelePrompter and Frank Zukor supervised the nine-man camera crew. UA will have 800 prints available, said to be a record for fight films. *Holl.*

North By Northwest
(COLOR; V'VISION)

Hitchcock and Cary Grant. Top stars for good b.o.

Hollywood, June 26.

Metro release produced and directed by Alfred Hitchcock. Stars Cary Grant, Eva Marie Saint, James Mason. Screenplay, Ernest Lehman; camera (Technicolor) Robert Burks; music, Bernard Herrmann; editor, George Tomasini. Previewed at the Westwood Village Theatre, June 24, '59. Running time: 136 MINS.

Roger Thornhill	Cary Grant
Eve Kendall	Eva Marie Saint
Phillip Vandamm	James Mason
Clara Thornhill	Jessie Royce Landis
Professor	Leo G. Carroll
Lester Townsend	Philip Ober
Handsome Woman	Josephine Hutchinson
Leonard	Martin Landau
Valerian	Adam Williams
Victor Larrabee	Edward Platt
Licht	Robert Ellenstein
Auctioneer	Les Tremayne
Dr. Cross	Philip Coolidge
Chicago Policeman	Patrick McVey
Capt. Junket	Edward Binns
Chicago Policeman	Ken Lynch

Metro's "North by Northwest" is the Alfred Hitchcock mixture as before—suspense, intrigue, comedy, humor. Seldom has the concoction been served up so delectably. It should be top b.o.

Second thoughts on the film will produce the feeling that there are loose ends and stray threads that are never quite bound up or followed through. But the form of the spy melodrama, especially when it is being none too gently spoofed, with counter-espionage and double-agenting rampant, is a loose one and license is permissible. Ernest Lehman has contributed a blithe and funny script.

"North By Northwest" creates for this country the glamorous background achieved so often and so well in Europe. Hitchcock uses actual locations, the Plaza in New York, the Ambassador East in Chicago, Grand Central Station, the 20th Century, Limited, United Nations headquarters in Manhattan, Mount Rushmore (S.D.) National Monument, the plains of Indiana. One scene, where the hero is ambushed by an airplane on the flat, sun-baked prairie, is a brilliant use of location. The scene would not have one-tenth its effect if done in a studio, no matter how skillfully contrived.

Cary Grant brings technique and charm to the central character. He is a Madison Avenue man-about-Manhattan, sleekly handsome, carelessly twice-divorced, debonair as a cigaret ad. The story gets underway when he's mistaken for a U.S. intelligence agent by a pack of foreign agents headed by James Mason. Actually the man he is mistaken for does not exist. The character has been created by U.S. Central Intelligence as a diversion so the foreign spies (never identified as to origin, but presumbaly Communist) will not spot the true U.S. agent in their midst. The complications are staggering but they play like an Olympic version of a three-legged race.

Grant's problem is to avoid getting knocked off by Mason's gang without tipping them that he is a classic case of the innocent bystander. The case is serious, but Hitchcock's macabre sense of humor and instinct for romantic byplay, for which Lehman's screenplay gives plenty of opportunity, never allows it to stay grim for too long. Suspense is deliberately broken for relief and then skillfully re-established. At times it seems Hitchcock is kidding his own penchant for the bizarre, but this sardonic attitude is so deftly handled it only enhances the thrills.

Hitchcock also displays again his ability to see qualities in an actress not hitherto shown. Eva Marie Saint has been effectively drab and convincingly sweet in previous roles, but she dives headfirst into Mata Hari in "North By Northwest" and shows she can be unexpectedly and thoroughly glamorous. She also manages the difficult impression of seeming basically innocent while explaining how she becomes Mason's mistress. Mason, in a rather stock role, is properly forbidding.

Jessie Royce Landis has a fluttery comedy role from which she extracts all possible laughter, and Leo G. Carroll is delightful as the head of a U.S. intelligence unit. Others in key roles are Philip Ober, Josephine Hutchinson, Martin Landau, Adam Williams and Edward Platt. Each creates individuality and excitement.

Sure to be widely-commented upon, among other scenes and lines in "North By Northwest," is a love scene between Miss Saint and Grant, as memorable as Hitchcock's famous scene between Grant and Ingrid Bergman in "Notorious." The current scene takes place in a train compartment, as the pair are en route to Chicago, and Grant's comment as he comes up for air—"beats flying"—may well enter the language.

Robert Burks' VistaVision-Technicolor photography, whether in the hot yellows of

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'Horse' Fast 43G, Chi; 'Pennies' Hotsy $24,500; 'Hole' Whopping 48G, 'Ship' Slow 18G, 2d Wks., 'Any Girl' 12G

Chicago, June 30.

Downtown trade is still spotty but is perking up a bit this term thanks to several big pix, both new and holdover. The heat wave here is figured to help chase in some trade.

Preem of "Horse Soldiers" is galloping to a stout $43,000 at the State-Lake while Esquire's "Five Pennies" is rated torrid. Monroe's new bill, "Lone Texan" and "Alaska Passage," should hit a fair figure.

"Hole in Head" continues great in second Oriental frame. "Don't Give Up Ship" is figured slow at the Chicago, also in second. "Naked Maja" in second sesh is sagging at United Artists.

Other second-weekers include "The Mysterians," fairish at the Roosevelt; and "Woman Obsessed," sad at McVickers.

Third stanza of "Ask Any Girl" shapes stout at the Woods while "Al Capone" is fancy in eighth frame at Todd's Cinestage. "Gigi" is still hotsy in 18th week at the Loop. The 40th round of "South Seas Adventure" is brisk at Palace.

Estimates for This Week

Chicago (B&K) (3,900; 90-$1.80) —"Don't Give Up Ship" (Par) (2d wk). Slow $18,000. Last week, $30,000.

Esquire (H&E Balaban) (1,350; $1.50)—"The Five Pennies" (Par). Torrid $24,500. Last week "Room at Top" (Cont) (9th wk), $8,000.

Garrick (B&K) (850; 90-$1.25)—"Gidget" (Col) (2d wk). Oke $8,000. Last week, $10,000.

Loop (Telem't) (606; 90-$1.80)—"Gigi" (M-G) (18th wk). Excellent $12,300. Last week, $12,000.

McVickers (JL&S) (1,580; 90-$1.80)—"Woman Obsessed" (20th) (2d wk). Forlorn $4,000. Last week, $5,000.

Monroe (Jovan) (1,000; 65-90)—"Alaska Passage" (20th) and "Lone Texan" (20th). Nice $5,200. Last week, "Plunderers of Painted Flats" (Rep) and "No Place to Land" (Rep), $4,600.

Oriental (Indie) (3,400; 90-$1.50) —"Hole in Head" (UA) (2d wk).

(Continued on page 10)

Rain Helps Hub; 'Story' Mighty $40,000, 'Horse' Wow 30G, 'Pennies' 18G

Boston, June 30.

Rain here both Saturday and Sunday brought lines to first-run houses for first time this summer. While biz was booming, resort spots were deserted. Pacing city is "Nun's Story" with a great session at the Met, giving that huge house its biggest opening week in months. "Five Pennies" shapes sockeroo at Paramount. "Horse Soldiers" shapes wow at Orpheum. "Love Is My Profession" is hotsy at two houses.

"Say One For Me" looks lofty in second week at Memorial. "Room at Top" is holding big at Kenmore in seventh. "Ask Any Girl" is slick in second at Saxon.

Estimates for This Week

Aster (B&Q) (1,381; $1.25-$1.50) —"Don't Give Up Ship" (Par). Opens Friday (3) after being closed for installation Todd-AO.

Beacon Hill (Sack) (678; $1-$1.50) —"Love Is My Profession" (Kings). Big $13,000. Last week, "Gold Rush" (Lopert) (reissue) (2d wk), $4,000.

Boston (SW-Cinerama) (1,354; $1.25-$2.65)—"South Seas Adventure" (Cinerama) (12th wk). Stout $15,000. Last week, ditto.

Capri (Sack) (1,150; 90-$1.50)—"Love Is My Profession" (Kings). Hotsy $9,000. Last week, "Gold Rush" (Lopert) (reissue) (2d wk), $3,500.

Exeter (Indie) (1,376; 75-$1.25)—"Genevieve" (Indie) and "Laughter in Paradise" (Indie) (2d wk). First week ended Saturday (27) was good $6,000.

Gary (Sack) (1,240; 90-$1.50)—"Young Philadelphians" (WB) (6th wk). Holding strong $7,500. Last week, $6,500.

Kenmore (Indie) (7,000; 90-$1.25) —"Room at Top" (Cont) (7th wk). Wham $9,000 again. Last week, ditto.

Memorial (RKO) (3,000; 60-$1.10) —"Say One For Me" (20th) and "Lone Texan" (20th) (2d wk). Lofty $28,000. Last week, $33,500.

Metropolitan (NET) (4,357; 70-$1.10)—"Nun's Story" (WB). Great

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Key City Grosses

Estimated Total Gross

This Week $2,600,300

(Based on 23 cities and 226 theatres, chiefly first runs, including N. Y.)

Last Year $2,759,700

(Based on 23 cities and 254 theatres.)

'For Me' Sockeroo $12,000, Cincy Ace

Cincinnati, June 30.

Downtown film biz is being bolstered this week by new product. "Say One For Me," smash at Keith's, holds the lead. "Angry Hills" shapes mild at flagship Albee. "Tarzan's Greatest Adventure" and "Man Who Could Cheat Death" combo has the small Grand in winning stride. "Gigantis" and "Rodan" loom okay at the Palace. "South Seas Adventure" continues solid in 35th week. Hard-ticket "Diary of Anne Frank" shapes fairish in sixth and final week at Suburban Valley, where regular policy resumes July 2 with "Five Pennies."

Estimates for This Week

Albee (RKO) (3,100; 90-$1.25)—"Angry Hills" (M-G). Mild $8,000. Last week, "Ask Any Girl" (M-G) (2d wk), 8,500.

Capitol (SW-Cinerama) (1,376; $1.20-$2.65)—"South Seas Adventure" (Cinerama) (35th wk). Solid $18,000. Last week, $18,500.

Grand (RKO) (1,400; 90-$1.10)—"Tarzan's Greatest Adventure" (Par) and "Man Who Cheated Death" (Par). Good $9,000. Last week, "Westbound" (WB) and "Born Reckless" (WB), $7,500.

Keith's (Shor) (1,500; 90-$1.25)—"Say One For Me" (20th). Smash $12,000. Holds. Last week, "Al Capone" (AA) (2d wk), $5,300. Second week of "Al Capone" at Shor's Twin Drive-In, $8,200.

Palace (RKO) (2,600; 90-$1.10)—"Gigantis" (WB) and "Rodan" (WB) (repeat). Oke $7,500. Last week, "I Want to Live" (UA) and "Separate Tables" (UA) (repeats), $7,000.

Valley (Wiethe) (1,200; $1.50-$2.50)—"Diary of Anne Frank" (20th) (6th wk). Fairish $5,500. Last week, $6,100. "Five Pennies" (Par) starts July 2.

St. Loo Strike Ends, Biz Soars; 'Any Girl' Socko $13,000, 'For Me' 15G, 2

St. Louis, June 30.

Stereotypers' strike which closed both newspapers here for some time, has been ended and biz is soaring at most houses currently. Doing nicely is "Gigantis" good at the Fox. Standout of new pix is "Ask Any Girl," smash at Loew's. Going higher is "Pork Chop Hill" in second stanza at Orpheum while "Sleeping Beauty" in third week at Pageant is soaring as is "Say One For Me," big in second.

Estimates for This Week

Apollo Art (Grace) (700; 90-$1.25)—"Silken Affair" (DCA) and "Baby and Battleship" (DCA). Oke $2,500. Last week, "Crucible" (Indie) (3d wk), $1,000.

Fox (Arthur) (5,000; 60-90) — "Gigantis" (WB) and "Teen-Ager From Outer Space" (WB). Good $12,000. Last week, "House on Haunted Hill" (AA) and "Cosmic Man" (AA) (2d wk), $8,000.

Loew's (Loew) (3,600; 60-90) — "Ask Any Girl" (M-G) and "Verboten" (Rank). Smash $13,000. Last week, "Mysterians" (M-G) and "Man Into Space" (M-G), $8,500.

Orpheum (Loew) (1,900; 60-90)—"Pork Chop Hill" (UA) and "Riot in Juvenile Prison" (UA) (2d wk). Good $8,000. Last week, $6,000.

Pageant (Arthur) (1,000; 75-$1.50)—"Sleeping Beauty" (BV) (3d wk). Pushed to great $10,000. Last week, $6,000.

St. Louis (Arthur) (3,800; 60-90) —"Say One For Me" (20th) (2d wk). Up to boffo $15,000. Last week, $12,000.

Shady Oak (Arthur) (760; 60-90)—"Gigi" (M-G) (12th wk). Socko $3,000. Last week, $2,500.

'Horse' Lusty $14,000, Seattle; 'Earth' Big 7G

Seattle, June 30.

Most first-runs downtown are doing better this week than of late. Standout is "Horse Soldiers," great at Coliseum. "This Earth Is Mine" shapes nearly as big at the bandbox Music Box.

Estimates for This Week

Blue Mouse (Hamrick) (739; 90-$1.50)—"Around World" (UA) (4th wk). Good $4,500. Last week, $4,600.

Coliseum (Fox-Evergreen) (1,870; 90-$1.50)—"Horse Soldiers" (UA) and "Riot Juvenile Prison" (UA). Great $14,000 or over. Last week, "Tarzan's Greatest Adventure" (Par) and "Cheat Death" (Par), $6,300 in 8 days.

Fifth Avenue (Fox-Evergreen) (2,500; 90-$1.50)—"Room At Top" (Cont). Okay $8,000. Last week, "Happened to Jane" (Col) and "Bandit Zhobe" (Col) (2d wk), $5,300.

Music Box (Hamrick) (850; 90-$1.50)—"This Earth Is Mine" (U). Big $7,000 or near. Last week, "Sleeping Beauty" (BV) (2d wk), $3,400.

Orpheum (Hamrick) (2,700; 90-$1.50) — "Mysterians" (M-G) (2d wk) and "Westbound" (WB). Drab $3,500. Last week, $7,700.

Paramount (Fox-Evergreen) (3,107; 90-$1.50)—"Some Like It Hot" (UA) (9th wk). Good $5,000. Last week, $7,700.

'Horse' Brisk 12G, L'ville; 'H-Man' 6G

Louisville, June 30.

Mid-summer temperatures are bearing down this week, but film biz with cool-air-conditioned comfort and top product, is holding up nicely. "Love Is My Profession" at the Brown looks smash in first. Biggest coin total goes to "Horse Soldiers" at United Artists, with socko take. Great promotion given "Soldiers" is a plus factor mark. Biz at other downtown houses is uneven with "Imitation of Life" still boff in seventh Kentucky week.

Estimates for This Week

Brown (Fourth Avenue) (1,200; 60-90)—"Love Is My Profession" (Kings). Great $10,500 or near. Last week, "Watusi" (M-G) and "Man In Space" (M-G), $4,500.

Kentucky (Switow) (900; 75-$1.25) — "Imitation of Life" (U) (7th wk). Still talk of the town, fine $5,500 after last week's $5,000.

Mary Anderson (People's) (1,000; 60-90)—"Shake Hands With Devil" (UA) and "Gun Runners" (UA). Fair $4,000. Last week, "Gigantis" (WB) and "Island of Lost Women" (WB), $5,000.

Rialto (Fourth Ave.) (3,000; 60-90)—"H-Man" (Col) and "Woman Eater" (Col). Drab $6,000 or close. Last week, "Happened To Jane" (Col), $5,000.

United Artists (UA) (3,000; 60-$1)—"Horse Soldiers" (UA) plus Patterson-Johansson fight films starting Sunday (28). Rousing $12,000 or near. Last week, "The Mysterians" (M-G), $5,500.

'Horse' Bangup $20,000, Denver; 'For Me' Big 15G

Denver, June 30.

City has a couple of strong new entries in "The Horse Soldiers" at Paramount and "Say One For Me" at the Centre this stanza. The Denham is enjoying hefty holdover biz with "Don't Give Up Shop." Denver Theatre is doing mildly with "It Happened to Jane." "Ask Any Girl" looks lean at Orpheum on second frame.

Estimates for This Week

Aladdin (Fox) (1,324; 90-$1.80)—"South Pacific" (Magna) (2d wk). Fast $6,500. Last week, $12,300.

Centre (Fox) (1,270; $1-$1.45)—"Say One For Me" (20th). Sock $15,000. Last week, "Room at Top" (Cont) (2d wk), $8,500.

Denham (Indie) (1,584) (75-$1)—"Don't Give Up Ship" (Par) (2d wk). Hot $9,000. Last week, $13,500.

Denver (Fox) (2,432; $1-$1.25)—"Happened To Jane" (Col). Slim $7,000. Last week, "Shaggy Dog" (BV) (6th wk), $8,000.

Esquire (Fox) (650; $1)—"Room At Top" (Cont) (m.o.). Big $6,500. Last week, "Lovers and Thieves" (Indie), $700.

Orpheum (RKO) (2,690; 75-$1)—"Ask Any Girl" (M-G) (2d wk). Lean $5,200. Last week, $8,500.

Paramount (Indie) (2,100; 75-$1) —"Horse Soldiers" (UA). Great $20,000. Last week, "Young Philadelphians" (WB) (2d wk), $11,500.

'Earth' Wow $21,000, Det.; 'Horse' Boff 27G, 'Story' Big 20G, 'Say One' 14G

Detroit, June 30.

Batch of new product, all of it strong, will help general biz tone here this stanza. "Horse Soldiers" is standout with a mighty take at the Palms. "This Earth Is Mine" is comparably as big at the small Madison and a wow session. "Nun's Story" looms great at Michigan while "Say One For Me" is okay in second at the Fox. Week-long celebration of first Freedom Festival, a hands-across-the-river affair covering Independence Day and Canada's Dominion, may help biz a bit, too.

Estimates for This Week

Fox (Fox Detroit) (5,000; 90-$1.25)—"Say One for Me" (20th) and "Plunderers of Painted Flats" (20th) (2d wk). Okay $14,000. Last week, $19,000.

Michigan (United Detroit) (4,000; $1.25-$1.49)—"Nun's Story" (WB). Great $20,000. Last week, "Young Philadelphians" (WB) and "Face of the Fugitive" (Col) (2d wk), $16,500.

Palms (UD) (2,961; $1.25-$1.49)—"Horse Soldiers" (UA) and "Riot in Juvenile Prison" (UA). Mighty $27,000 or over. Last week, "Wild and Innocent" (U) and "Floods of Fear" (U), $15,000.

Madison (UD) (1,900; $1.25-$1.49) —"This Earth Is Mine" (U). Wow $21,000 or over. Last week, "Imitation of Life" (U) (9th wk), $8,500.

Broadway-Capitol (UD) (3,500; 90-$1.25) — "Loving You" (Par) and "King Creole" (Par) (reissues). Okay $10,000. Last week, "H-Man" (WB) and "Woman Eaters" (Indie), $13,500.

United Artists (UA) (1,667; $1.25-$1.50)—"Go, Johnny, Go" (Indie) and "Plan Outer Space" (Indie). Drab $5,000. "Anatomy of A Murder" (Col) opens July 1.

Adams (Balaban) (1,700; $1.25-$1.50)—"Ask Any Girl" (M-G) (3d wk). Strong $8,000. Last week, $9,000.

Music Hall (SW-Cinerama) (1,208; $1.55-$2.65)—"South Seas Adventure" (Cinerama) (39th wk). Great $15,500. Last week, $15,700.

Trans-Lux Krim (Trans-Lux) 1,000; $1.49-$1.65) — "Love Is My Profession" (Indie). Sixth week starts today (Tues.). Fifth week, hep $6,000.

Broadway Grosses

Estimated Total Gross

This Week $614,800

(Based on 21 theatres)

Last Year $575,500

(Based on 22 theatres)

'Room' Tops Prov. Rousing $9,000

Providence, June 30.

RKO Albee's "Room At Top" proves it by leading a fairly moderate town with a fine session. State's "World, Flesh and the Devil" shapes slow. Majestic's "The H-Man" is fair. "Woman Obsessed" looms lean.

Estimates for This Week

Albee (RKO) (2,200; 65-80)—"Room At Top" (Cont) and "Hong Kong" (UA). Very nice $9,000. Last week, "Compulsion" (20th) and "Terror in Texas Town" (UA) (2d wk), $4,000.

Majestic (SW) (2,200; 65-80)—"H-Man" (Col) and "Woman Eater" (Col). Fair $6,000. Last week, "Gigantis" (WB) and "Teenagers Outer Space" (WB), $5,000.

State (Loew) (3,200; 65-80)—"World, Flesh, Devil" (M-G) and "Guns, Girls, Gangsters" (Col). Slow $7,000. Last week, "Watusi" (M-G) and "Murder By Contract" (UA), $5,000.

Strand (National Realty) (2,200; 65-80)—"Woman Obsessed" (20th) and "Forbidden Island" (Col) (reissues). Light $4,000. Last week, "Shane" (Par) and "Trouble with Harry" (Par) (reissues), $6,500.

'BEAUTY' BOFFO 12G, OMAHA; 'SHIP' $9,000

Omaha, June 30.

Biz is climbing at downtown first-runs this week, thanks to strong, new product. "Don't Give Up Ship" is hotsy at the Omaha while "Say One for Me" is lively at Orpheum despite loss of opening night (26) due to the closed-circuit tv of the Johansson-Patterson fight. "Sleeping Beauty" stays wham at State in second stanza. The hard-ticket, "South Pacific," remains great in No. 36 round at the Cooper.

Estimates for This Week

Cooper (Cooper) (708; $1.50-$2.20)—"South Pacific" (Magna) (36th wk). Great $6,500. Last week, $6,000.

Omaha (Tristates) (2,066; 75-$1) —"Don't Give Up Ship" (Par). Looks hotsy $9,000; may hold. Last week, "Hangman" (Par) and "When Hell Broke Loose" (Par), $5,000.

Orpheum (Tristates) (2,877; 75-$1)—"Say One for Me" (20th). Shapes smash $10,000 or over. Last week, "It Happened To Jane" (Col), $6,500.

State (Cooper) (743; $1.45)—"Sleeping Beauty" (BV) and "Grand Canyon" (BV) (2d wk). Smash $12,000. Last week, same.

'Horse' Okay at $11,000 In Balto; 'Hercules' Hot 30G, 'Ship' Slow 5½G

Baltimore, June 30.

Strong new entries and steady holdovers brighten the picture here this round. Biggest of new films is "Hercules," which opened big at Hipp. Best of holdovers are "Say One For Me," fair in second at the Town and "Room At the Top" still sturdy in ninth at the Playhouse. "Don't Give Up the Ship" is rated slow in first at Mayfair.

Estimates for This Week

Century (R-F) (3,200; 50-$1.50)—"Horse Soldiers" (UA). Oke $11,000. Last week, "Tarzan's Greatest Adventure" (Par) and "Man Who Could Cheat Death" (Par), $5,000.

Cinema (Schwaber) (460; 90-$1.50) — "Love My Profession" (Kings) (5th wk). Good $2,200 after $2,800 in fourth.

Five West (Schwaber) (460; 90-$1.50)—"He Who Must Die" (Indie) (6th wk). Oke $2,000 after $2,300 in previous week.

Hippodrome (R-F) (2,300; 50-$1.25) — "Hercules" (WB). Giant $30,000, new house record. Last

(Continued on page 10)

Mpls. Spotty But 'Girl' Sturdy $5,000, 2d; 'Ship' Trim 9G, 'Diary' 7G, 4

Minneapolis, June 30.

As the July 4 holiday weekend nears, holdovers are shrinking to virtually imperceptible proportions for the first time in months and a flock of newcomers take over, with more on horizon. Chief of the current newies are "Love Is My Profession" and "Don't Give Up the Ship," latter being good and "Love" big. Third stanza for "Say One for Me" shapes stout and second for "Ask Any Girl" looks lofty. Fight pictures are an added attraction at both RKO Orpheum and RKO Pan and will help.

Estimates for This Week

Academy (Mann) (947; $2-$2.25) —"Diary of Anne Frank" (20th) (4th wk). Holds at least 12 more days after fourth week. Good $7,000. Last week, same.

Century (SW-Cinerama) ($1.75-$2.65) — "South Seas Adventure" (Cinerama). Opens tomorrow night (Wed.) following the sensational "Windjammer" (NT) engagement. Last week, "Windjammer" (31st wk.), wham $26,800 in eight days.

Gopher (Berger) (1,000; 85-$1)—"Ask Any Girl" (M-G) (2d wk). Highly favorable word-of-mouth helping. Solid $5,000. Last week, $6,000.

Lyric (Par) (1,000; 85-$1)—"Intent to Kill" (20th) and "Here Come Jets" (20th). Mild $4,000. Last week, "Woman Obsessed" (20th) (2d wk), $3,500.

RKO Orpheum (RKO) (2,800; 85-$1)—"Don't Give Up Ship" (Par). Good $9,000. Last week, "It Happened to Jane" (Col), $7,000.

RKO Pan (RKO) (1,800; 85-$1)—"Mysterians" (M-G) and "First Man into Space" (M-G). Good $5,000. Last week, "Hangman" (Par), $4,000.

State (Par) (2,200; $1-$1.25) — "Say One For Me" (20th) (3d wk). Caught on right from start. Sturdy $7,000. Last week, $9,000.

Suburban World (Mann) (800; 85)—"Some Like It Hot" (UA) (2d run). Playing day-date with a half-dozen other nabe houses. Good $2,200. Last week, "Imitation of Life" (U) (2d run), $2,200.

World (Mann) (400; 85-$1.25)—"Love Is My Profession" (Kings). Big $8,000. Last week, "Gold Rush" (Lopert) (reissue), $2,800.

L.A. Soars; 'Pacific' Whopping $40,000, Popscale, 'Story' Smash 26G, 'Horse' Big 23G, 'Darby' Fat 17G, 'Days' 25G

Los Angeles, June 30.

First-runs here currently are hitting the third biggest week since the first of year despite a dropoff last Thursday and Friday due to modified closings in six houses for light telecast. Flock of newcomers are boosting trade, with "South Pacific," in first general, popscale release, heading for boff $40,000 in three theatres.

"Nun's Story" is heading for a socko $26,000 at Hollywood Par while "Horse Soldiers" is gunning for a tall $23,000 or near in three houses. "Darby O'Gill" looks busy $17,000 at the Chinese.

"Middle of Night" is sock $9,000 at small Four Star. "Gigantis" is hefty $8,500 at Hillstreet.

"Around World in 80 Days" looks torrid $25,000 or close in two locations, second week. "Hole in Head" is sock $18,000 in second Fox Beverly frame. "Al Capone" is big $16,000 in second week for three sites.

"Say One For Me" looks good $12,000 in second at Pantages. "Ask Any Girl" is okay in second at Egyptian. "South Seas Adventure," lone hard-ticket pic, was smash $21,300 in 39th round at Warner Hollywood.

Estimates for This Week

Orpheum, New Fox, Uptown (Metropolitan - FWC) (2,213; 765; 1,715; 90-$1.50)—"Horse Soldiers" (UA) and "Subway in Sky" (UA). Tall $23,000 or close. Last week, Orpheum, New Fox with Four Star, "Compulsion" (20th) (1st wk, Orph; 2d wk, New Fox; 9th wk, Four Star), "Bride Much Too Beautiful" (Coop) (reissue) (1st wk, Orph; 2d wk, New Fox), $8,200. Uptown, "Pork Chop Hill" (UA), "Man in a Net" (UA) (repeats) (1st wk), $2,000.

Hollywood Paramount (Elect) (1,468; $1.40-$2.40)—"Nun's Story" (WB). Sock $26,000 or a bit over. Last week, "Young Philadelphians" (WB) (5th wk-6 days), $4,700.

Four Star (UATC) (868; 90-$2)—"Middle of Night" (Col). Smash $9,000.

Chinese (FWC) (1,048; $2-$2.40)—"Darby O'Gill and Little People" (BV). Busy $17,000. Last week, "Some Like It Hot" (UA) (11th wk-9 days), $11,500.

Hillstreet (Metropolitan) (2,752; 90-$1.50) — "Gigantis" (WB) and "Teenagers from Outer Space" (WB). Hefty $8,500. Last week, "Green Mansions" (M-G), "Forest Rangers" (Par) (reissue) (2d wk), $2,900.

State, El Rey, Loyola (UATC-FWC) (2,404; 861; 1,298; $1.50-$2) —"South Pacific" (20th) (1st general release). Boff $40,000. Last week, State, "Count Your Blessings" (M-G) "Doctor's Dilemma" (M-G) (1st general release) (1st wk, 9 days), $4,600. El Rey, Loyola, "Diary Anne Frank" (20th) (3d wk), $6,500.

Fox Beverly (FWC) (1,150; $1.49-$2)—"Hole in Head" (UA) (2d wk). Smash $18,000. Last week, $23,200.

Pantages (RKO) (2,815; 90-$2)—"Say One for Me" (20th) (2d wk). Good $12,000. Last week, $15,200.

Egyptian (UATC) (1,392; $1.25-$2)—"Ask Any Girl" (M-G) (2d wk). Okay $8,500. Last week, $10,900.

Los Angeles, Hollywood, Wiltern (FWC-SW) (2,017; 756; 2,344; 90-$1.50) — "Al Capone" (AA) and "Legion of Doomed" (AA) (2d wk). Big $16,000. Last week, $34,300.

Downtown Paramount, Hawaii (ABPT-G&S) (3,300; 1,106; $1.25-$1.75) — "Around World in 80 Days" (UA) (2d wk). Fancy $25,000 or near. Last week, $36,200.

Downtown, Warner Beverly (SW) (1,757; 1,612; 90-$1.50) — "Giant" (WB) and "Moby Dick" (WB) (reissues). Dull $7,700. Last week, with Iris, "Shane" (Par), "Trouble With Harry" (Par) (reissues) $10,400.

Iris (FWC) (825; 90-$1.50) — "Horse's Mouth" (UA) and "My Uncle" (Cont). Okay $3,000. Last week, Fox Wilshire with Rialto, $5,600.

Fine Arts (FWC) (631; 90-$1.50) —"Room at Top" (Cont) (7th wk). Smash $9,500. Last week, $8,600.

Warner Hollywood (SW-Cinerama) (1,389; $1.20-$2.65)—"South Seas Adventure" (Cinerama). Started 40th week Sunday (28) after great $21,300 last week.

'Horse' Fancy $18,000, Toronto; 'Diary' 11G, 2d

Toronto, June 30.

Among newcomers, "Horse Soldiers" and "The Mysterians" are outstanding, both being big. "Horse" is easily getting top coin at Carlton. "Diary of Anne Frank," in second stanza at Hollywood, is leading the city with capacity biz. Also big in fifth frame is "Room at Top."

Estimates for This Week

Carlton (Rank) (2,518; 75-$1.25) —"Horse Soldiers" (UA). Fine $18,000. Last week, "Operation Amsterdam" (Rank), $8,000.

Downtown, Glendale, Kingsway, Prince of Wales, State (Taylor) (1,059; 995; 697; 1,200; 695; 50-75) —"First Man into Space" (M-G) and "At War with Army" (IFD). Fair $13,000. Last week, "Face of Fugitive" (Col) and "Verboten" (Col), $11,500.

Hollywood (FP) (1,080; $1-$1.25) —"Diary of Anne Frank" (20th) (2d wk). Turnaway biz at $11,000. Last week, ditto.

Hyland (Rank) (1,057; $1) — "Captain's Table" (Rank) (3d wk). Swell $7,000. Last week, $8,500.

Imperial (FP) (3,343; 75-$1.25)—"Young Philadelphians" (WB) (3d wk). Okay $9,000. Last week, $12,000.

International (Taylor) (557; $1) — "Gigi" (M-G) (48th wk). Hep $3,000. Last week, same.

Loew's (Loew) (2,093; 75-$1.25) —"Doctor's Dilemma" (M-G). Good $11,000. Last week, "Some Like it Hot" (UA) (10th wk-5 days), $8,500.

Tivoli (FP) (995; $1.75-$2.40)—"South Pacific" (Magna) (51st wk). Steady $6,500. Last week, $7,000.

Towne (Taylor) (695; 75-$1.25)—"Room at Top" (Cont) (5th wk). Still sensational at $8,500. Last week, $9,000.

University (FP) (1,156; 75-$1.25) — "Compulsion" (20th) (3d wk). Okay $5,500. Last week, $7,000.

Uptown (Loew) (2,743; 75-$1.25) —"Mysterians" (M-G). Big $11,000. Last week, "Wild and Innocent" (U), $6,500.

'Horse' Galloping In Cleve., $15,000

Cleveland, June 30.

Best bet here this round is "Horse Soldiers," which shapes fancy at the State. "Say One For Me" also is sturdy at the larger Hipp. "Windjammer" is solid in third Palace stanza while "Ask Any Girl" is rated nice on moveover to the Ohio. "Room At Top" is stout in fifth session at the Heights Art.

Estimates for This Week

Allen (SW) (3,800; 85-$1.25)—"Young Philadelphians" (WB) (2d wk). Modest in 4½ days. Last week, $15,500.

Continental Art (Art Theatre Guild) (950; $1.25)—"Forbidden Fruit" (Indie) (2d wk). Weak $1,500 after $2,000 last week.

Heights Art (Art Theatre Guild) (950; $1.25)—"Room At Top" (Cont) (5th wk). Fine $3,700. Holds. Last week, $4,000.

Hippodrome (Telemtt) (3,700; 85-$1.25) — "Say One For Me" (20th). Sturdy $15,000. Last week, "Woman Eater" (Indie) and "H-Man" (WB), $10,000.

Lower Mall (Community) (500; 70-90)—"Imitation of Life" (U) (2d run) and "Step Down Terror" (Indie). Fair $1,500. Last week, "Man Escaped" (Indie) and "Law and Disorder" (Indie), $700 for four days.

Ohio (Loew) (1,244; 85-$1.25)—"Ask Any Girl" (M-G) (m.o.). Nice $16,000. Last week, "Mysterians" (M-G) (m.o.), $5,000.

Palace (SW) (1,523; $1.25-$2.40)—"Windjammer" (NT) (3d wk). Perked to fine $13,300. Last week, $12,500.

State (Loew) (2,700; 75-$1)—"Horse Soldiers" (UA). Pacing city with big $15,000. Last week, "Ask Any Girl" (M-G), $13,000.

Stillman (2,700; 85-$1) — "Loving You" (Par) and "King Creole" (Par) (reissue). Average $6,000. Last week, "Man Who Cheated Death" (Indie), same.

'ANY GIRL' OK $7,000, INDPLS.; 'SAY ONE' 7½G

Indianapolis, June 30.

Business is moving in a narrow groove there this week, a high discomfort index being an important factor. "Diary of Anne Frank" is best money film, at Keith's, with a good figure. "H-Man" at the Indiana is sad. "Say One For Me" at Circle looks neat in second week. "Ask Any Girl" at Loew's is passable.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 85-90)—"Say One For Me" (20th) (2d wk). Neat $7,500. Last week, $11,000.

Indiana (C-D) (3,200; 75-90)—"H-Man" (Col) and "Woman Eater" (Col). Drab $6,500. Last week, "Bombers B-52" (WB) and "Band of Angels" (WB) (reissues), $5,000.

Keith's (C-D) (1,300; 90-$1.25)—"Diary of Anne Frank" (20th). Good $9,000. Last week, "Happened to Jane" (Col) (2d wk), $6,500.

Loew's (Loew) (2,427; 75-90)—"Ask Any Girl" (M-G) and "Machete" (UA). Fairly good $7,000 or near. Last week, "Shake Hands With Devil" (UA) and "Riot in Juvenile Prison" (UA), $5,500.

'Earth' Huge 12G, Pitt; 'Horse' Fat 19G, 'Ship' 8G, 2d

Pittsburgh, June 30.

Weekend brought 90% heat here but business is holding up solid with three new strong entries. "Horse Soldiers" is rated lusty at the Penn. Standout is "This Earth Is Mine," terrific at the Fulton, and even topping "Imitation of Life." "Say One For Me" is big at Harris. "Don't Give Up the Ship" at Stanley shapes fair, way off from first stanza.

Estimates for This Week

Fulton (Shea) (1,655; 85-$1.25)—"This Earth is Mine" (U). Terrific $12,000. Last week, "Man Cheat Death" (Par) and "Tarzan's Greatest Adventure" (Par), $3,500.

Harris (Harris) (2,100; $1-$1.25) —"Say One for Me" (20th). Hotsy $15,000. Last week, "It Happened To Jane" (Col), $7,100.

Penn (UATC) (3,300; $1-$1.50)—"Horse Soldiers" (UA). Lusty $19,000. Last week, "Mysterians" (M-G), $9,000.

Squirrel Hill (SW) (824; $1.25)—"Room At Top" (Cont) (7th wk). Lusty $3,200. Last week, $3,600.

Stanley (SW) (3,700; 85-$1.25)—"Don't Give Up Ship" (Par) (2d wk). Opposition hurting this and current week will drop to fair $8,000. Last week, $14,000.

Warner (SW) (2,000; 50-$1.25)—"Sleeping Beauty" (BV) (2d wk). Another fair $8,500.

'Ship' Hefty $10,000, K.C.; 'Earth' Firm 8G, 'Room' 4½G, 'For Me' Hep 12G

Kansas City, June 30.

City's first-runs were in a turmoil with no newspapers for 10 days because of typographers strike. With walkout ended, biz perked up some. Durwood circuit reopened its Roxy last Thursday, after considerable remodelling, with "Say One For Me" and great returns. Paramount looks hefty with "Don't Give Up Ship." Fox Midwest has "This Earth Is Mine" in full stride at the Uptown. "Room at Top" is in third week at the Missouri for an unusual run.

Estimates for This Week

Capri (Durwood) (628; $1.50, $2.25, $2.50) — "South Pacific" (Magna) (14th wk). Good $6,500. Last week same.

Crest, Riverside (Commonwealth) (900 cars each, 85c)—Currently on subsequents. Last week, "Horrors Black Museum" (AI) and "Headless Ghost" (AI) first-runs, with "Com-

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Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

Heat Wilts B'way, But 'Earth' Plus Stage Sock 71G; 'Horse' Giant 50G, 'Porgy' Great 16½G, 'Story' 180G

Hot, humid weather is playing a return engagement and Broadway first-runs currently are off considerably from last week. However, some new bills are showing plenty of strength to counter this sag somewhat. Lions Club conclave in city was not regarded as helping much.

Top coin take among the three newomers is going to "This Earth Is Mine" with stageshow which looks to hit a big $71,000 in first session at the Roxy "Horse Soldiers" looms as best regular straight-filmer with a wham $50,000 opening round at the Astor. Greatest showing for any new pic is being registered by "Porgy and Bess," with virtual capacity $14,000 in first four days ended last Saturday (27) at the Warner plus $2,500 from two parties preem night last Wednesday when there were some invited guests.

Still champ at the wickets is "Nun's Story" with stageshow, which looks to hold with a mighty $180,000 in second stanza at the Music Hall. "Five Pennies" continues smash $52,000 or a bit over in first holdover week at the Capitol after running ahead of hopes opening week to get greatest trade this house has registered in many months. "Say One For Me" likewise shapes great at $48,000 or close in second session at the Paramount.

"Middle of Night" still is smash in second round, with $19,000 at the Forum, and $16,800 at the arty Trans-Lux 52d Street. "John Paul Jones" is down to mild $12,500 in second frame at the Rivoli. "Elephant Gun" is wobbly in second Victoria round, being supplanted by "Hound of Baskervilles" next Friday.

"Some Like It Hot" continued amazingly smash with $33,800 in 13th session at the State, and stays for about three weeks longer before "Hole in Head" comes in. "Young Philadelphians" looks to wind the sixth-final week at the Criterion with an okay $14,000. "Anatomy of A Murder" supplants it tomorrow (Thurs.) when it opens day-date at the Plaza.

"Diary of Anne Frank" is holding with $9,800 for 15th week at the Palace. "Grand Illusion," out on reissue, looks like smash $10,500 opening week at the Baronet, new high for an oldie at house. "Wild Strawberries" is hitting a new record of $13,800 at the Beekman for first-run policy.

Estimates for This Week

Astor (City Inv.) (1,094; 75-$2)—"Horse Soldiers' (UA). Initial session finishing tomorrow (Thurs.) is soaring to wow $50,000 or near. In ahead, "Alias Jesse James" (UA) (6th wk-6 days), $14,000.

Capitol (Loew) (4,820; $1-$2.50) —"Five Pennies" (Par) (2d wk). This round ending today (Wed.) looks to hold with smash $52,000 or near after great $58,000, over hopes, for opening week. Stays on, indef.

Criterion (Moss) (1,671; 95-$2)—"Young Philadelphians" (WB) (6th-final wk). This week ending today (Wed.) is heading for okay $14,000 after $15,500 in fifth round. "Anatomy of A Murder" (Col) opens tomorrow (Thurs.). •

Palace (RKO) (1,642; $1.50-$3)—"Diary of Anne Frank" (20th) (16th wk). The 15th week concluded last night (Tues.) was oke $9,800. The 14th, $10,200.

Forum (Moss) (813; 90-$1.80)—"Middle of Night" (Col) (3d wk). First holdover stanza ended last night (Tues.) was socko $19,000. Initial week, $22,000.

Paramount (AB-PT) (3,665; $1-$2)—"Say One For Me" (20th) (2d wk). This session winding up tomorrow (Thurs.) looks to hit smash $48,000. First week, $57,000. Stays on.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75) — "Nun's Story" (WB) with stageshow (2d wk). First holdover session winding up today (Wed.) is holding with mighty $180,000, remarkable in view of heat wave. Initial week, $185,000. Stays on indef.

Rivoli (UAT) (1,545; 90-$1.25)—"John Paul Jones" (WB) (3d wk). First holdover week completed last night (Tues.) was mild $12,500. Initial week, $20,000.

Roxy (Indie) (5,705; 90-$2.50)—"This Earth Is Mine" (U) and new stageshow. First session finishing tomorrow (Thurs.) looks like big

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'Horse' Paces Port. With Loud 13G; 'Earth' Big 9G

Portland, Ore., June 30.

New, big product is cheering up the first-run front currently. "Horse Soldiers" looms standout with a great take at Orpheum. Equally big is "Say One For Me" at the Fox. "This Earth Is Mine" likewise shapes smash on initial session at the Broadway. "Windjammer" looms solid in eighth frame at the Hollywood.

Estimates for This Week

Broadway (Parker) (1,890; $1.50) —"This Earth Is Mine" (U) and "Born To Be Loved" (U). Big $9,000 or close. Last week, "Ask Any Girl" (M-G) and "Floods of Fear" (U) (2d wk), $4,400.

Fox (Evergreen) (1,536; $1-$1.49)—"Say One For Me" (20th) and "Here Come Jets" (20th). Whopping $12,000 or near. Last week, "Room At Top" (Indie) and "Forbidden Island" (Col) (2d wk), $5,800.

Hollywood (Evergreen) (1,200; $1.49-$1.75)—"Windjammer" (NT) (8th wk). Solid $6,500. Last week, $6,600.

Orpheum (Evergreen) (1,600; $1-$1.49)—"Horse Soldiers" (UA) and "Riot In Juvenile Prison" (UA). Great $13,000 or close. Last week, "Go Johnny Go" (Indie) and "Crawling Eye" (DCA), $5,700.

Paramount (Port-Par) (3,400; $1-$1.50)—"Tarzan's Greatest Adventure" (Par) and "Man Who Could Cheat Death" (Par). Drab $4,000. Last week, "Room 43" (Indie) and "Man or Gun" (Rep), $4,600.

'Horse' Wow 33G, Philly; 'Earth' 17G

Philadelphia, June 30.

Despite blistering heat, the fresh lineup of pix will hypo midtown biz this round. "Horse Soldiers" has a commanding lead at the wickets with a mighty figure at the Fox. "Nun's Story" also is smash opening week at the Randolph. "Ask Any Girl," apparently feeling the competition from other new films, is disappointing on initial session at the Stanley. In contrast, "This Earth Is Mine" is rated sokeroo at the Staunton. "Don't Give Up Ship" looks lusty at the Viking.

Estimates for This Week

Arcadia (S&S) (536; 99-$1.80)—"Imitation of Life" (U) (11th wk). Hot $5,000. Last week, $6,000.

Boyd (SW-Cinerama) (1,430; $1.10-$2.60) — "South Seas Adventure" (Cinerama) (19th wk). Firm $8,500. Last week, $9,000.

Fox (National) (2,250; 90-$1.80) —"Horse Soldiers" (UA). Mighty $33,000. Last week, "Room 43" (Indie), $15,000.

Goldman (Goldman) (1,000; 99-$1.49)—"Woman Obsessed" (20th) (2d wk). Weak $6,000. Last week, $10,000.

Midtown (Goldman) (1,200; $1.10-$2) — "Place in Sun" (M-G) and "Stalag 17" (M-G) (reissues). Good $5,000. Last week, "Diary Anne Frank" (20th) (6th wk), $5,500.

Randolph (Goldman) (2,250; 94-$1.80)—"Nun's Story" (WB). Smash $28,000. Last week, "Shake Hands Devil" (UA) (2d wk), $7,000.

Stanley (SW) (2,900; 99-$1.80)—"Ask Any Girl" (M-G). NSH $15,000. Last week, "Young Philadelphians" (WB) (5th wk), $14,000.

Stanton (WB) (1,483; 99-$1.40)—"This Earth Is Mine" (U). Sockeroo $17,000. Last week, "Angry Hills" (M-G), $9,000.

Studio (Goldberg) (483; 94-$1.80) —"Love Is My Profession" (Kings) (6th wk). Trim $3,600. Last week, $4,000.

Trans-Lux (T-L) (500; 99-$1.80) —"Three Faces of Eve" (20th) and "Hatful of Rain" (20th) (reissues), Mild $1,700. Last week, "Gold Rush" (Lopert) (reissue), $5,500.

Viking (Sley) (1,000; 75-$1.80) — "Don't Give Up Ship" (Par). Loud $12,000 or near. Last week, "It Happened to Jane" (Col) (2d wk), $8,000.

World (Pathe) (499; 90-$1.49) — "Windom's Way" (20th) (2d wk). Thin $2,000. Last week, $2,100.

New Pix Up D.C.; 'Horse' Wham $28,000, 'Girl' Great 31G, 'Hole' Sock 24G, 2d

Washington, June 30.

Mainstem is flourishing with strong product this round. "Horse Soldiers" at Keith's and "Ask Any Girl" at Capitol shape for sock opening stanzas. "Hole in Head" stays great in second frame at Palace. "Don't Give Up Ship" is slow in two Stanley-Warner houses. "Room at Top" still is good in ninth round at the Ontario.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,490; 1,000; 90-$1.25) — "Don't Give Up Ship" (Par) (2d wk). Slow $10,500. Last week, $18,500.

Capitol (Loew) (3,426; 90-$1.49) —"Ask Any Girl" (M-G). Smash $31,000. Last week, "Mysterians" (M-G), $12,200.

Columbia (Loew) (904; 90-$1.25) —"Compulsion" (20th) (7th wk). Mild $4,500. Last week, $4,900.

Keith's (RKO) (1,850; 90-$1.49)— "Horse Soldiers" (UA). Wham $28,000. Last week, "Shake Hands with Devil" (UA) (2d wk), $6,900.

MacArthur (K-B) (900; $1.10)— "Happy Is Bride" (Kass) (2d wk). Oke $4,000. Last week, $5,000.

Ontario (K-B) (1,240; 90-$1.49)— "Room at Top" (Cont) (9th wk). Good $4,500. Last week, $5,200.

Palace (Loew) (2,390; 90-$1.25)— "Hole in Head" (UA) (2d wk). Boff $24,000 after $30,500 opener.

Plaza (T-L) (276; 90-$1.49)— "Love is My Profession" (Kings) (5th wk). Hefty $5,500. Last week, $6,000.

Town (Indie) (600; 90-$1.25)— "Man Inside" (M-G). Okay $2,000. Last week, "I Mobster" and "California" (Par), same.

Trans-Lux (T-L) (600; 90-$1.49) —"It Happened to Jane" (Col) (6th wk). Hearty $5,500. Last week, $6,000.

Warner (SW-Cinerama) (1,308; $1.20-$2.75)—"South Seas Adventure" (Cinerama) (28th wk). Oke $11,500. Last week, $13,500.

CHICAGO

(Continued from page 8)

Smash $48,000. Last week, $60,000.

Palace (SW-Cinerama) (1,434; $1.25-$3.40)—"South Seas Adventure" (Cinerama) (40th wk). Steady $19,500. Last week, $21,000, over hopes.

Roosevelt (B&K) (1,400; 90-$1.80) —"The Mysterians" (M-G) (2d wk). Fair $11,000. Last week, $19,000. "John Paul Jones" (WB) starts tomorrow (Wed.).

State-Lake (B&K) (2,400; 90-$1.80) — "Horse Soldiers" (UA). Great $43,000. Last week "Shake Hands With Devil" (UA) (2d wk), $11,000.

Surf (H&E Balaban) (685; $1.25) —"He Who Must Die" (Kass) (4th wk). Okay $3,750. Last week, $5,000.

Todd's Cinestage (Todd) (1,036; 90-$1.80)—"Al Capone" (AA) (8th wk). Hotsy $14,500. Last week, $15,000.

United Artists (B&K) (1,700; 90-$1.80)—"Naked Maja" (UA) (2d wk). Feeble $9,500. Last week, $14,000. "North by Northwest" (M-G) preems tomorrow (Wed.).

Woods (Essaness) (1,200; 90-$1.80)—"Ask Any Girl" (M-G) (3d wk). Sturdy $15,000. Last week, $18,000.

World (Teitel) (606; 90-$1.50) — "Night With Charlie Chaplin" (four shorts) (Indie). Fair $5,300. Last week, "Lovers of Paris" (Cont) (2d wk), $2,000.

BOSTON

(Continued from page 8)

$40,000, best here in months. Last week, "Woman Obsessed" (20th) and "Smiley Gets Gun" (20th) (3d wk), $7,000.

Paramount (NET) (2,357; 70-$1.10)—"Five Pennies" (Par). Sock $18,000. Last week, "Verboten" (Col) and "Young Land" (Col), $7,000.

Pilgrim (ATC) (1,000; 60-$1.10)— "Hercules" (WB). Preems tonight (Tues.) with big fanfare, opening tomorrow Wednesday (1) in 400 New England theatres. Last week, "Gigantis" (WB) and "Teenagers From Outer Space" (WB), $8,000.

Saxon (Sack) (1,100; $1.25-$1.50) —"Ask Any Girl" (M-G) (2d wk). Slick $12,000. Last week, $14,000.

Trans-Lux (T-L) (730; 75-$1.25) —"Lowest Crime" (Indie) and "Murder On Monday" (Indie). Good $3,300. Last week, "No Escape" (Indie) and "Bed For Two" (Indie), $3,000.

Orpheum (Loew) (2,900; 90-$1.50)—"Horse Soldiers" (UA). Wow $30,000. Last week, "Mysterians" (M-G) and "First Man Into Space" (M-G) (2d wk), $10,000.

State (Loew) (3,600; 90-$1.50)— "Watusi" (M-G) and "City of Fear" (Col) (2d wk). Okay $8,000 or near. Last week, $9,000.

KEEPING UP WITH BARNEY

Colonel Starts Nebraska U. Family Scholarship Project

Lincoln, June 30.

Air Force Col. Barney Oldfield, former newspaperman and film publicist, is working on a new foundation.

Oldfield, author of "Never a Shot in Anger," is working on a family scholarship fund of $20,000 for the U. of Nebraska Foundation. He seeks to establish the "Kinman-Oldfield Scholarship Fund" to honor his wife's family.

A year ago Barney and Mrs. Oldfield (former Valda Kinman) chipped in a $1,000 prize they won on a tv quiz show.

At the June commencement exercises at Nebraska, Oldfield added another $1,000 to the fund. He addressed class agents of the Nebraska Alumni on the occasion of his second donation.

"I'm just a walking installment plan," he told the alumni as he explained the family enterprise scholarship fund he started. He's a 1933 grad.

Oldfield's future includes a multitude of publicity tasks on Air Force projects, coverage of the Russia-U.S.A. track meet in Philadelphia July 18-19 and a similar stint at the Pan-American Games in Chicago Aug. 27-Sept. 2.

He's slated for more news coverage when Rome hosts the 1960 Olympics. This time Oldfield will file for Newspaper Enterprise Association (NEA).

NEW YORK

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$71,000 or near. Holding, of course.

State (Loew) (1,900; 90-$2)— "Some Like It Hot" (UA) (14th wk). The 13th stanza ended Saturday (27) was great $33,800. The 12th week, $37,600. "Hole in Head" (UA) due in July 15.

Victoria (City Inv.) (1,003; 50-$2)—"Elephant Gun" (Lopert) (2d-final wk). Looks to dip mild $12,700 in week ending tomorrow (Thurs.) though helped by fight pix. First was 14,800. "Hound of Baskervilles" (UA) opens Friday (3).

Warner (SW Cinerama) (1,461; $1.50-$3.75) — "Porgy and Bess" (Col) (2d wk). Initial three days concluded last Saturday (27) was virtual capacity at $14,000 for four performances plus $2,500 for initial day (Wed.) which was partly pre-sold party groups and some invitational on gratis basis.

First-Run Arties

Baronet (Reade) (430; $1.25-$2) — "Grand Illusion" (Cont) (reissue). First week ending tomorrow (Thurs.) looks to reach whopping $10,500, new record for reissues at the theatre.

Fine Arts (Davis) (468; 90-$1.80) —"Room At Top" (Cont) (14th wk). The 13th round finished Sunday (28) was great $14,100. The 12th week, $14,400.

Beekman (R&B) (590; $1.20-$1.75) — "Wild Strawberries" (Janus) (2d wk). Initial session completed Sunday (28) was smash $13,800, new record since this became a first-run last December.

Normandie (T-L) (592; $1.80-$2.80) — "Derby O'Gill and Little People" (BV). Opened yesterday (Tues.). In ahead, "Virtuous Bigamist" (Union) (5th wk-6 days), slim $2,200 after $2,800 in fourth full week.

Guild (Guild) (450; $1-$1.75)— "Happy Is the Bride" (Indie). Opened Monday (29). In ahead, "Crime and Punishment, U.S.A." (2d wk-6 days), light $5,000 after $7,000 in opener.

Paris (Pathe Cinema) (568; 90-$1.80)—"Women Are Weak" (NTA) (4th wk). Third round ended Sunday (28) was okay $6,500 after $8,500 for second week.

Plaza (Lopert) (525; $1.50-$2)— "Modern Times" (Lopert) (reissue) (9th-final wk). Eighth stanza completed Friday (26) was okay $10,700. Seventh week, $11,300. Ninth week goes only five days to open "Anatomy of A Murder" (Col) tomorrow (Thurs.).

Sutton (R&B) (561; 95-$1.80)— "Gigi" (M-G) (35th wk). The 34th stanza ended Saturday (27) was smash $15,900 after $16,900 in 33d week.

Trans-Lux 52d St. (T-L) (540; $1-$1.50) — "Middle of Night" (Col) (3d wk). Second frame ended last night (Tues.) was socko $16,800 after $20,500 for opener, near house record.

'Mysterians' Oke 13G, Buff; 'For Me' Fat 12G

Buffalo, June 30.

Trade at first-runs is unexciting here currently but there are a few strong spots. "Mysterians" shapes standout newcomer with a strong week at the Buffalo. "Say One For Me" looms very big in second frame at the Center. "This Earth Is Mine" is rated okay at Lafayette while elsewhere the takings are mighty slim. "Love Is My Profession" is good in second round at arty Cinema.

Estimates for This Week

Buffalo (Loew) (3,500; 70-$1) — "Mysterians" (M-G) and "First Man Into Space" (Indie). Fancy $13,000. Last week, "Ask Any Girl" (M-G) and "Gunfight Dodge City" (UA) (2d wk). $7,500.

Center (AB-PT) (3,000; 70-$1)— "Say One For Me" (20th) (2d wk). Great $12,000. Last week, $16,300.

Century (UATC) (2,700; 70-$1)— "Happened to Jane" (Col). Seedy $6,000. Last week, "Diary of Anne Frank" (20th) (3d wk), $6,100.

Lafayette (Basil) (3,000; 50-$1)— "This Earth Is Mine" (U) and "Floods of Fear" (U). Okay $8,000 or near. Last week, "Wild and Innocent" (U) and "King of Wild Stallions" (AA), $5,200.

Paramount (AB-PT) (3,000; 70-$1)—"Son of Robin Hood" (20th) and "Here Come Jets" (20th). Dull $6,000 in 5 days or less. Last week, "Gigantis," (WB) and "Teenagers Outer Space" (WB), $10,100.

Teck (Loew) (1,200; 70-$1.25) — "World, Flesh and Devil" (M-G). Mild $5,000 or under. Last week, "Doctor's Dilemma" (M-G) (2d wk), $1,200.

Cinema (Martina) (450; 70-$1)— "Love Is My Profession" (Kings) (2d wk). Good $2,300. Last week, $3,800.

KANSAS CITY

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pulsion" (20th) (2d run). Nice $7,500.

Kimo (Dickinson) (504; 90-$1.25) —"Love Is My Profession" (Kings) (2d wk). Fancy $2,500. Last week, $3,500.

Midland (Loew) (3,500; 75-$1)— "World, Flesh, Devil" (M-G) and "City of Fear" (Col). Dull $6,500. Last week, "It Happened To Jane" (Col) and "Last Blitzkreig" (Col), $9,000.

Missouri (RKO) (2,585; 75-$1)— "Room at Top" (Cont) and "Gang War" (20th) (3d wk). Okay $4,500. Last week, $5,000.

Paramount (UP) (1,900; 75-$1)— "Don't Give Up Ship" (Par). Hefty $10,000. Last week, "Place in Sun" (Par) and "Stalag 17" (Par) (reissues), $4,000.

Shawnee, Leawood, Dickinson, Glen (Dickinson) (1,100 cars; 900 cars; 750; 700; 90c) — "Peyton Place" (20th) and "Long Hot Summer" (20th) (reissues). Moderate $7,000. Last week, including the Englewood (750), "Al Capone" (AA) and "Cosmic Man" (AA) (2d wk), $9,000.

Uptown (Fox Midwest) (2,043; 75-$1) — "This Earth Is Mine" (U). Fine $8,000 or near. Last week, "Woman Obsessed" (20th), $7,000 in 9 days.

Fairway (Fox Midwest) (700; 50-$1)—"Shaggy Dog" (BV) (5th wk). Solid $3,000. Last week, $3,300.

Isis, Granada (Fox Midwest) (1,360; 1,217; 75-90)—"Adam and Eve" (Indie). Fair $6,000. Last week, "Girl in Bikini" (Atlantis) and "Man in the Raincoat" (Kings), $5,000.

Roxy (Durwood) (800; $1-$1.50) —"Say One For Me" (20th). Great $12,000 for opening stanza, and is holding.

BALTIMORE

(Continued from page 8)

week. Three Stooges on stage with "Hey Boy, Hey Girl" (Col), $18,000.

Little (R-F) (300; 50-$1.25) — "Milkmaid" (Indie) (7th wk). Warm $1,100 after $1,200 in sixth.

Mayfair (R-F) 900; 50-$1.25) — "Don't Give Up Ship" (Par). Slow $5,500. Last week, "Gold Rush" (Lopert) (reissue), $2,000.

New (R-F) (1,600; $1.25-$2) — "Diary of Anne Frank" (20th) (5th wk). Picked up to $3,500, still slow, after $3,000 in fourth.

Playhouse (Schwaber) (460; 90-$1.50)—"Room at Top" (Cont) (9th wk). Steady $3,200 after $3,300 last week.

Stanley (R-F) (2,800; 50-$1.25)— "Say One For Me" (20th) (2d wk). Fair $6,000 after $9,000 opener.

Town (R-F) (1,125; 50-$1.25) — "Ask Any Girl" (M-G) (2d wk). Oke $5,000 after $8,000 in first.

Red Square At Columbus Circle

Continued from page 1

sition in Moscow this summer—built by U. S. funds, whereas the USSR has a readymade igloo, in the airconditioned Coliseum—the Soviet Exhibition of Science, Technology & Culture will run ror 42 days, June 30-Aug. 10.

It's the first for the USSR since the N. Y. World's Fair in 1939 and whoever is the Billy Rose of the Volga Circuit deserves—and will probably get—another decoration. It's a great show.

The showmanship is rampant even in the Science & Technology divisions but when it comes to the Cuture part of the billing they really let themselves go. The displays are compelling. The contrasts of the development from the agrarian life to the urban culture is shown as evidenced in any and all of the 16 Socialist Soviet Republics which constitute the Union. Accent, of course, is on ballet and music but there is plenty of circus, stage and cinema intertwined.

The statistics are overwhelming. As you move from display to display legends tell you that there are 48 permanent circuses, 14 traveling circuses, 50 circus companies, 6,000 circus performers who play to audiences of 30,000,000 a year and have given 70,000 shows all told. Another statistic: Soviet circus actors were a great hit in 21 foreign countries giving 2,200 shows to 7,500,000 customers.

No particular reference to Russia's famed clown, Popov, is made but a huge likeness of Prof. A. S. Popov (1852-1906) looks down upon the radio-tv-stereo displays in general and a model of "Popov's first radio receiver demonstrated at a meeting of the Russian Physical & Chemical Society, May 7, 1895"—all this as part of the claimed display that Prof. Popov is the "inventor" of radio.

USSR Statistics

Theatre? Before the Revolution —it says here—there were 172 drama theatres; now there are 400 dramatic theatres in 49 languages, as a likeness of K. S. Stanislavsky beams down on the onlooker.

There are also 1,400,000 amateur actors and over 1,000 amateur theatres, not to mention countless choral groups.

Films? In 1958, 35 film studios produced 780 feature, chronicle, popular science, documentary and educational films. The seven year plan for 1959-65 projects 1,161 full-length features; 4,600 shorts, documentaries, etc., 11,000 newsreels.

Nearby are placards trailerizing the Soviets' Cinerama, called Cinepanorama, which opened at the Mayfair, on Broadway, yesterday (Tues.), titled "This Is My Country" (theirs, not ours). (Cinerama's squawk caused a change in billing to Kinopanorama; incidentally it's NSG—see Film Reviews).

Over all, one V. I. Lenin smiles down benignly with the legend, "Of all the arts the most important for us is the cinema."

A footnote: post-World War II, Soviet films have merited prizes at international film festivals.

Press? In the USSR there are 23 national daily newspapers of which Pravda's 5,600,000 circulation is the largest. There are 516 national newspapers published in their local languages; there are 4,325 small town sheets in various languages; there are 75 languages in the USSR which publish in 104 different lingos.

Music? Sergei Prokofieff dominates the legend, in English, "Soviet composers create for the people. The peaceful life of the people is the motif of their music."

The show biz phases are on the right hand segments of the second and third floors. Radio and television, high-fidelity and stereophonic listening rooms are the obligatos to the heavy industry, agriculture, science and optics on one floor. And on the other floor are the displays of the fine arts, ballet, books, education, foods, automobiles, furs, fabrics and model apartments. It's easily the "lighter" of the two displays although, presumably, the street-floor (auditorium) showings of Russian fashions (not seen at the press preview) may eclipse that at times. (The aud was being readied for President Eisenhower's surprise visit, now that Frol R. Kozlov, First Deputy Premier of the USSR Council of Ministers, arrived with his entourage to officially induct the Soviet Exhibition.

Sputniks I, II and III (dream stage) are on display, as at the Brussels Expo, and while there are a few towering men of muscle the hard sell is by no means as overwhelming. In fact, as further contrast, candyboxes of Russian-made bonbons, in pianoforte-shaped boxes, are adorned with likeness of Van Cliburn!

The showmanship is rife throughout the expo. Marathon newsreels, chiefly in color, run the gamut from boy-meets-tractor (industry displays) to countless feet showing the Moiseyev Ballet, the Ballet Russe, the top musical artists (Oistrakh et al.) in sound-and-action. The projectors are Russian-made and the musical and cinematic reproductions are excellent. In fact, everything carries the USSR imprint, from books and magazines and papers to recordings and the heavy industry products. Russian-made radio, hi-fi, tv and kindred equipment vie with the optical goods, automobiles, Aerflot jet models, tractors, fabrics and furs.

The models of their theatres, scenic designs, costumes, wigs are as impressive as their pianofortes and scientific items. Native perfumes, soap, embroidery, watches, cameras, foodstuffs (including caviar, natch!), contrast with educational facilities, the skyscraper University of Moscow, students' hobbies, public health, community housing, a replica of the Moscow airport, the propaganda for the roomy Russian planes (220 passengers), and kindred displays.

There is a corps of Soviet guides and explainers, most of them first-time in America, all of them friendly, smiling and, when told their English is good, modestly declaiming, "I am just starting to learn." If some misguided Yank says something is "Russian" you are politely corrected to "Soviet" or "Soviet Union."

It's being billed as the Russian Exhibition—nothing as pretentious or fancy as calling it an Exposition or a Fair.

Among the exhibits, of course, are such pretentious items as an atomic-powered ice-breaker (no family should be without one!) and there are many impressive industrial and scientific items, but the built-in showmanship of the overall presentation particularly will intrigue the show biz-minded viewer.

There are sleek hi-fi and stereo gadgets; a family-type car and the USSR road company of a Cadillac; but while the affable Russian guides (chiefly male) are informative and communicative they are, naturally stymied (1) on answers as how many Russians can own and buy cars, etc.; (2), the price in the dollar equivalent (they know some figures in rubles).

Everything inside is USSR except the seemingly supplemented supply of Burns security officers; the 25c hot-dog and 15c coffee and kindred refreshments; and the Yank customers, of course.

The visitor to the Soviet Exhibition will be greeted, as he mounts the escalator to the second floor: "Let there be better friendlier relations between the people of the Soviet Union and the U.S.A." Another legend: "All nations can see that USSR plans are plans of peaceful construction." Another: "Contacts and exchanges between nations promote mutual understanding and further the cause of peace"; and a lengthier one accents peace and peaceful co-existence. It says here.

Anyway, the Soviets' Barnum—wherever he may be— is no slouch. It's a good show and at $1 a throw (50c for the kiddies, and the juveniles will have plenty of hi-sci to intrigue them) it'll do boffo Russo b.o.

Berger Relights Paradise

Minneapolis, June 30.

Bennie Berger has reopened his long-shuttered neighborhood Paradise Theatre here with a twin bill low admission (50c) policy. Hit pictures will be offered as duals on late runs, the opening bill, for example, comprising "Some Came Running" and "In Love and War."

Children will be admitted free when accompanied by adults, the same as at drive-in theatres.

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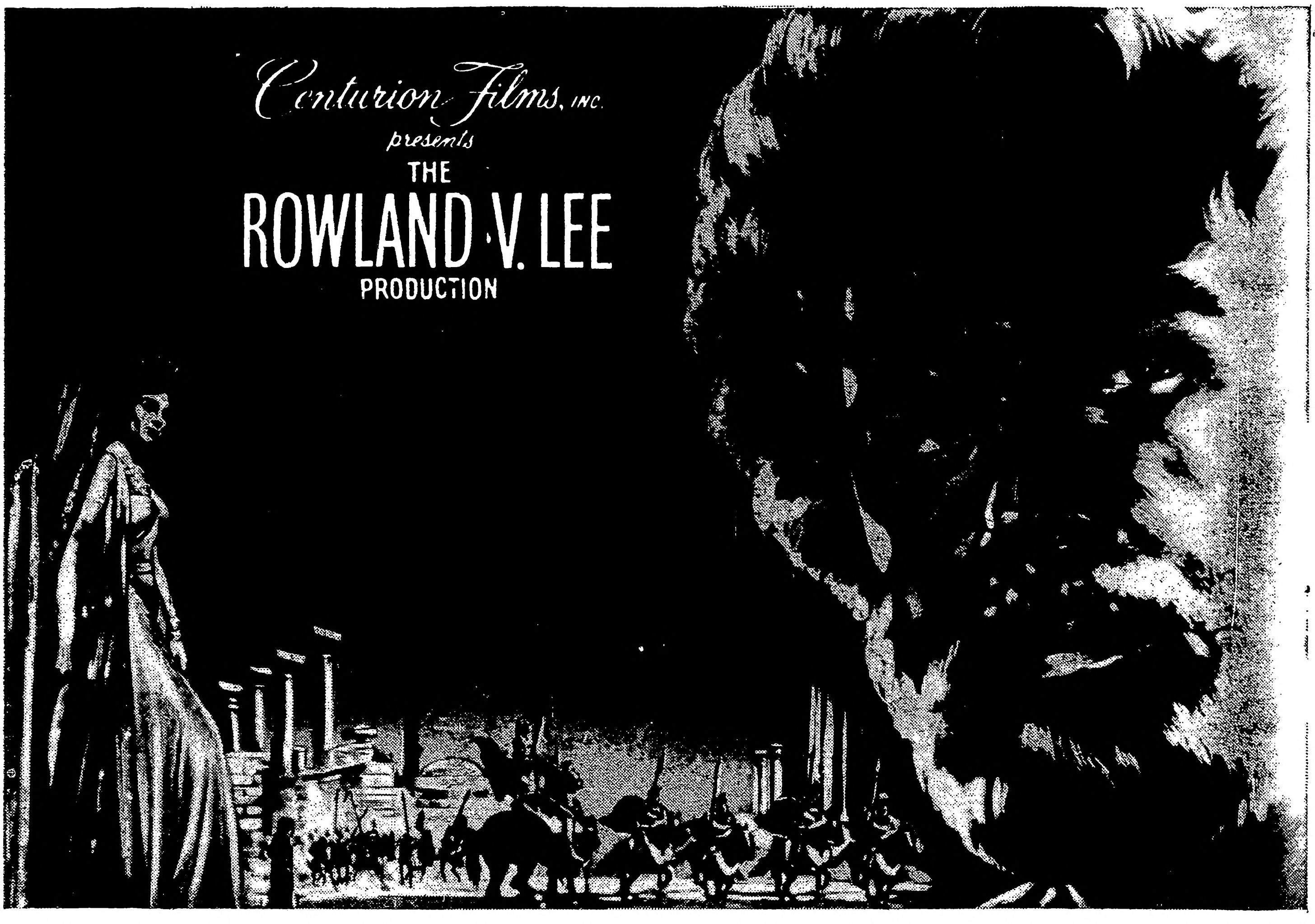

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Summer Weather Clips West End Biz; 'For Me' Fair $7,000, 'Gigi' Mighty 10G in 19th, 'Some Hot' Big 7½G

London, June 23.

West End first-runs took a dive last stanza, largely because of a week of consistently fine summer weather. Two new entries faired only moderately, "Say One For Me," heading for a fair $7.000 or near at Leicester Square Theatre, and "Tarzan's Greatest Adventure," for a dull $6,700 at the Plaza.

Long-running blockbusters were in better shape, but only "Gigi" maintained its capacity standing, with another $10.000 for its 19th week at the Columbia. "South Pacific" was around $13.000 for the 61st frame at the Dominion while "Seven Wonders of World" hit over better than $12.000 in its 69th Casino week.

"Diary of Anne Frank" disappointed in second Carlton week, and was slow $5.000 or near in third round. "Some Like It Hot" maintained its pace with a great $7.500 in sixth London Pavilion week. "Rio Bravo" continued nicely around $8,500 in its third Warner sesh.

Estimates for Last Week

Astoria (CMA) (1.474; $1.20-$2.15) — "Around World In 80 Days" (UA) (103d wk). Down to $4.700. Winds up July 11 and "Sleeping Beauty" (Disney) follows July 29.

Carlton (20th) (1,128; 70-$2.15)—"Diary, Anne Frank" (20th) (3d wk). Lean at about $5.000, including one charity gala. Moderate $5,900 in previous week, also with charity show.

Casino (Indie) (1.155; 70-$2.15)—"Seven Wonders of World" (Robin) (69th wk). Over $12.000, still big.

Columbia (Col) (740; $1.05-$2.50)—"Gigi" (M-G) (19th wk). Capacity again at $10.000.

Dominion (CMA) (1.712; $1.05-$2.20) — "South Pacific" (20th) (61st wk). Stout $13.000 or near.

Empire (M-G) (3.099; 55-$1.70)—"Count Your Blessings" (M-G) (2d wk). Average $9.000 or near. Opener was $10,200. "Mating Game" (M-G) follows June 25.

Leicester Square Theatre (CMA) (1.376; 50-$1.70) — "Say One For Me" (20th). Fair $7.000 or near.

London Pavilion (UA) (1.217; 50-$1.70)—"Some Like It Hot" (UA) (6th wk). Heading for great $7,500. Fifth was $8.600.

Odeon, Leicester Square (CMA) (2,200; 50-$1.70) — "Woman Obsessed" (20th) (2d wk). Around $6,400. Opener was $7.000. "Ferry to Hong Kong" (Rank) opens with charity preem July 2.

Odeon, Marble Arch (CMA) (2,200; 50-$1.70)—"Middle of Night" (Col) (3d wk). Moderate $4.000. Second was $5.000. "Heart of Man" (Rank) opens June 25.

Plaza (Par) (1.902; 70-$1.70) — "Tarzan's Greatest Adventure" ([illegible]). Heading for dull $6.700.

Rialto (20th) (592; 50-$1.30) — "Room At Top" (IFD) (17th wk). Brisk $3,400. Stays one more round, with "Diary, Anne Frank" transferring here June 30.

Ritz (M-G) (432; 50-$1.30) — "Look Back in Anger" (ABP). Fair $2,[illegible].

Studio One (APT) (600; 30-$1.20) "Shaggy Dog" (Disney) (6th wk). Almost $2.700. "Darby O'Gill and the Little People" (Disney) follows July 2.

Warner (WB) (1.785; 50-$1.70)—"Rio Bravo" (WB) (3d wk). Bright $8.500 or near. Second, $9.800.

Italo-Pakistan Film Plan

Karachi, June 23.

Pakistan and Italy may sponsor a joint venture in the film industry if talks recently held in Rome between Karachi's Chief Commissioner and the Italian government officials bear fruit. Karachi's Chief Commissioner, N. M. Khan, had gone to Rome to participate in the Olympic talks.

According to N. M. Khan, the talks were encouraging. Besides the joint venture, he also explored the possibilities of importing a few scholarships for Pakistani recruits for training in Italy in various departments of the film techniques.

Acapulco Plans Legit

Acapulco, June 23.

This Mexican resort finally will have a legit theatre season. The Ski Club, in association with an Acapulco pro-theatre group, and the National Institute of Fine Arts (of Mexico City), is preparing to present plays and musical revues for three to six months annually.

The first serious legit effort plans to present selected Mexican and Latin American plays as well as translations of Broadway hits.

Yanks Regain Top B.O. With Swiss

Zurich, June 30.

Second half of the 1958-59 Swiss film season, January-June, saw Yank films back in the top position, with four out of the ten topgrossers being of U. S. origin in the five key cities of Zurich, Basle, Berne, Geneva and Lausanne. This represents a marked upbeat as against the first six-month period (July-Dec.) of the current season where only one Yank entry, Brothers Karamazov" (M-G), fared well enough to be included in the Top Ten list.

The four U. S. winners are: "Inn of the Sixth Happiness" (20th) in third spot, with 10 weeks in the five cities, "Cat on Hot Tin Roof" and "Gigi," both from Metro, in sixth and seventh position, respectively (though "Gigi" fared considerably better in the German part of Switzerland), and "Vertigo" (Par) (ninth).

Top spot is held by a sleeper, Germany's satirical comedy "Wir Wunderkinder" (We're All Child Prodigies), which built into a walloping hit largely through word-of-mouth, after a conspicuously slow start in Berne where it then ran for 14 sellout weeks. Pic is still running in Zurich and Basle, 11th week in the former and eighth in the latter city. It is still going strong in both situations.

Swiss product again made some excellent showings, with "Die Kaeserei in der Vehfreude" in the runnerup position, with a total running time of 28 weeks in the three German-speaking cities of Zurich, Basle and Berne alone, and "Cafe Odeon" in the fourth spot.

Remaining three top grossers came from France, namely "My Uncle, Mr. Hulot" (fifth), Jean Gabin starrer "The Big Families" (eighth) and Brigitte Bardot entry "Woman and the Puppet" (tenth) which, incidentally, had its world premiere in Zurich last Xmas. Other Yank pix doing well this stanza, though tending to be a bit uneven, include "Viking's" (UA), "Black Orchid" (Par), "Big Country" (UA), "Merry Andrew" (M-G) and "Naked Maja" (M-G).

Bryanston to Produce Flaubert's 'Salammbo'

London, June 23.

The newly-formed Bryanston Films has joined forces with British Lion and Marjan Productions in a $3,000.000 project to make and distribute "Salammbo," based on Gustave Flaubert's novel. Bob Roberts, acting on behalf of Barjan, will produce the pic in collaboration with a British producer yet to be named.

Bryanston was formed in April with Sir Michael Balcon as chairman and Maxwell Setton as managing director. Many indie producers are on the board. The outfit has a revolving credit of around $3,000.000, contributed from various sources including British Lion.

Tom Young, associated some 35 years with the 20th-Fox office in Memphis and currently branch manager, toasted at a dinner at Variety Club, Tent No. 20.

French Dubbed Films May Get India Distrib

Paris, June 23.

India, with its English-speaking aspects, is a natural mart for American and English films. But they may have competition soon via French films dubbed into English.

A rep of the Janatha Cine Corp., of Madras, is due here soon to buy Anglo-dubbed French films for release in India in regular cinemas. French producers have made many dual-lingoed pix, French and English, in the past in tries for the Yank mart, and have dubbed many pix for sale to Yank tv.

Maximilian Pic Lifts Mex Hopes Of More Co-Prod

Mexico City, June 30.

Announcement of a three-nation coproduction on the life of Emperor Maximilian and Empress Carlota by Clasa Films Mundiales is setting the stage for increased activity in multi-nation production. Armando Orive de Alba, head of Clasa, sent his production chief to Europe recently to sell rights to "La Cucaracha," and at the same time to negotiate coproduction of the Maximilian-Carlota project, put off several times in the past because of heavy budget demands.

Jose Luis Celis, production chief, came back with two verbal commitments instead of one: from Kopecky Films of Germany and Virtus Films of Italy. Juan Kopecky arrived here last week to finalize deal, and a Virtus rep is expected shortly.

But, apart from this initial three-nation deal, Celis told de Alba that "there is a great deal of interest in Europe on coproducing with Mexico." Therefore, both Clasa and other major producers are seeking adequate properties suitable for coproduction by three or more nations. Mexico has long been sold on coproductions as the road out of the doldrums and beggarly boxoffice receipts.

It is rather well set that Maria Felix will be Empress Carlota. The meaty role of Benito Juarez will go to Arturo de Cordova. Other major roles to be apportioned to talent of coproducing nations, with probabilities that Carlota's lady in waiting will be handed to an Italian actress.

This is touted as "the most important coproduction in the history of Mexican films," and Orive Alba said that the general story line has been accepted by coproducers, with the next four or five months devoted to polishing the script. Picture budget in excess of 10 million pesos ($800.000).

Another Clasa coproduction may come about as a direct result of visit here by trick photography expert John Fulton. His services have been acquired to work out special effects for "Macario," film based on a Bruno Traven work, which is scheduled for August or September shooting.

Fulton, after reading the script, was highly enthusiastic and said picture should be made in English and Spanish because it has worldwide appeal. He indicated that he will attempt to convince Paramount Pictures to finance the English version. In the Spanish language version, to be directed by Roberto Gavaldon, Pedro Armendariz and Maria Elena Marques will star. Since both are proficient in English, shooting of twin idiom picture would present no problem.

'Dawn,' Pakistan-London Entry, for Venice Fest

Karachi, June 23.

"Day Shall Dawn," made jointly by Century Films of Karachi and Films de Lite of London, has been entered in the Venice Film Fest. It had been entered last year also but it was not completed in time. "Dawn" depicts life of boatmen in East Pakistan. It was recently preemed at Dacca (East Pakistan) and well received.

The film's cast is composed of non-pro Pakistan stars. It was directed by a Pakistani, Aaejay Kardar, from a script by Faiz Ahmed Faiz who also did the songs.

Paris First-Runs Down for 1958-59 Season; U.S. Had 38% of Big Films

Paris, June 30.

The 1958-59 fiscal film season wound up this week and figures indicated that the boxoffice for Parisian first-runs, the usual b.o. barometer, was under previous years in total film attendance. But it held its own in the number of big grossers. A sock film still drew big turnouts while Yank pix stayed fairly level with 38% of the films which played to 50,000 to 100.000 patrons and 14% of the pix that had more than 100,000 attendance.

France again ran away with the top hits in having the three pix that brought in over 400,000 patrons in the first-runs. They were "Les Tricheurs" (The Cheats), "Les Grande Familles" (The Big Families) and "Les Amants" (The Lovers).

Of the 18 films that drew 150,000 to 300,000, the U. S. had five pix which finished in this order, "The Vikings" (UA), "Vertigo" (Par), "Cat on Hot Tin Roof" (M-G), the surprise Belgian documentary grosser, "Gods of the Forests" (20th) and "Inn of Sixth Happiness" (20th).

Local pix in the above brackets were "Love Is My Profession," "Archimede Le Clochard" (The Tramp), "Mirror Has Two Faces," "The Gorilla" and "Beast Is Loose," "Les Motards" (Motorcycle Cops), "Les Cousins," "Marie-Octobre," "A Woman Like Satan" (Bardot), "The Law," "Faibles Femmes," "La Vie A Deux" and "Maxime."

Other Yank pix that showed in lesser categories were "Big Country" (UA), "Tempest" (Par), "Me and Colonel" (Col), "Roots of Heaven" (20th), "A Time to Love" (U), "Scared Stiff" (Par), "Bravados" (20th), "The Key" (Col), "Raintree Country" (M-G), "Hanging Tree" (WB), "Sad Sack" (Par), "Defiant Ones" (UA), "The Journey" (M-G), "Naked and Dead" (Rank), "Indiscreet" (WB), "Sheepman" (M-G), "10 North Frederick" (20th) and "Merry Andrew" (M-G).

Big b.o. showings, in only the subtitled versions, of Swedish and Russo offbeaters, could cue Yank attempts of the same order, with dubbing and the use of a precious visa if the pix click in the titled versions.

Set Caracalla Operas

Rome, June 30.

"Lohengrin" has been selected to open the traditional open air opera season in Rome's Baths of Caracalla tomorrow (1).

Full summer slate, just belatedly revealed (there was some doubt to the last about whether or not the alfresco opera season would be held at all, due to crisis in Italo opera circles), calls for 41 performances: four of "Lohengrin," six of "Tosca," 12 of "Aida," eight of "Rigoletto," seven of "Carmen," and four of "Trovatore."

Entrance process remains unchanged from last year, and run from 50c low to a $5 top. Last performance at Caracalla is dated Sept. 6.

Brit. Set New High On TV Set Sales

London, June 30.

Manufacturers' dispatches of television sets in April set a new record in Britain. At an estimated 176,000, they were more than 20,000 higher than for March and over twice the total of April, 1958. Figures are inevitably "false" to the degree that they involve the post-budget ordering factor, meaning that intending purchasers of sets didn't buy in March but waited to see if the April budget would bring a cut in purchase tax. Which it did.

In the first five months of the year, it's calculated, deliveries rose by 75% compared with the 1958 level. The second half of the year is unlikely to show any similar dramatic increase, inasmuch as last fall the abandonment of credit controls caused a violent sales upsurge, but the year as a whole will probably produce sales of over 2,000.000 sets.

Radio receiver dispatches in April, at 119,000, were more than 30,000 higher than for March and 36,000 above those for April, 1958, while at 12,000 the radiograms total was 3,000 up on March and the same as for April last year. Figures were compiled by the British Radio Equipment Manufacturers' Assn.

Out-of-Town Legiter Looks Like Paris Hit

Paris, June 23.

As Paris goes so usually goes the rest of France as far as show biz goes. But a socko success of an out-of-town legit company ensconced at a Paris legit house for three months may be the beginning of a change in all that.

Presenting Shakespeare's "Henry IV," the Theatre of Villeurbanne, from Lyons, got top reviews for its masterful direction, acting and physical aspects. Show looks like a hit at the Theatre Montparnasse, and this may foreshadow other hinterland legit unveilings in Paris. Company gets some governmental and municipal subsidies but has made it mostly on public support of finely done classics and some contemporary offerings.

Franco-German Film To Be Made in Japan

Tokyo, June 23.

A Franco-German production is being readied for Japan shooting in October based on the exploits of Richard Sorge, notorious World War II Russian spy who was based in Japan.

Keiko Kishi, one of the big names in Japanese filmdom, now married to French director Yves Ciampi, has been mentioned to play German-born Sorge's Japanese girl friend, with Ciampi directing. No male lead has yet been named. Shochiku, one of Japan's six majors, would cooperate on the Japan shooting.

RAOUL LEVY PLANS TO TRY LUCK DIRECTING

Paris, June 23.

Raoul Levy, the French producer who parlayed Brigitte Bardot via "And God Created Woman" into the world film big time, now wants to direct a film. Levy says he decided to direct after placing $5,000-000 into film circulation via a group of films of which Columbia is backing three for worldwide distrib. Levy just finished B. B.'s "Babette S'En Va En Guerre" (Babette Goes to War), and is working on "Les Regates De San Francisco," a film sans stars.

Levy's first directorial stint will be a film version of Ugo Pirro's "The Camp Followers," a story of the occupation of Greece by Italy during the last war. A young officer has to bring in a truckload of girls for an officer's bagnio. Levy wants to make a film on the futility of war.

Now French Puppeteers Want Government Help

Paris, June 23.

The heads of 150 French puppet and marionette companies met here for the first time this week, and decided that their venerable show biz arm should get government help like most other branches. They feel that they should have a sort of Comedie-Francaise dedicated to their companies with no strings attached.

This would allow for more experimentation and serve as a place to establish schools to pass on this profession which is in danger of eventually disappearing in spite of the 150 now in operation. Most of them play in carny spots, children's parks, schools and the more offbeat adapt themselves to boites and vauderies.

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Screenplay by EDITH SOMMER and PHILIP DUNNE

GI's Buying 'On Economy' to View Pix Not Showing in Military Houses

Frankfurt, June 23.

With the U.S. military in Europe emphasizing language courses of the tongue of the land where the servicemen are stationed, it's had a surprising result—more and more Army and Air Force and Navy servicemen and their families are buying theatre tickets "on the economy," even at prices which are considerably higher than their 25c tickets at the military chain of cinemas. One of the big lures of the local lingo theatres is that the films are not censored so strictly as in the U.S.

For instance, last year's top moneymaker in Germany was "Das Maedchen Rosemarie" (The Girl Rosemarie), story of the notorious Frankfurt playgirl Rosemarie Nitribitt who was mysteriously murdered in her apartment, playground for some of the world's leading industrialists and social figures.

Many servicemen, knowing the pic would never be booked for their GI circuit, bought their ducats on the economy.

Likewise, when Brigitte Bardot appeared in the nude in "And God Created Woman," GIs across Europe thronged to see the body beautiful, figuring that her form translates easily into French or German or English.

Only films bought for the GI circuit are those released by U.S. distributors in America and those which get the seal of approval of the Motion Picture Association's Production Code.

Caterina Valente, No. 1 songstress in Germany, is known to many Yank servicemen through her hit record of "Malaguena" and others. And when she does a musical film in Germany, it's another good draw for the U.S. business, since the Americans know that it is not distributed in the U.S. and hence won't show up in their GI theatres.

GIs had first chance to see the Russian prize-winning film "When the Cranes Appear" in Germany and France, too, because the pic was a huge success in Europe.

Word Gets Around

The word always gets around. French actress Nadine Tallier, who's known as "Miss Striptease of France," was widely quoted as saying she made two versions of her new pic, "I wear bubbles in the film for England, no bubbles in France." One can bet the boys buy their way into the no-bubbles version.

Some of the hep theatre owners in Europe show special English versions of films they feel won't play on the GI screens, as an added bid for the business of a million servicemen and their families stationed in Europe. So most cities, which are U.S. troop centers, and showed the military-banned films "Baby Doll," "Moon is Blue," and "Man with Golden Arm" in their original version for the GIs who hadn't mastered the foreign dubbing.

But for a serviceman who's caught up with the lingo course, it's a likelihood that he'll be a regular visitor at the European cinemas where he'll see the top local language films far before they get release in the U.S.

And for the European cinema owners, the military families represent a big boost to the take.

Re-Division of Film Imports to Japan Slim

Tokyo, June 23.

Indications are slim that Finance Ministry would approve MPEA's request for re-division of 1959 film imports among member companies as has been the case in the past. A ministry spokesman said that under the new structure, companies granted import licenses handle both importing and distributing. Therefore the requested redistribution has doubtful merit even in the form of consigned distribution.

Requested redistribution by major companies is as follows, with the ministry allocations in parentheses: Metro 14 (15); Paramount, 13 (14); WB, 13 (14); Universal, 9 (11); U.A., 9 (7); Columbia, 11 (9) and Allied Artists, 6 (5). No adjustment request was made for 20th-Fox.

From London Comes
Horace Schwerin
opinions on British TV commercials vs. American commercials in his
The Five Attributes Needed In A TV Commercial To Incite Viewers Into Buying Action
* * *
another Editorial Feature in the upcoming
TV FILM NUMBER
to be published early next month
in
VARIETY

Italo 'David' Award To 'Gigi' as Best Foreign Pic; 'Tempest' Honored

Rome, June 23.

"Gigi" (M-G) has walked off with the "David of Donatello" for the best foreign film of the year, with Deborah Kerr copping the golden statuette for the best female performance during the same period (for "Separate Tables").

"David" kudos, which are under the high patronage of Italian President Giovanni Gronchi, also went this year to Dino DeLaurentiis, for "Tempest," chosen as best Italian film, and to Alberto Lattuada, "best director" for the same pic.

Other awards went to Anna Magnani, best Italian actress for "Hell in City" (Riama), "Naked Maja" (Titanus) for industrial and technical achievement; Jean Gabin, best foreign actor for "Les Grandes Familles"; Susan Hayward for her thesping in "I Want To Live" (UA) and Renato Rascel for his characterization of "Policarpo" (Titanus).

Presentations will be made in the near future at Taormina, Sicliy.

Carr Hartley Launches Five-Feature Program

London, June 30.

Production project involving five feature pix in color, including one for which he's paging Ava Gardner, has been launched by Carr Hartley, Kenya game-trapper. Hartley outlined his plans to VARIETY while here last week setting up a distribution deal for "The Reluctant Mermaid," 30-minute job shot off the East African coast.

Setup also involves Tom Mann, partner in Hartley's Kenya farm. Carr Hartley Film Productions, as it's called, aims not only to make the five pix, but also to establish Kenya as a recognized production center. Hartley has had chats with ACTT, the major British studio labor union, with the idea of setting up a Kenya affiliate.

Britain to Send Pix To Moscow Film Fest

London, June 23.

Britain has decided to enter the Moscow Film Festival because, in the words of a spokesman for the British Film Producers Assn. which did the deciding, "it's something the BFPA could not possibly ignore." The association plans to get together with the other native producer group, the Federation of British Film Makers, so that the official entry can be chosen jointly.

Idea is not to invite titles for the fest, skedded for Aug. 3-17, but to take a look at a comprehensive list of all pix registered since Feb. 3, 1958 and pick the one considered best for the unusual circumstances. The 1958 date figures because the Moscow rules stipulate that entries must have been registered not more than 18 months prior to the fest.

Abrifex Corp. of America has been authorized to conduct a photographic and motion picture equipment business in New York, with capital stock of 200 shares, no par value. Parker, Chapin & Plattau were filing attorneys.

Holland's Film Week

Amsterdam, June 23.

As a cozy family party, the Dutch "Filmweek '59" ran from June 19-24, being third time that this bi-annual event has been held. Organized by the Dutch Cinema League, with subsidies up to $17,500 provided by the government, the Arnhem City Board and the Dutch Cinema League.

Running for six days and showing 11 feature pix, the Filmweek '59 was a manifestation of good films and contemporary pix in the international film world are. There were no surprises as all films will be distributed in Holland anyway during next season.

See British Pix Helped In Foreign Market If Modify Artificial Bars

London, June 30

If artificial barriers to international trade in films could be modified, British film exports could be greatly increased. That was the basis of a case advanced by the two British film producing organizations at a session with Sir David Eccles, the president of the Board of Trade.

The main industry spokesmen were Arthur Watkins for the British Film Producers' Assn. and Lord Archibald for the Federation of British Film Makers. It was a sequel to representations that had been made over some time, spotlighting the restrictions imposed not only in Europe, but in other parts of the world via quotas, currency regulations, etc.

After listening to the delegation the BOT proxy said his department would do all it could to overcome the difficulties.

GARCIA ALVAREZ GETS INTERPENINSULAR CO.

Madrid, June 23.

Stock control in Interpeninsular Films passed from Juan Jesus Buhegas to film exhibitor Garcia Alvarez whose investment in the distribution company is expected to end an unsteady financial position threatening the existence of the two-year old banner.

Alvarez has been exhibiting Interpeninsular's "Donde vas Alfonso XII" (Where to, Alfonso XII) in his Real Cinema and brand-new Torre de Madrid since Jan. 30 and the run is expected to break all existing house records for twin showcasing.

Trade sources report that financially-strapped Buhegas floated a heavy peseta loan with Alvarez prior to release against controlling interest in the organization. While Buhegas is still titular head of Interpeninsular, it is understood that Alvarez as majority stockholder will determine distrib policy in the future and has already effected changes in the company's personnel structure.

Highroad to Open HQ Offices in New York

London, June 30.

Following an eightmonth survey of the European scene, which involved virtually every important capital of the Continent, Irving Rubine, veepee of Highroad Productions, who has been based in London, will open worldwide headquarters tomorrow (Wed.) in New York.

Decision for the move was reached following meetings in London last week with Carl Foreman, head of Open Road Films, and Sidney Cohn, president of Highroad Productions. Main purpose is to establish closer liaison with the executive offices of Columbia, which releases Highroad's product.

A 55 page manual has been prepared by Rubine, covering the preproduction and production phases of "The Guns Of Navarone," which will be filmed next year in Greece, with Foreman producing, Alexander Mackendrick directing, and Gregory Peck and Anthony Quinn in two of the six starring parts. Rubine will meet Columbia execs to crystallize plans for the release of "Mouse That Roared." Though Rubine will headquarter in N. Y., his duties will require him to travel constantly between New York, London and Greece.

French Film Biz Still Unhappy Over New Film Aid; Many Dubious Angles

Director of Foreign Operations of United Artists Associated
Norman Katz
(who calls himself 'the Magellan of the Movies')
details the reasons why
Those Foreign Pastures Grow Greener And Greener
* *
another informative Editorial Feature in the upcoming
TV FILM NUMBER
to be published early in July
in
VARIETY

Paris, June 30.

Production, distribution and exhibition circles still are mulling over the implications of the recently passed new Film Aid Law. What it means is that the government now expects the film industry to be on its own feet and practically self-sustaining by 1967. Most filmites think this is impossible and some form of aid must always continue while others think it can be accomplished.

Film Aid Law replaces the old one (passed in 1948 as a stopgap aid) next January. New Law will provide an aid base also for the industry over a period of eight years when it is hoped direct aid will be replaced by a system of credits to make the film biz akin to any other industry with the same aid from governmental sources.

However, most filmites feel that pix are too changing and unpredictable to be classed with other consumer industries. They feel that most of the French films are still unamortizable in their own marts which is a reason for long-term aid in spite of rising foreign marts.

The government hopes to put the film industry on its own in eight years via a firm, helping hand during this period. However, certain elastic clauses may extend aid if things are not clear for the films at that time and red ink still surpasses the black.

In effect the government will make loans at reasonable 5% interest rates, or guarantees, to help production, small exhibs and for the construction of new film houses. It will still give direct financial help over the perood of production, technical aspects, newsreels and hypoing of French films abroad. It will also give quality awards of hard cash to encourage prestige pix.

The taxes on film admissions and releases are to be progressively lowered from 85% in 1959 to 15% in 1967. This coin will be used mainly to stimulate production and quality, with exhibs completely out. This brought up the main protests from exhibs. Even with the extra taxes on admission, exhibs point out they get no increase on percentages and lose their needed aid handouts. But the lowering governmental take will give extra coin to exhibs to make up for help loss, according to film sources.

Aid sums will be handled by a special department in the Credit National setup and will no longer be handled by the Centre Du Cinema. This looks like the CDC is on the way out. It is felt here the CDC was outmoded anyway. However, the industry is uneasy about the amount of aid. "Quality" handouts is also a point of contention. It is felt that quality handouts may lead to a flock of highbrow, offbeat pix and not necesstrily commercial ones, with producers aiming for the handout rather than for the commercial production.

Helps Yanks in Spain That Disney's Enrolled In M.P. Export Assn.

Madrid, June 23.

News that Walt Disney had jointed the Motion Picture Assn. of America has strengthened the Yank bloc in Spain, where Disney enjoys considerable popularity, but there is little possibility Spanish film authorities will accede to MPEA's quiet quest for a Disney allocation at this time.

Disney affiliation, according to one Yank board member here, came after MPEA in New York had reached a belabored allocation of U.S. licenses in Spain. MPEA rep Frank Gervasi was instructed to initiate huddles with ministry officials for a supplementary Disney quota of three permits.

Seen as voiding Disney chances for the 1959-60 season is government over-extension of Yank licenses already granted. Another reason is that Disney is unrepresented in Spain at a moment when a quantity of established Spanish distribs will receive meager pickings from the Yank quota going to Spanish companies.

Addition of Disney to MPEA rolls in Spain now restores the Eric Johnston organization here to its full nine-company pre-embargo status.

Temporary Permits Still Used in Japan by Yanks

Tokyo, June 23.

U. S. companies continue to operate on provisional licenses here while MPEA's N. Y. headquarters mulls reaction to Finance Ministry's questionnaires to the individual companies that not only ask for full disclosures on business relations between local offices and the non-residents but also for data on export contracts in 22 other countries.

Ministry claims these franchise examinations are to determine the merit of U. S. majors' protest against import policy provision effective this fiscal year. This changes royalty division from 30% and 70% between the resident and non-resident, respectively, to a 40-60 split. In the latter case, MPEA Far Eastern veepee Irving Maas contends, an additional 33⅓% of the major's revenue would become subject to a 52% profits tax in Japan.

Ministry's sought information on distribution for 1957 and 1958 includes b.o. receipts, distribution receipts, breakdown of distrib receipts, non-residents' portions, tax collected at source, expenses for prints, etc., and residents' portion. Also called for is a profit and loss balance sheet of the Japan branch offices.

Dana Exits U.S. Films

P. T. Dana, former eastern sales manager of Universal who recently organized his own indie film distribution company, is bowing out of the operation. The company, known as U. S. Films Inc., has offices in Pittsburgh, Philadelphia and Washington.

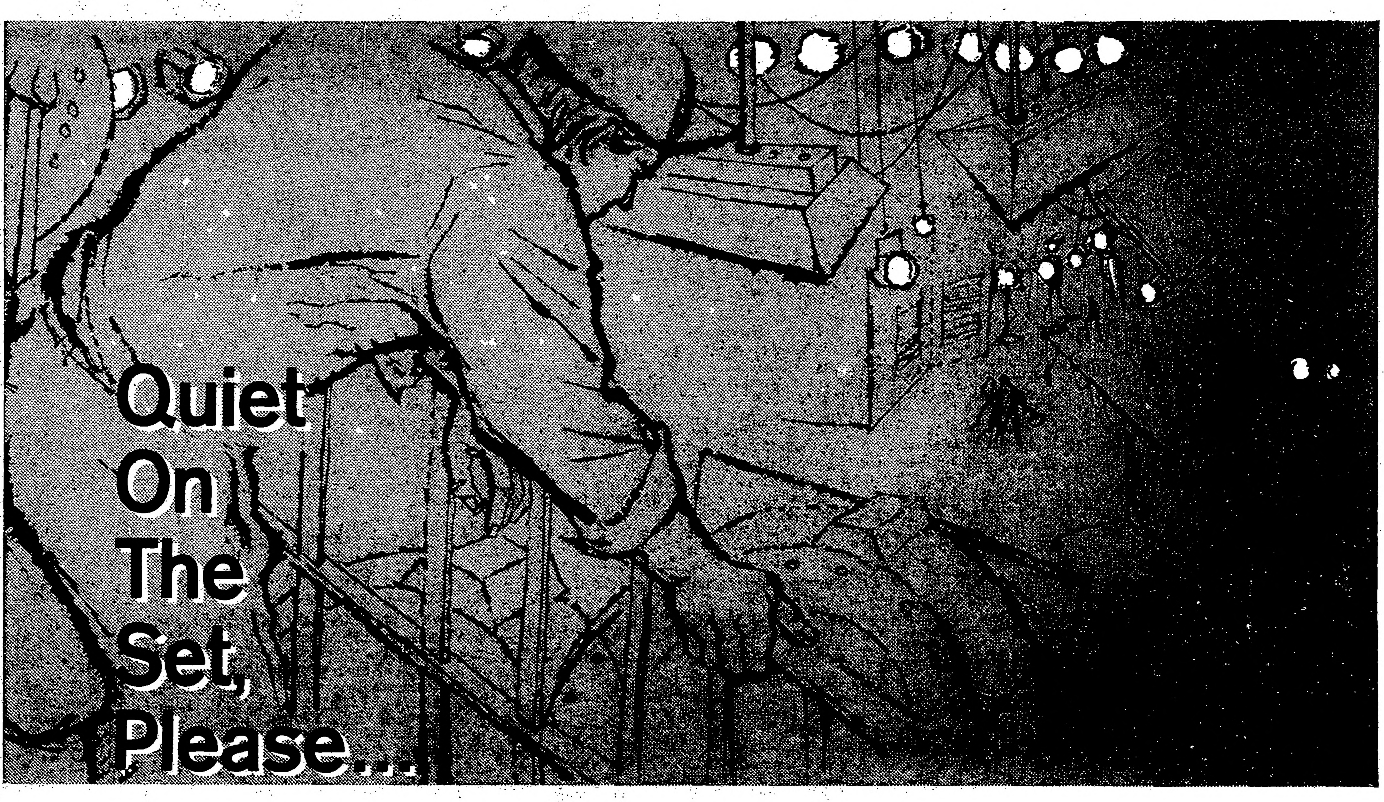
Dana indicates he's "resigning" as president, but it's unclear as to whether or not the outfit will continue. He's expected to reveal a new affiliation shortly.

Shepperton Studios In 25% Slash on Rates

London, June 23.

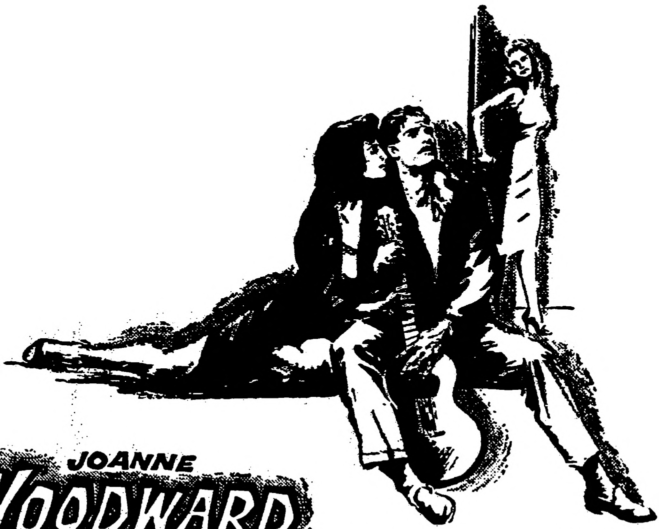
In a bid to attract more production to Shepperton Studios during the winter months, Douglas Collins, British Lion's chairman, last week announced details of reduced hiring rates which will apply from Nov. 1 to April 30. The reductions, which range up to 25%, could provide a saving of about $14,000 on stage rents alone for a single picture.

The two largest stages, for which the normal rent is $5,600 per week, will carry a saving of $700. Two other stages, which normally cost $4,200, will be available at $3,080 per week. Collins, who believes that studio management should operate as much as possible like the management of a good Swiss hotel, said the announcement of the winter rates was only the first step in a major campaign to offer competitive prices with modern facilities. Annual capacity of the Shepperton lot is around 18 feature pix.



Quiet On The Set, Please...

Shooting
has begun
in New York
on the most
eagerly-awaited
fusion of fire
and talent
in motion
picture
memory!



MARLON **BRANDO** ANNA **MAGNANI** JOANNE **WOODWARD**

TENNESSEE WILLIAMS' **"THE FUGITIVE KIND"**

Also starring **MAUREEN STAPLETON • VICTOR JORY**

Screenplay by TENNESSEE WILLIAMS and MEADE ROBERTS

Based on the play, "Orpheus Descending" by TENNESSEE WILLIAMS

Directed by SIDNEY LUMET • Produced by MARTIN JUROW and RICHARD A. SHEPHERD

Associate Producer GEORGE JUSTIN • A JUROW-SHEPHERD PENNEBAKER Produc

THRU **UA** 40th *Anniversary* | 1919-1959

Paramount Production Meeting, First Under Jack Karp Regime

Paramount brass will be on the Coast this week for what is believed to be the most important series of meetings on product in the recent history of the company. Full week's sessions are to be attended by studio chief Jack Karp and his exec aides, plus, from New York, president Barney Balaban, George Weltner, in charge of global distribution; Paul Raibourn, financial v.p.; Jerry Pickman, ad-pub chief, and Russell Holman, eastern production head.

This is the first such get-together since Karp took over the studio reins from Y. Frank Freeman, who's now operating on a consultative basis. The focal point will be product—who's to provide it, how much will it cost, and what it's likely to contribute to Par's effort to get back to the top in industry standing.

Number of new production deals are pending with independent operators and these undoubtedly will be given primary consideration at this week's huddles. In addition, prospective new tieups, just now in the talk stage, will be taken up.

To be stressed at the meetings is the attitude of residents of the homeoffice. Latter want to make it clear emphatically that Par is willing to spend big money on theatrical production that shows, in its blueprint stage, promise. In other words, there's neither arbitrary limitation on a production schedule, numerically, nor on a cost-wise basis.

Disclosures by Par in recent weeks would seem to indicate that the studio already has expanded into a new and more ambitious production program. Jerry Lewis was signed to a 14-picture deal. Melville Shavelson and Jack Rose are to make between six and 11 features over the next several years. The producer-writer combination of Henry and Phoebe Ephron has been inked to a long-term contract.

Actually, much trade opinion has it that the foregoing were more or less routine for a major studio. For example, the pacts with Lewis and Shevelson & Rose are extensions of previous commitments.

Looked for now are important tieups with prominent Hollywoodites—Capra, Wilder, Wyler, Harold Hecht, George Stevens, et al.—who have never been with Par at all or at one time were associated with the lot but have departed. These are some of the big names, at any rate, which Par claims to be in quest of.

'Source' Speaks Up, Frees Howard of Contempt In Refusal to Divulge

Memphis, June 23.

Echoes of Marie Torre's (N.Y. tv columnist) trial enveloped Memphis' Circuit Court here recently when amusement editor Edwin Howard of the p.m. Press-Scimitar refused to "reveal a confidential source." Circuit Court Judge Greenfield Polk was apparently on the verge of sending him to the hoosegow if he continued to "refuse to reveal his source."

The source waived her right to remain unidentified and Howard walked away a free man—but not before he won the plaudits of his fellow-newsmen and several barristers in the crowded courtroom.

Howard was on the witness stand testifying in a case involving Memphis starlet Stella Stevens (now in Hollywood) and her parents Mr. and Mrs. Thomas Eggerston of this city. The scrivener was saved from jail by Lucius Burch, Eggerston's barrister, after Howard refused several times to identify who told him that Stella slipped into Memphis from Hollywood on May 17 and took her four-year-old son to the film capital in violation of court orders here. Stella and her astranged spouse, Herman Stephens, are in a court hassle over child custody and the court ordered that the tot remain here with Stella's parents pending the final disposition of the case.

When Judge Polk ordered Howard to "answer the question," the columnist said "these journalistic principles go very deep. We do not feel this one can be violated.

A 49c Retrospective

St. Paul, June 30.

What may be the ultimate in theatre bargains finds the local neighborhood Faust for its annual "Academy Award Movie Festival" offering triple features—all of which have been Oscar-honored—for 49c admission.

The "festival" will continue for a month and there'll be two changes of programs a week. It has started off currently with "From Here to Eternity," "Stalag 17" and "Northwest Mounted Police."

Among the ensuing clusters will be, for example, "Love Me or Leave Me," "The Big Country" and "Lili," "With a Song in My Heart," "Anastasia" and "A Streetcar Named Desire" and "The Robe," "The Quiet Man" and "The Man Who Knew Too Much."

"At a time when there are so many repeats on television, we think we'll be aiming for wholesale desertions of video setowners," says Charles Rubenstein, Faust owner.

Theatres Garner Little Coin Via Conventioneers

Albuquerque, June 30.

Over 16,000 delegates to various Albuquerque spring conventions spent $383,525 here in a five-month period, according to a data just revealed by the Chamber of Commerce.

The total number of conventioneers were listed at 16,675.

Figures on the 53 confabs included: January, six conventions, 1,925 delegates; February, eight conclaves, 2,575 delegates; March, seven conventions, 3,500 delegates; April, 16 confabs, 4,050 delegates; and May, 16 conventions, 4,625 delegates.

Breakdown on the spending, dollar-wise: hotels-motels, 32.2c; hotel restaurants, 12.2c; other restaurants, 13c; retail stores, 16.6c; theatres, other entertainment, 3.9c; local transportation, 5.4c, and other expenses, 16.7c.

'Prophets' of a Depression?

Atlanta, June 30.

More than 6,000 prophets and their wives headed homeward Friday (26) as the 69th Supreme Council Convention of the Mystic Order of Veiled Prophets of the Enchanted Realm wound up its sessions.

Although prophets devoted a lot of their time to fun and pleasure they were not seen throwing their money around in Atlanta's night spots, which were expecting a boost to their sagging summer business from entertainment seekers here for parley.

Convention selected Minneapolis, Minn., as their 1961 meeting place. Next year's convention will be held in Boston.

HALLBERG VICE HOIG

Lincoln, June 30.

Herman Hallberg, 39, succeeds Ivan E. (Ike) Hoig as city manager of the Cooper Foundation Theaters here. General manager Kenneth E. Anderson made the appointment. Hallberg, with 15 years experience in theatre business, was 20th-Fox branch manager in Omaha, before accepting the Cooper post.

Previously he was a salesman with Fox in Indianapolis. He's from Detroit and did a four-year Army stint which included a year in a German prison camp.

Hoig, 47, who joined Cooper in 1932 as an usher while attending the U. of Nebraska, and served later as city manager at Pueblo, Colo., and Oklahoma City before returning to Lincoln is becoming director of public relations of Weeki Wachee Springs, an underwater ballet organization near Clearwater, Fla.

Pool To Handle USSR

Continued from page 3

dub the Soviet pictures. The Americans paid $60,000 for each of the standard-size Russian features and $67,000 for the widescreen films. Soviets paid the identical price for the American attractions.

List of U.S. films purchased by the Russians includes "Seventh Voyage of Sinbad," "Lili," "The Great Caruso," "Rhapsody," "Roman Holiday," "Oklahoma!," "Beneath the Twelve Mile Reef," "The Man of a Thousand Faces" and "The Old Man and the Sea." Not a single one of these pictures even pretends to realistically reflect life, thought or conditions in the United States. The Russians picked from a list submitted to them by the U.S. industry and cleared by the State Department.

Comment in N.Y. last week made it plain that, if there is any extensive picketing of the Soviet films, the companies will run into considerable exhibitor resistance to booking the Russian releases. The State Dept. has assured exhibitors it is backing them up in the showing of the films.

U. S. Needs

Continued from page 2

though we shrink from the burden, what's bad about our films reflects upon America.

Miami is about as representative of America as Monte Carlo is of the whole of Europe. Visiting dignitaries, filmmakers and newspaper people whom one would hope to attract to such a festival in Miami would inevitably come away with exactly the kind of impression that anti-American propagandists have been dishing out for years.

Washington, on the other hand, comes too close to another area of sensitivity. Happily, we have one of the freest screens in the world with no Government interference of any kind. Any festival has a semi-official character, in any case, but to select the nation's capital as the site for such an event would tend to make it appear that it was being held under the closest Government scrutiny. This might not only embarrass us but our Government as well.

Hollywood would, of course, be the perfect place to hold a festival of this kind. There is great worldwide interest in the movie capital as virtually the birthplace of the cinema. Visitors could meet writers, directors, producers and other members of our creative community whom they might not otherwise have a chance to meet. A true exchange of ideas between picturemakers could take place here.

But any efforts in this direction have been thwarted time and time again by those in our craft who still equate artistic considerations with boxoffice anemia.

Failing a festival in Hollywood, why not support the one we have, in San Francisco? It has the virtue of being close to Hollywood and, at the same time thoroughly cosmopolitan, yet typically American.

Personally I think it's disgraceful that America has not been represented at San Francisco in the past two years. The men responsible for this festival have succeeded despite this and they deserve not only Hollywood's complete support but its accolade as well.

Speaking for Open Roads Films we have written to Irving Levin in San Francisco to tell him that our recently completed Technicolor comedy, "The Mouse That Roared," would be available for his festival this summer.

And, if the miracle occurs and Hollywood drops its antiquated notions, perhaps our next film, "The Guns of Navarone," will be part of a festival there in 1960.

Carl Foreman

Inherits K.C. Theatre

Kansas City, June 30.

Mrs. Jessie C. Grubel, president of the Electric Theatre Co. which operates a first-run house here, left the bulk of the Electric Theatre stock to W. D. Fulton, head of the firm which has run the theatre for several years.

Mrs. Grubel, who was 80, died May 23 of injuries sustained in an auto accident. Her will, filed last week, also directed a number of charitable bequests.

Amusement Stock Quotations

Week Ended Tues. (30)

N. Y. Stock Exchange

1959 High	1959 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
23⅛	18⅝	ABC Vending.	51	22½	21¾	22¼	+ ¼
29⅜	20½	Am Br-Par Th	98	27⅜	26⅝	26¾	— ¼
84½	61¼	Ampex	285	80¼	72½	75½	+3¾
48¾	35	CBS	169	47	45¾	46⅝	+1⅛
24½	18	Col Pix	47	19	17¾	18¾	+ ½
21¼	17⅛	Decca	128	18⅜	18	18	— ⅛
59½	42	Disney	98	46	42	45½	+2½
91¼	75	Eastman Kdk.	432	86⅞	84⅛	85⅞	+1⅞
9¼	6⅞	EMI	493	7⅝	7	7½	+ ½
19¼	13⅛	Glen Alden	709	19¼	17½	19¼	+1½
37	28⅞	Loew's Inc..	176	30¾	29⅛	29⅛	—1⅜
14¼	10½	Loew's Thea.	289	14	13¾	14	+ ⅛
12¼	10	Nat. Thea.	177	10¾	9⅞	10½	+ ½
50⅞	44	Paramount ..	40	48½	47¼	47¼	— ⅞
36¾	21	Philco	224	31¼	29½	30½	+1
151¾	96¼	Polaroid	231	151¾	139	144½	+5¾
71	43⅛	RCA	1016	68⅞	63¾	68⅛	+4⅞
10¼	8½	Republic	213	10¼	9¾	10¼	+ ½
14¾	13½	Rep., pfd. ...	13	14½	14¼	14⅜	+ ⅛
33¼	18	Stanley War .	624	33¼	29¾	31⅜	+1½
33½	24½	Storer	17	30	29⅜	30	+ ⅛
43½	36	20th-Fox	150	37⅜	35	36	—1
32¼	24⅜	United Artists	169	31⅜	30⅛	31	+ ¾
29⅞	27	Univ. Pix ...	4	28½	28	28½	+ ⅜
84	72	Univ., pfd. ..	†1	75	75	75	..
47⅝	24¾	Warner Bros.	112	44¾	43¼	43⅜	— ⅝
136¾	92½	Zenith	233	129¾	123¼	126¼	+1¼

American Stock Exchange

1959 High	1959 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
5⅜	3⅞	Allied Artists	68	5	4¾	5	+ ⅛
11¾	8½	All'd Art., pfd	4	10¾	10½	10¾	+ ¼
12½	7½	Buckeye Corp.	19	9½	8⅝	9⅛	
7	2¼	Cinerama Inc.	209	5¼	4¾	5¼	+ ⅜
29⅞	17⅞	Desilu Prods.	144	17⅜	15⅞	16⅜	—1
9⅞	6	DuMont Lab.	135	8¼	7⅞	8⅛	+ ¼
9¾	6⅛	Filmways ...	41	6½	6⅛	6⅜	— ¼
3	1⅝	Guild Films .	457	2¼	2	2	..
10¼	7⅝	Nat'l Telefilm	9	8	7¾	8	+ ⅛
10¾	5⅜	Skiatron	176	6¾	6⅛	6¼	— ½
9⅞	6¾	Technicolor .	245	8¼	7⅝	7⅝	— ½
7⅞	4⅞	Tele Indus ..	26	5⅛	5	5⅛	+ ⅛
22½	9	Teleprompter	28	19	17¼	18⅛	+1⅛
14⅞	7	Trans-Lux	25	13	11¾	12⅝	+1⅜

Over-the-Counter Securities

	Bid	Ask	
American Corp.	2¼	2½	
Cinerama Prod.	2	2½	
King Bros.	1⅜	1⅝	..
Magna Theatre	2¼	2⅝	— ¼
Metropolitan Broadcasting	17½	18¼	+ ¾
Scranton Corp.	4	6	..
U. A. Theatres	9¾	10⅛	+ ⅛

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* Week Ended Monday (29).

† Actual Volume.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith Inc.)

U Owns 10% of Decca Records Which Holds 84% of U Stock

Universal Pictures last month purchased 25,100 shares of Decca Records on the New York Stock Exchange, thus contributing further to an unique situation in big board trading.

U now holds 200,600 shares of Decca, or more than 10% of the total Decca common issue. On the other hand, Decca, which has been buying up the U stock on the open market for some time, now owns 84.1% of the U outstanding. It's like one member of the family buying from another—and keeping the stock in the family.

There's an abundance of Wall Street conjecture about motive. One thought given the most lip service is that the U-Decca common management simply is embarking further on a capitalization shrinkage program—that is, cutting down on dividend payoffs commensurate with the lesser number of public stockholders.

Also heard: So long as Decca and U buy in their own stock there's a lesser chance of any outside individual or group acquiring a threatening vote-control voice.

Texas Leads in 70m?

Dallas, June 30.

Texas leads all other states in installations to handle super-widescreen 70m film. There are seven theatres currently equipped. An additional 10 theatres "have plans" to install the equipment this year.

Present Texas 70m installations are the Tower and Wynnewood in Dallas, Tower and Uptown in Houston, Broadway in San Antonio, Liberty in Beaumont and Tower in Corpus Christi.

Moola in Muscle; 'Hercules' Repeats On Screen 'n' TV

Joe Levine, the Boston distributor who crashed the industry limelight with his Toddian promotion for "Hercules," the dubbed Italo import, has further plans for the ancient strong man. Levine has acquired the rights to "Hercules Against the Gods," a sequel made by the same Italian production team responsible for the original film. In addition, Levine has completed an agreement to produce a third "Hercules" film himself, in Italy. As an adjunct to the theatrical films, he plans to shoot a tv series.

Both the theatrical and tv films will star Steve Reeves, the originator of the Hercules role. Levine has Reeves under a personal contract.

Lippert's New Post

Los Angles, June 30.

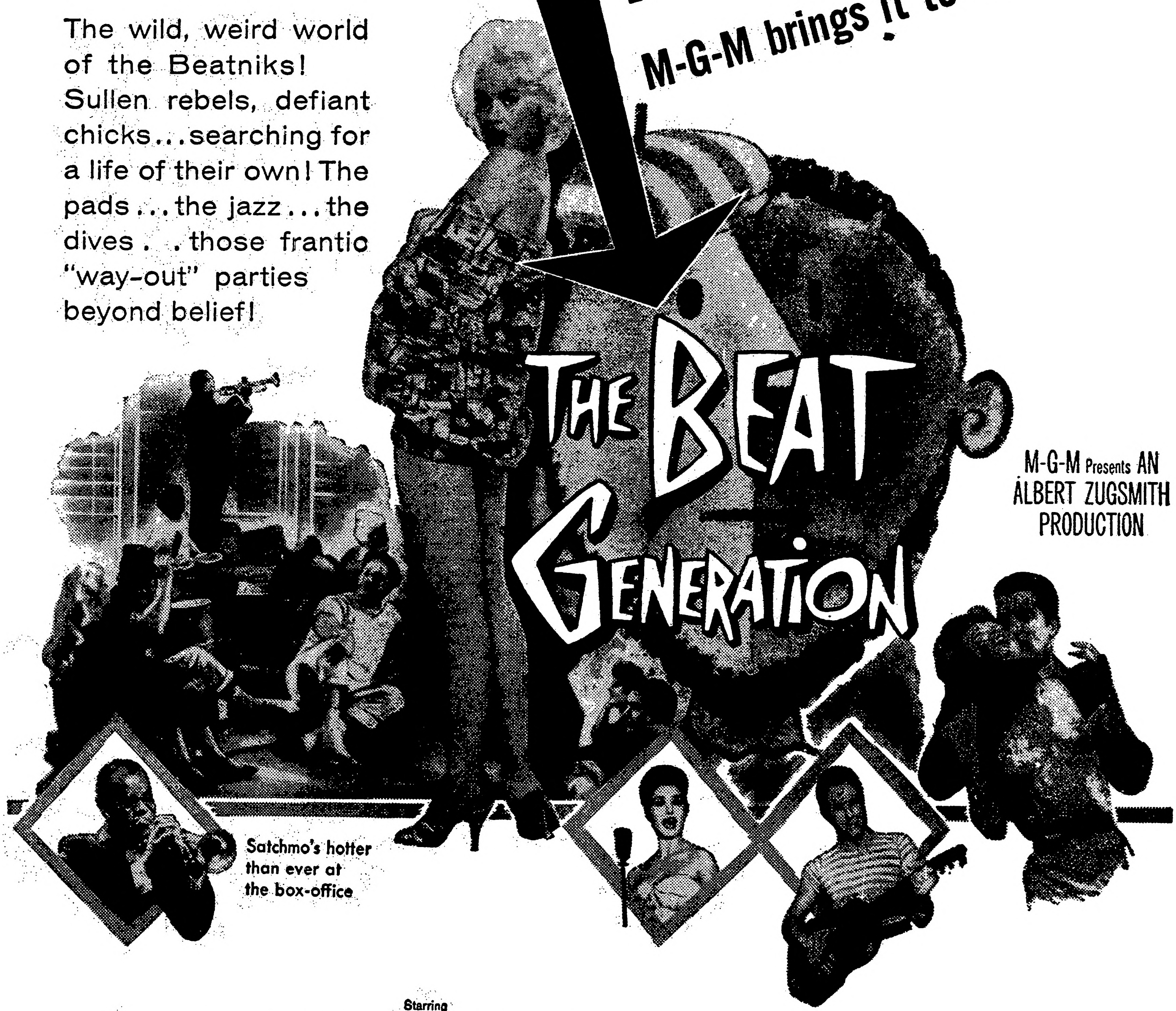
Robert L. Lippert, secretary-treasurer of Electro-Vision Corp. which recently acquired Fanchon & Marco circuit in L. A. area, has been elected chairman of the board and will take an active part in company's expansion program.

Lippert, vet film theatre chain operator, is now in negotiation with EC for latter to take over his chain of houses in California and Oregon. Deal is near the closing stage. Exec also will continue present duties as s-t.

The Title with $1,000,000 worth of publicity!

M-G-M brings it to YOU FIRST!

The wild, weird world of the Beatniks! Sullen rebels, defiant chicks...searching for a life of their own! The pads...the jazz...the dives . . those frantic "way-out" parties beyond belief!



Satchmo's hotter than ever at the box-office

M-G-M Presents AN
ALBERT ZUGSMITH
PRODUCTION

Starring

STEVE COCHRAN · MAMIE VAN DOREN · RAY DANTON · FAY SPAIN
MAGGIE HAYES · JACKIE COOGAN and LOUIS ARMSTRONG AND HIS ALL-STARS

Guest Stars CATHY CROSBY · RAY ANTHONY · DICK CONTINO · IN CINEMASCOPE

Written by RICHARD MATHESON and LEWIS MELTZER · Directed by CHARLES HAAS

YOU CAN BANK ON M·G·M

Defy Moribund Carolina Blue Laws

Exhibs Face Arrest, Small Fines — Issue Awaits Next State Legislature

Columbia, S. C., June 30.

An anti-blue law battle is raging in South Carolina. Defiant film house operators are showing on Sundays in spite of the century-old legislation.

Issue began in Spartanburg when ozoner opened, and owner was arrested. He retaliated by signing warrants against other Sunday businesses.

Meanwhile, exhibitors in Lancaster, Rock Hill, Chester, Hartsville, Camden and Kershaw declared they would open. Most lawmen said they would not take action without warrants from citizens. None was forthcoming.

Attorney-General Dan McLeod issued a ruling saying sheriffs could not close up the houses, but could only arrest owners. With fines a minor issue, looks like films will continue on Sabbath until next legislature considers anti-blue law legislation.

Some cities close to service installations are allowed Sunday movies in South Carolina. This brought on the "unfair" charge from others who say they must run to stay in competition.

UP FROM $18 IN JAN., STANLEY HITS $32.25

Stanley Warner, backed by an upbeat market analysis report from the Wall Street firm of Shields & Co., over the past week hit a new high of $32.25 per common share. The issue earlier in the year was selling at only $18 per share — meaning an almost spectacular rise.

As pointed out in the Shields report, S-W is deriving most of its net income from the International Latex subsidiary and this operation has been on a continuing upgrade.

'Carriage,' Swedish Pic Entry at Berlin Fest

Stockholm, June 23.

The official Swedish entry at this year's Berlin Film Festival will be Nirdisk Tonfilm's *Korkarlen*" (The Phantom Carriage), after world-famous novel by late Swedish Nobel-prize awarded Selma Lagerloef. George Fant, Ulla Jacobssen and Edvin Adolphson have the leading roles in this, the second Swedish filmization of the novel. It was originally filmed as a silent in the '20's, and later as a talking pic in France ("La Charette Fantome").

The film is in black-and-white, and is made in AgaScope, with the Swedish widescreen system.

ST. CLOUD ANTITRUSTER

Parsons Say United Paramount Scoops All The Cream

St. Cloud, Minn., June 30.

Bert and Freeman Parsons, owners and operators of the Eastman theatre here, have filed an antitrust conspiracy suit in federal court against major distributors and the United Paramount circuit, the first such Minnesota action in several years.

In this city of 25,000 population, there are, in addition to the Eastman, two other (United Paramount) downtown houses as well as an independent drive-in theatre.

The Parsons, asking $150,000 treble damages, or a total of $450,000, allege that a conspiracy exists between the United Paramount circuit and the major distributors to discriminate against their Eastman and in favor of the two U.P. houses in the playdating of important pictures, thus causing financial damage to the Eastman.

The Eastman was acquired by the Eastmans from U.P. when that chain relinquished it to comply with consent decree terms. At one time the distributors offered their pictures here on a competitive bidding basis, but this was dropped some time ago.

Tony Tedesco, film salesman, has exited his UA post in Memphis for the investment biz. Jim Martin has moved into Tedesco's slot with Bill Stevens added to the local sales force.

Digging One Up

A beautiful girl, an Egyptologist and a mummy represent Universal's parlay in the promotion of "The Mummy," a new horror entry by Hammer Productions of England. The trio were unveiled at a N. Y. luncheon before their departure on a 15-city tour.

According to U publicity manager Philip Gerard, the personalities and the prop—starlet Norma Marla, techical adviser Andrew Low and the mummy, the replica used in the picture, will be exposed to national and local press representatives and will be featured in tv and radio apperances as well as ticket-selling stunts in front of theatres.

The pic preems at the Paramount Theatre in Atlanta tomorrow (2) as part of a Southern territorial saturation kickoff.

Universal, which has been successful previously in the handling of horror films, is giving "The Mummy" a top priority in exploitation endeavors and is backing the picture with a hefty pub-ad campaign, equal to the expenditures it earmarks for blockbuster entries, according to Gerard.

'Steps in Time'

Continued from page 2

York City. The following year they came to the 44th Street Roof for the Shuberts in "Over the Top." Fred dressed with Joe Laurie Jr. and Ted Lorraine.

The great days of the team began: at the Winter Garden, for "The Passing Show of 1918"; "Apple Blossoms" (1919, for Charles Dillingham at the Globe); "The Love Letter" (1921, same producer, same theatre); "For Goodness Sake" (1922, the Lyric, for Alex A. Aarons); Dillingham and the Globe again, later in 1922: "The Bunch and Judy."

In 1923, the Astaires made their London debut in "Stop Flirting" (retitled from "For Goodness Sake"). Back at the Liberty, New York, 1924, for "Lady, Be Good!", which the team took to London in 1926. In 1927-28, "Funny Face," at the Alvin, New York, and in London, 1931 brought the Astaires under Ziegfeld's banner for "Smiles" (starring Marilyn Miller), and "The Bandwagon." At the close of London engagement of this show, Adele retired to marry Lord Charles Cavendish. In 1932-33, Fred began his solo career with "The Gay Divorce" on Broadway and in London, then entered films.

Thirtyone pictures followed, including the Astaire-Ginger Rogers classics. There were other partners, of course; and radio, USO tours during World War II, the establishment of Fred's dance schools, and his television work (leading to Astaire's rejection of last year's "Emmy" award for "An Evening With Fred Astaire," because the star considered himself a dancer, not an actor).

Probably no dancer has been seen by more people than Astaire. How he achieves his effects, except through hard work, he declines to state. He has flaunted "rules" of the dance, opposed restrictions, and has invented his own "style." He claims to be "bad-tempered, impatient, and hard-to-please," but critics and audiences have found none of these traits in the effortless appeal of his performing.

Astaire says "thanks" to many people in his bubbling book, including Noel Coward, who suggested the title. Bright anecdotes, wry wit, and the good will of an artist with no axe to grind are in these pages. "Steps in Time" would seem to indicate that the late John Drew at last has a worthy successor to the title: "First Gentleman of the American Stage."

Rodo.

Trans-Lux Produce News Corp., of New York, has changed its name to Trans-Lux Market News Corp., according to a certificate filed at Albany by Weisman, Cellar, Allan, Spett & Sheinberg.

Boston Critics Junket To 'Anatomy' Detroit Preem

Boston, June 30.

Columbia is flying Boston contingent of film critics and columnists to Detroit tomorrow Wednesday (1) for world preem of "Anatomy of a Murder," which has Hub attorney Joseph Welch of McCarthy vs. Army tv fame, playing a judge, and Lee Remick of nearby Quincy in the cast.

Flying out are Marjory Adams, Globe; Lyon Phelps, Herald; Peggy Doyle, American; Mary X. Sullivan, Sunday Advertiser; Alta Maloney, Traveler; Alan Frazer, American. Party returns Thursday (2). "Anatomy" opens at Ben Sack's Gary deluxer on July 9.

MINNEAPOLIS MODIFIES NABE BIDDING PRACTICE

Minneapolis, June 30.

Several neighborhood theatres, including the St. Louis Park and the Terrace, in compliance with the former's demand, were permitted by United Artists here for the first time to bid competitively with downtown theatres for an important picture's firstrun.

However, the uptown houses, ordinarily in the earliest subsequent-run slot, 28 days, lost out, the picture in question, "Hole in the Head," having been awarded to Ted Mann's downtown Academy.

In the competitive bidding for another important release, Columbia's "Anatomy of Murder," the Twin Cities' RKO Orpheums were successful. No uptown houses were invited to bid on this one.

The St. Louis Park, a Harold Field theatre, has asked the first-runs competitive bidding privilege of all companies, but UA was the first to extend the invitation. With the other distributors the matter is under home office consideration.

The Terrace and other leading de luxe houses have indicated they, too, will want the privilege if it's granted to the St. Louis Park.

MINN. EXHIB, WIFE KILLED

Jack Hiller's 3 Kids Survive Fatal Auto Crash

Willmar, Minn., June 30.

Jack Hiller, 36, Marshall, Minn., exhibitor for many years and prominent as a Minnesota exhibitor leader, and his wife, 35, were killed and their three children, Wendy, 9, Susan 7, and Bradley 18 months, injured in a crash on the highway near here.

The family had spent the weekend in a cabin at Green Lake, south of here, and left at 3:30 p.m. for Brainend, Minn., where they planned to spend part of their vacation. The car skidded on wet blacktop and struck a tree.

Hiller owned both a four-wall and drive-in theatre in Marshall.

Levin Vs. Einfeld

Continued from page 3

much nearer to midway between the great Asiatic world and Europe than a certain resort city of Florida. Since it is most important to draw from both of these world centers, San Francisco is certainly the more logical site (for a film fete) . . ."

Levin cited the 1945 United Nations charter conference in Frisco as "ample evidence" that Frisco "is traditionally ideal for world events," pointed out jets now link East and West Coasts in 5½ hours and noted his Nov. 11-24 festival has "full recognition" of the IFFPA "as well as Eric Johnston's endorsement."

He also twitted Einfeld this way: "There was certainly no Hollywood entry last year. As you know, Mr. Einfeld, your own company entered a film ('Rally 'Round the Flag') which we were prepared to display, but which was also suddenly withheld after you had made formal application. It would have been a pleasure to have shown it and to have had a U. S. entry."

He continued:

"This year we have every expectancy of Hollywood participation. Since the center of motion picture production in the U. S. is by no means as distant from San Francisco as Washington or Florida's Miami, it will pose no great difficulty of distance."

Soundtrack

Continued from page 5

pot and the Nymphet" as similar to several "Nymphet" titles registered by pair.

A story from Albany, in last week's VARIETY, on a $50,000 reduction of capital stock by Paramount Pictures Corp., stated that records in the Secretary of State's office showed the original capital was set at "$4,000." Three zeroes were left off the figure, which should, of course have read "$4,000,000."

Nate Cummings, founder and board chairman of Consolidated Foods Corp., and recently appointed to the Loew's Inc. board, having bought in importantly in the film company, engaged to **Joanne Ruth Toor** of Ritz Tower, New York. Chicago industrialist maintains homes in Winnetka, Ill., and at the Palm Beach Towers. He is a member of the Art Institute of Chicago and, incidentally, Cummings' personal art collection is renowned. An August wedding is scheduled.

Marvin Kitman of Armstrong Daily has done a profile on the Paris profiler, **Art Buchwald,** for Escapades Mag . . . **Joe Lebwerth** (Famous Artists) handled sale of "The Hustler" by **Walter Teller** to **Robert Rossen** for 25G's . . . also **Herman Levin's** purchase for $40,000 of "By The North Gate" authored by **Gwyn Griffith** . . . **George E. Ryan** of The Pilot, Boston church paper, corrects VARIETY'S Paris identification of author of "Dialogues Des Carmelites" . . . it's not a Jesuit but an O.P. (Order of Preachers) priest who wrote the film script . . . he's the **Rev. Raymond-Leopold Eruckberger, O.P.** . . .

Hal Wallis registered "Holiday in Berlin" and "Operation Berlin" with MPAA Title Bureau, possibly as tabs for upcoming **Elvis Presley** starrer . . . Columbia Pictures inked **Ernie Kovacs** for "Strangers When We Met," **Richard Quine** production . . . **Henry Koster** assigned directing reins on **Samuel G. Engel's** "The Story of Ruth" at 20th-Fox, following shelving of producer's "The King Must Die" . . . **Joe Pasternak** signed **John Bradford,** former head writer for **Dinah Shore** Chevy Show, to write original screen comedy for his Metro program.

Getting on 'Scent of Mystery'

By HANK WERBA

Madrid, June 30.

A visit to the "Scent of Mystery" location unit, currently headquartered in Malaga, confirms the impression there is more to this initial Mike Todd Jr. venture in Smell-O-Vision than meets the nose.

Apart from the obvious smell-sell public curiosity will engender at least the first time around, and independent of an uncompromising time-money effort to fashion "Scent" as film entertainment in its own right, are the live ammo trial maneuvers a revamped Todd organization is undergoing in Andalucia to fulfill en grand a late Mike Todd film-making concept giving the producer mobile camera-to-finished print self-sufficiency anywhere in the world.

Todd self-containment marks a radical break with dependence on Hollywood or London film facilities and goes a big step beyond familiar U. S. film production and post-production experiences in Paris, Rome, Madrid, Munich and Tokyo.

Mobile self-sufficiency, "Scent" technical supervisor Ned Mann explained, takes the form of an equipment package for large-screen filming, stereo recording and complete lab processing available wherever Mike Todd Jr. decides to headquarter for film-making purposes.

Mann, who made his acquaintance with 65-mm cameras back in 1929 on a Joe Schenk production "The Bat Whispers," said the Todd equipment packet now includes three 65-mm cameras built to specification by Mitchell with specially-designed lenses guaranteed against distortion or barrelling.

Pride and joy of his four-year tenure with the Todd organization is the $150,000 printer Mann designed, Acme Printer Co. took two years to fabricate and which is now installed in Barcelona's Aragones lab.

A pioneer film lab installation expert in Hollywood (before sound), London and Rome, Mann is convinced the Todd printer is without rival in the trade today as a many-sided processing arm englobing optical and travelling or static matte printing, and offering print-down to other photographic systems or conversion from other systems to 65-mm and 70-mm prints. Mechanical feature is provided by a set of inter-lock motors capable of driving a special distributor and slave motors to any desired number of frames per second to as many as four to five separate printer heads.

"Our Todd printer," Mann said, "gives off four to six times as much light as an average printer with an absolutely even feel for sharp definition and an absolutely even reading from one side of the frame to the other and from top to bottom."

Barcelona set-up is the first of its kind outside the U. S. and London, Mann added, and at least par with Technicolor in Hollywood since Techni 65-mm and 70-mm prints are no longer available in London. Three-month operation to date has been probed and endorsed by Eastman Kodak specialists.

Secondary package assets include a lightweight camera crane (Malaga-built at half the cost of renting a similar apparatus from London) and a fully-equipped wide-screen projection room.

There's no evidence of conversation shyness among Todd Jr. location echelonners. But what strikes a visiting ear, is extent of animated talk centering on the mobile equipment package—considered here to be the last word in film-making gear and a new milestone in independent film production.

Say Silver Spurs Fit Fred MacMurray's Boots

Reno, June 30.

Fred MacMurray has been named to receive the 10th annual award of the Reno Chamber of Commerce's "Silver Spurs" for his "consistent portrayal of the spirit of the pioneer."

Frank Bender, chamber prez, said MacMurray had accepted an invitation to receive the award at the Reno Rodeo on July 4. Also expected to attend are his wife (June Haver) and two children. The four will witness the rodeo from the box of Gov. Grant Sawyer.

MacMurray is currently at work on "Oregon Trail" for 20th-Fox. Past award winners include Alan Ladd, Spencer Tracy, John Wayne, Gregory Peck, Gary Cooper, and Jimmy Stewart and Glenn Ford two times each.

The awards are granted only for performances in films of the west.

Fowley on Brazil

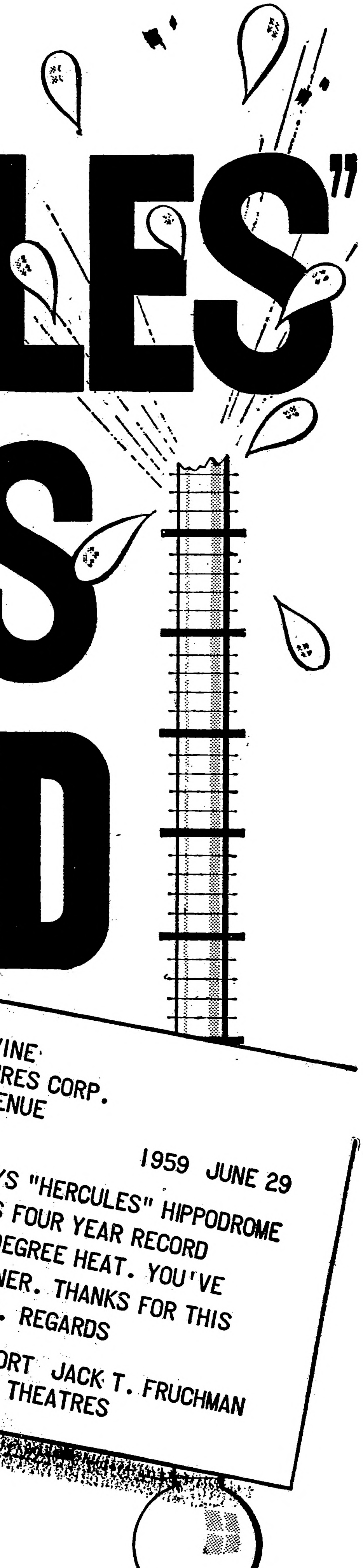
Continued from page 3

deals may be arranged. His deal with Brinter, with whom his Allied Enterprises Inc., a Liberian corporation, made "Love," calls for worldwide representation. He can make deals with producers in other parts of the world, too, besides the U.S., to entice qualified filmmakers going to Brazil.

Fowley who will return to acting temporarily in his Doc Holliday role in "Wyatt Earp" teleseries before returning to Sao Paulo in Fall, pointed out that his findings were culled only after extensive study of imports and distribution in Brazil.

Many of the theatres, there, he declared, are "cathedrals" in elegance, and the people so gregarious that they insist upon going out in the evening for their entertainment, thus establishing ready-made audiences. Long lines by the hour are a common sight outside theatres, which stay open most of the night. Brazil is a land of night people, according to the actor.

"HERCULES" BREAKS RECORD



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1959 JUNE 29

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New Censor Proposal in Pennsylvania Aims at Theatres, But Ducks Video

Philadelphia, June 30.

Pennsylvania Senate has voted, 47-3, in favor of restoring state film censorship, absent for several years since it was nixed by the U.S. Supreme Court.

The bill now goes before the House of Representatives.

By NORMAN WEISER

Harrisburg, June 30.

One of the Keystone State's political candied yams appears headed for another turn around the track as the State Senate, after a hotly disputed session, passed a bill to restore film censorship which was ruled unconstitutional in 1956 in a Supreme Court action.

The measure, which finally passed the Senate by a 47-3 vote and was immediately shuttled to the House where a similar OK was expected, creates a state Board of Motion Picture Control consisting of three members and an appropriation of $75,000.

Strictly political in nature, the appointments to the Board will come from the ranks of the Democrats, should the measure go the whole route, and insiders on Capitol Hill here indicated the jockeying for position for the appointments is already underway.

Under the measure, as it now stands, all sellers, lessors and exhibitors would be required to register and pay registration fees. They would also have to notify the Board 48 hours before showing of any new film. The Board would have the right to declare a film "unsuitable for children" if it felt the film was obscene or might incite a riot.

Excluded from the Board's authority would be motion pictures for educational, charitable, fraternal or religious purposes.

Opposition to the measure was led by Senator Harry E. Seyler, York, who stated, before the vote, that "since the dropping of the censorship bill, in this state and every other state, figures indicate we have not suffered any great loss of morality or any great increase of crime."

Another point raised by Seyler was whether the act would apply to motion pictures shown on television. In the event it didn't, he said, "we should seriously consider whether we want to take sides with one industry and help drive another out of business."

One point which has been brought out by Democratic leaders here is that one of the three members, at least, who will be named to the board, should it pass the House, will be an expert in motion pictures to assure fair and competent coverage to all new films proposed for showing in the State.

Chi TOA Booths 60% Sold

Theatre Owners of America reports that 60% of the 200 available booths for its Chicago convention, opening Nov. 5, has already been sold by the National Assn. of Concessionaires, which will hold a joint trade show with TOA.

On the basis of the response so far, TOA prexy George Kerasotes expects a complete sellout at least three months before the convention.

New York Theatre

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APPEAL ON CENSOR FEES

Screen Guild, B.O. Pix Seek Refunds In Pa.

Harrisburg, June 30.

Two Philadelphia motion picture firms, Screen Guild Productions and Box Office Pictures, have filed appeals in the State Supreme Court here from rulings in Commonwealth Court which denied them refunds in the amount of $11,506.25.

The amount represents the firms' proportionate share to maintain the former State Board of Motion Picture Censors which was ruled unconstitutional in 1956 by the Supreme Court.

Screen Guild is asking $2.942.25 covering 1948 to 1951, and Box Office seeks $8.564 for the period between 1947 and 1951.

Italy Okays Coin Outgo As of Jan. 1, 1959 Under Ratified Agreement

The Italian Government, having ratified the new film agreement with the Motion Picture Export Assn., has acceeded to the clause making upped remittances retroactive to Jan. 1, 1959. Dollar allocation of $2.700,000 is involved.

Under the new deal, basic annual remittance from Italy will be $7.000,000. Under the current agreement, which doesn't go into effect until October, it is $3,000,000. The Italians originally had agreed to make the larger remittance retroactive, but then hedged on that clause.

Now the Finance Ministry has okayed the added coin, figuring it on the basis of the difference between the $3,000,000 and the $7,000,000 and pro-rating it over the intervening months.

Berlin Film Fest

Continued from page 4

collared first prize here in this class for several years running.

Taking advantage of the presence of more than 500 accredited journalists, as well as a big contingent of international industry personalities, Sam Goldwyn organization has launched a combined operation with Columbia Pictures and Philips Records for the promotion of "Porgy and Bess." A conference room at the Kempinski Hotel has been equipped with a stereo player, and the Philips album, taken from the sound track, is being presented to visitors at each of the three daily recitals, together with a handsome promotion brochure on the filmusical.

In addition, Euan Lloyd, Goldwyn's personal advance praiser for Europe, was interviewed by the American Forces Network with P. Beishuizen, Philips international public relations manager; and newsreel clips of last week's preem in New York were featured yesterday (Mon.) in a special film fest program on Berlin tv. Similar efforts are planned for the San Sabastian and Venice fests.

Frisco's Elder to Hub

San Francisco, June 30.

Three-way shift in Loew's circuit execs sends William Elder, boss of Frisco's Warfield for almost a decade, to Boston to become manager of nine theatre northeastern division, replacing Charles Kurtzman, another San Franciscan.

Kurtzman has been assigned to Loew's homeoffice in N. Y. Elder will be replaced in Frisco by Walter Kessler, now Columbus, O., manager. Snifts will take place in early July.

Thank You! DUART FILM LABORATORIES OF NEW YORK
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A FEATURE PRODUCED BY
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How Good A Count?

Continued from page 5

it means tieing up too much money.

Some sales toppers are inclined to feel that a false impression of the product supply is given by Hollywood production activity in relation to overall product availability. An increasing number of pictures being released by American companies is being produced by independents outside of Hollywood, either in this country or abroad. In many instances, these pictures do not appear in the Hollywood production charts, and nothing is known about many of them until the indie packager-producer sells the completed picture to a distributor. Joe Levine's "Hercules," being released by Warners, Columbia's "The H-Man" and Metro's "The Mysterians," the latter two from Japanese sources, are examples of the type of films that never appear in Hollywood production charts.

Moreover, quite a number of features made in England for the British quota are taken over for release in the U.S., and many of these never appear in Hollywood production schedules. Similarly, a number of co-productions made overseas, as well as other films with American or international stars that are produced on foreign lots with at least one eye on their sale to an American distributor, may not be listed.

A total of these scattered sources indicates that the major companies can wind up a season with a much bigger release list than is shown by their own production activities.

In the first half of 1959, new pictures released amounted to 136, divided among companies as follows:

United Artists	21
Columbia	20
20th-Fox	18
Metro	14
Warners	10
Universal	10
Paramount	9
Allied Artists	9

Various indies (American International, Buena Vista, Continental, Rank, Astor, NTA, etc.), 19. (Neither reissues nor foreign-language films are included in these totals.)

Since most distributors release approximately as many films in the second half of the calendar year as in the first, the outlook is for about 270 in 1959. While this would be slightly under the approximately 280 indicated for the 1958-59 theatrical season ending Aug. 31 (238 features already have been released in the first 10 months ending June 30), distributors say there is ample time to boost the 1959 calendar year total by a substantial figure if a market demand for more pictures are demonstrated. At least 85 pictures are at present in backlogs of product either completed or before the cameras, and a lot more can be shot in the next six months, it's pointed out.

Helen Hayes

Continued from page 1

workshop. "Don't wish too much for instant success."

Strasberg cited his own daughter, Susan, 21, as "experiencing some of the problems of early success after having gotten her name in lights on Broadway in 'The Diary of Anne Frank' at the age of 17."

Strasberg told reporters here that he believes Marilyn Monroe, whom he coached, possesses talent on a par with that of Marlon Brando and that he hopes she gets the opportunity to prove it on the stage. He says he doesn't direct Broadway plays, although he keeps getting opportunities to do so, because "Broadway currently isn't offering material that's challenging enough."

Relative to his "Method," he explained it doesn't mean quite what it's cracked up to be.

"The thing about the 'Method' is that it's not a method," he told reporters. "It's a procedure, a technique to use when an actor's in trouble. A method—that's what they show you in the old books where they have pictures of the correct way to hold the eyebrows to register anger."

READY BOSTON FOR 'PORGY'

Goldwyns Attend Luncheon of Preem-Sponsoring League

Boston, June 30.

Sam Goldwyn and wife, in yesterday, Monday (29), for press rounds on "Porgy and Bess," set for New England preem at the Astor Aug. 6, were guests at a civic luncheon by New England Baptist Hospital League at the Ritz Carlton hotel at which a citation was presented to the vet showman for his production.

League, which has taken over opening night of "Porgy and Bess," noted that Hub was scene of the legit world preem of "Porgy and Bess" at the Colonial Theatre in 1935.

Todd-AO is now being installed in the Astor Theatre, closed for the work, in preparation for the hard ticket of "Porgy and Bess." Only two other Todd-AO installations are available in New England, one in Hartford, and the other in Providence. There are no plans to show the film in any form other than Todd-AO, per Paul G. Anglin, press rep of film.

Hub engagement, third of four preems skedded this summer with the world preem at the Warner Theatre, New York, June 24, and west coast preem July 15, Cathay Circle Theatre, L.A., will be shown on reserved seat basis with 10 shows weekly.

Albany Film Row, Hit By Closings Cheered to Hear 20th-Fox Re-Leasing

Albany, June 30.

Reports that 20th Century-Fox was negotiating with the Mulderry interests for a five-year renewal of the lease on the exchange at 1052 Broadway proved a bracer to Film Row workers depressed by the closings and cutbacks of the past three years.

Clarence A. Hill, director of exchange operations for Fox, and Attorney Francis P. Mulderry, initiated the lease-renewal talks at a luncheon here.

Reports were that 20th Century-Fox planned to do some painting at its own expense. The company has previously refurbished the screening room. The Fox branch is air-conditioned and modernized.

20th TV-O'Seas

Continued from page 3

time is ripe, i.e. when there's a general move in that direction and prices have risen. This isn't expected to happen until commercial tv service spreads.

Screen Gems

Two other major companies with a definite present stake in foreign tv is Columbia via its Screen Gems setup and United Artist Associates, controlled by UA.

It's conceivable that the new 20th subsid will acquire foreign tv stations, or interests in them, where it can pick them up at a reasonable price. According to Silverbach, 20th TV International Corp. will be engaged in "all aspects" of tv and is based on the assumption that the tv mart overseas will hugely expand over the coming years. Thus 20th will have a foot in the door.

There appears to be no concern at 20th over foreign exhibitor reaction to its move. The new outfit, in addition to U. S. programs, also will take on foreign-produced tv series for distribution.

Silverbach has been with 20th for 14 years. Prior to becoming foreign sales supervisor in 1957 he was assistant to 20th-International v.p. Emanuel Silverstone. Raphel, who returned to his Paris headquarters yesterday (Tues.) following huddles with Skouras and Silverbach, has been active in 20th's European operation for ten years, heading up branches in Italy and Holland and later transferring to the Paris sales supervisory headquarters, which has now been abolished.

DENVER GALS ELECT

Denver, June 30.

New officers have been elected for the Denver chapter of Women of the Motion Picture Industry.

The new president is Constance Wuebbenhorts, booker at Cooper Foundation Theatres. Veep is Pat Hill (BV), other officers include Joan Wallace (UA), Monica Farrell (Par) and Diana Stewart (20th).

Film Reviews

Continued from page 7

North by Northwest

the prairie plain, or the soft greens of South Dakota forests, is lucid and imaginatively composed. It is the first Metro release in VistaVision, a process Hitchcock prefers. Robert Boyle's production design, abetted by art direction by William A. Horning and Merrill Pye, is fine in every detail. Set decoration, by Henry Grace and Frank McKelvey, is equally an asset.

Bernard Herrmann's score is a tingling one, particularly in the Mount Rushmore sequences, but light where mood requires. Editing by George Tomasini is slick and enhances the process work. Sound by Franklin Milton, who is especially adept at exterior realism, is first-rate. Herbert Coleman was associate producer. *Powe.*

The Killer Shrews

Second of Texas-made' fantasies sold together. Production better than script.

Dallas, June 25.

McLendon Radio Pictures release of Hollywood Pictures Corp. production. Stars James Best, Ingrid Goude; features Baruch Lumet, Ken Curtis, Gordon McLendon. Executive producer, Gordon McLendon. Produced by Ken Curtis. Directed by Ray Kellogg. Story and screenplay by Jay Simms; camera, Wilfred Cline; production manager, Ben Chapman; music, Harry Bluestone, Emil Cadkin; editor, Aaron Steel. Premiered at Majestic Theatre, Dallas, June 25, '59. Running time, 69 MINS.

Thorne Sherman	James Best
Ann Craigis	Ingrid Goude
Dr. Craigis	Baruch Lumet
Jerry Lacer	Ken Curtis
Radford Baines	Gordon McLendon
Mario	Alfredo DeSoto
Rook	J. H. (Judge) Dupree

This is first of two feature-length productions shot in Texas during 1959 by McLendon Radio Pictures Corp. (teamed with "The Giant Gila Monster."

Gordon McLendon, young head of a six-station Texas radio group, also prexy of Tri-State Theatres, has been acting as he preaches in connection with his radio "network" hard-sell of regular Hollywood releases. Young McLendon *believes "If we can sell pictures, we can make pictures."* (VARIETY, June 10, 1959.) This quickie originally budgeted at $300.000 was wrapped up in a fortnight's shooting at Lake Dallas studios at the local United Nations Studios for $123,000.

Light story, on the science-fiction side, concerns a river boat captain bringing supplies to a scientist's isolated island, where tiny Blarina shrews—through injections—have grown to wolf-size and escaped the laboratory. For survival they must eat three times their weight daily and prey on the human beings.

Able acting bits are contributed by James Best, as the river boat captain, and blonde Ingrid Goude. Supporting roles are capably handled by Ken Curtis, Baruch Lumet, Gordon McLendon (sic) and Judge Dupree.

As a "horror" film it's quite good under the economics involved and as a dual bill the b.o. prospects are okay. Good houses greeted "Shrews" and "Gila Monster" combo the first two days here.

Assets include excellent direction by Ray Kellogg, fine lighting and photography in the numerous outdoor shots. Special effects by Kellogg, especially in closeups of the "huge" shrews, are firstrate.

Bark.

'Chatterley'

Continued from page 3

standard under which a film could be banned.

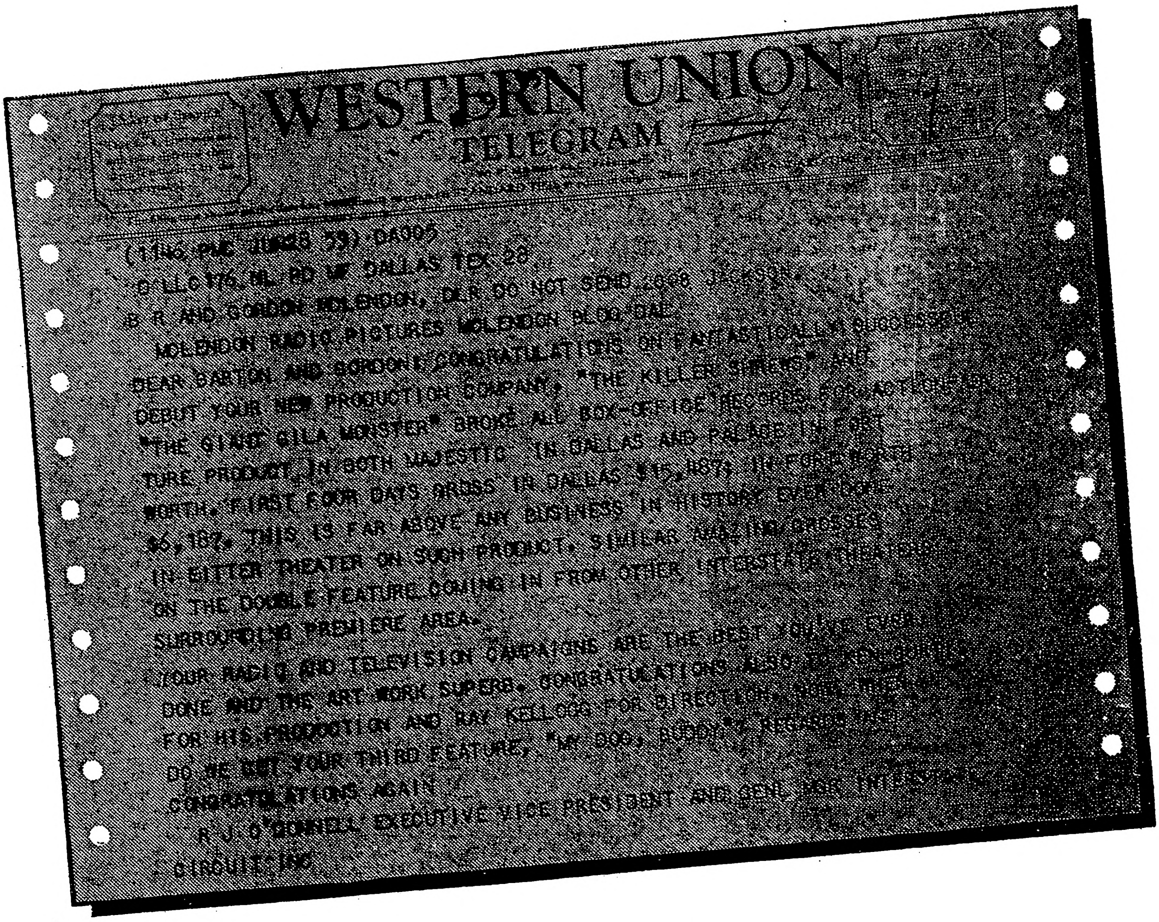
"Of course, it'd make their job much more difficult," Flick observed.

The censor, up to Monday, could ban films on the basis of obscenity and immorality. What the Court apparently struck out, in its decision on "Lady Chatterley's Lover," was the part of the statute which permits banning on the grounds that a scene, or a theme, advocates an immoral act. This, the judges held, violates the Constitutionally-guaranteed freedom to advocate an idea.

Ephraim London, attorney for Kingsley-International, which distributes "Chatterley's Lover," also felt that the ruling might tend to speed submission of a classification law. There is little doubt in the minds of observers that the single remaining censorship base in N. Y.—obscenity—will be challenged in the near future. The courts generally have frowned on the lack of definition that accompanies statutes of this sort.

DAZZLING IN DALLAS! FABULOUS IN FT. WORTH!

"KILLER SHREWS" AND "GIANT GILA MONSTER" SHATTER ALL-TIME INTERSTATE HOUSE RECORD!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DEBUT YOUR NEW PRODUCTION COMPANY. "THE KILLER SHREWS" AND
"THE GIANT GILA MONSTER" BROKE ALL BOX-OFFICE RECORDS FOR ACTION PIC-
TURE PRODUCT IN BOTH MAJESTIC IN DALLAS AND PALACE IN FORT
WORTH. FIRST FOUR DAYS GROSS IN DALLAS $15,487; IN FORT WORTH
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IN EITHER THEATER ON SUCH PRODUCT. SIMILAR AMAZING GROSSES
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Big-Deed Swede Does A Truman In Fisticuffs, But Gate Late 'n' Light

By HY HOLLINGER

Although business was spotty for the closed-circuit telecast Friday (26) of the Ingemar Johansson-Floyd Patterson heavyweight championship fight, the gross, according to TelePrompter prexy Irving B. Kahn, hit $1,032,000 for the 170 locations in 135 cities. Kahn's figure is based on projecting 95% of the returns. On this calculation, he came up with 244,000 seats at an average price of $4.23. Net receipts, according to the TelePrompter chieftain, would be about $939,400 after Federal, state and local taxes are deducted.

A VARIETY check indicated that business in various sections of the country varied from 20% to 100% of capacity. Among the low spots were Buffalo, Rochester, Cleveland, Akron. Situations in the 90% to 100% bracket included New Haven, Asbury Park, Philadelphia, San Antonio, Seattle, Medford, Ore., Portland, Ore., Houston, Dallas, Spokane, Minneapolis, Miami, Washington and Pittsburgh.

Arenas, represented mostly in the smaller communities, in many instances had higher seating capacities than theatres in the larger cities. A sampling of arena and auditorium returns showed that Orlando, Fla., sold 700 seats out of a 3,000 capacity; Ft. Wayne, Ind., 1,200 out of 10,000; Evansville, Ind., 700 out of 10,000; Richmond, Va., 1,200 out of 9,000; Worcester, Mass., 1,100 out of 3,500.

The variation in returns from different sections of the country may perhaps indicate that Kahn's projection may be a little optimistic and that the final gross may fall slightly below the $1,000,000 mark. Overall, however, TelePrompter and the two fighters stand to make a substantial profit on the supplementary rights, particularly from the motion pictures. The films, being released by United Artists, are considered the hottest fight films available in more than a decade. This, of course, is based on Johansson's sensational third round knockout of champion Patterson. Kahn estimates that domestic film rentals can reach $1,000,000, but William J. Heineman, UA sales v.p., is much more conservative, estimating a minimum of $500,000 and possibly $600,000. "It'll take a lot of doing to hit $1,000,000," Heineman declared. Kahn has already sold the Scandinavian film rights, but is still negotiating for a comprehensive foreign deal. UA is strongly in the running for these distribution rights. The radio rights, including the U. S. and Canadian broadcast, the Scandinavian and BBC broadcast, and a hot kine to BBC television amounted to $150,000, according to Kahn. Of the total of the supplementary rights, Patterson receives 43%, Johansson, 20%, with the remainder going to TelePrompter.

Rain as B. O. Jinx

Kahn expressed disappointment at the closed-tv returns because, he noted, he had expected that a new record would be set, topping the $1,400,000 gross from the second Ray Robinson-Carmen Basilio fight. He attributed the disappointment to the cancellation because of rain on Thursday and to the fact that it rained almost up to fight time on the night of the event. On Thursday morning, Kahn said, about 45% of the seats had been sold, but the usual pattern was for the big business to come into the boxoffice during the last four hours. The fact that a radio network continued to issue regular bulletins announcing that the fight might be postponed again was said to have hurt the boxoffice in many communities. However, ABC, which broadcast the fight, continued to issue optimistic bulletins. Theatremen queried by VARIETY blamed the soft spots on the litigation and controversy that surrounded the fight.

Johansson's victory had the effect of setting back, at least for a while, Kahn's dream of playing electronic bankroller for boxing. Associated closely with Cus D'Amato, Patterson's manager, Kahn had sub-leased the closed-tv rights to various promoters and fight managers in different sections of the country to cement relations. The TelePrompter chieftain envisions a setup whereby his company would sign up various fighters and, similar to motion picture producers, would retain a promoter "to produce" the actual fight, with TelePrompter controlling the tv, radio and motion picture rights.

Bill Rosensohn, the former TelePrompter v.p. who promoted the fight, was shutout from the supplementary rights, resulting in his losing $40,000 from the promotion. According to Rosensohn, all the supplementary rights "are open" for the rematch, expected to take place in September. Kahn was optimistic that his company would have an opportunity to play a role in the next bout and denied that any animosity existed between him and Rosensohn.

Technically, the closed-tv aspect was a substantial success in that not a single breakdown was reported. Initial fuzziness in some situations was cleared up early, according to reports. TelePrompter employed 1,200 technicians for the various electronic activities. Four television cameras were used and nine motion picture cameras. An innovation for the telecast was the employment of video tape for an immediate replay of the knockdowns, a gimmick that won widespread audience acclaim.

Auditoriums Ideal?

Louisville, June 30.

Local showing of the Patterson-Johansson championship fight held Friday (26), drew some 3,900 patrons. Capacity of the Jefferson County Armory, with dual screens, is 6,500. Show gross is estimated at $10,000 or near. Thursday (25) nights cancellation, resulted in numerous requests for refunds, several from clubs and groups who had orders for as many as 300 seats, in some cases refund requests were about 45 in number.

Customers were slow in coming in, according to Bud Bruner, local promoter. At 9 o'clock there were only about 1,000 people, many waiting until the last minute, expecting another cancellation. In fact, rumor was going the rounds that the fight had also been cancelled on Friday, which didn't help the wicket. Fact that colored customers were admitted to the Armory, plus a pre-championship fight exhibition by Rudell Stitch, local upcoming fighter, resulted in only about one-third of the house accupied by colored patrons. Stitch will be on the main event from the Fair Grounds Thursday (2), and nationally televised.

With the Stich prelim exhibition, and re-run of the third round of the championship match, customers generally felt that they got their money's worth. Scale was $4 for main floor, and $2.50 for terrace seats. Promoter Bruner said he believed this was lower than other cities.

Opinion expressed by local fight promoters is that arenas are the rightful locale for closed-circuit fight showings. They co-operate with local fight promotions, have the capacity, and customers feel free to yell their heads off in arena surroundings, whereas in a theatre the very atmosphere suggests a greater degree of decorum.

New Haven: Biggest So Far

New Haven, June 30.

Business on the closed circuit Patterson-Johansson title go was SRO at Loew-Poli here. With a 3,000-seat capacity and a 70% advance, last seats went quickly when it became apparent the postponed bout would definitely go on.

Pulling an approximate $9,700 at the till, session was the biggest grosser to date since house installed the closed tv equipment some time ago. According to house manager Sid Kleper, the one-day standoff seemed to help the b.o.

Seattle—A Good Fight Town

Seattle, June 30.

Seattle showing was presented by Frank Hixon (Hixon-Wilson) and promoter Jack Hurley who also handled Spokane, Tacoma and Portland arena-casts. Advance sale in Seattle was $16,000 up to time of the postponement from Thursday to Friday.

Hurley, noted as longtime rabid foe of televising of fights, figures "if you can't beat 'em, join 'em" and get your percentage anyhow, went all-out on the four-city promotion. He formerly managed Harry "Kid" Matthews, light heavy who aspired to heavyweight contention with success until his Marciano fight, and Billy Petrolle, lightweight, known as the "Fargo Express."

There is added local interest here as the Patterson-Rademacher fight was held here and Hurley was promoter. This rates a good fight town.

Fight fans here have seen two theatre tv shows, both at Orpheum, 2,700 seating capacity (Marciano-Wolcott, and Basilio-Robinson), and one arena show prior to this one (Robinson-Basilio), so are in good position to opinionate on relative merits of theatre vs arena. Capacity greeted all of them; bigger seating of arenas the promotional factor, of course, swaying management.

Reception in Atlanta

Atlanta, June 30.

A screaming 2,040 fans rose as one man in the third round of the heavyweight title fight as Ingemar Johansson massacred champion Floyd Patterson on the closed circuit TelePrompter screen at Loew's Grand Theatre Friday (26) night. The capacity crowd, sprinkled with a goodly group of fight fans from the distaff side, paid $8,500 to see the Swede from Goteborg smash down the American Negro champion of the world in a shockingly dramatic fistic encounter. Loew's got $5.50 for loge seats and $4 general admission.

Hub Feels Night's Delay

Boston, June 30.

Postponement hurt the b.o. and cut the advance on the Ingemar Johansson - Floyd Patterson go closed-circuit tv at Loew's 3,600-seat State and 2,900-seat Orpheum film theatres Friday (26). There were quite a few refunds made at both houses where admish was $4. The postponement, it was felt, robbed the two theatres of SRO, capacity auds.

State clocked in about 2,500 fight fans and the Orpheum, some 2,200, for an estimated gross of around $18,800 at both houses. Reception was just about perfect.

Despite the quick ending of the fight at the $4 price, crowds at both houses were in jovial spirits and were loud in praising "a good show—well worth the money."

Around 5,000 in Cincy

Cincinnati, June 30.

Cincy fight fans occupied nearly half of the RKO Albee's 3,100 seats for tv viewing of the Patterson-Johansson go Friday (26) at $4-$4.60 scale. Gross was approximately $5,000.

Turnout was about average for recent title bouts piped into the theatre, where record was set in the Marciano bout with Cincy's Ezzard Charles.

1,700 of 2,877 in Omaha

Omaha, June 30.

A brisk window sale hiked the gross of the closed-circuit tv Johansson-Patterson fight to $4,975 gross at the Orpheum Theatre here Friday (26).

All reserved seats at $4.50 were gone before fight day, with latecomers settling for the $3 general admish. A total of 1,700 occupied the house's 2,877 seats. Officials declared picture transmission was the best ever here.

Reaction in Albany

Albany, June 30.

An estimated 1,500 paid $3.50 per head, in Fabian's 3,500-seat Palace, to view Friday (26) the stunning third-round technical knockout of heavyweight champion Floyd Patterson by Ingemar Johansson of Sweden.

A heavy thunderstorm earlier in the night (breaking at 8:30) and radio reports of rain delaying the program's start in New York, were believed to have kept some fans from witnessing TelePrompTer's closed-circuit.

The crowd came in the latest of any fightcast on the long series presented here. Total admissions, about 500 more than for the Patterson-Harris bout, produced a profit, though not big, for Fabian. Advertised within a 40-mile radius, the telecast attracted mail orders from substantially that distance.

Nearest outlet points were Stanley Theatre in Utica—90 miles west—and Municipal Auditorium in Kingston—70 miles down the Hudson.

Neither picture nor sound, in the lengthy introductions period, was too sharp, but both were good, once the fight began. The crowd squawked once: when the slide "TelePrompTer Presents—Round One" temporarily blurred the images of the battlers. Chris Schenkel's sparing commentary was lost, in spots, by the hub-bub of audience voices between rounds.

Johansson's right-hand clobbering of Patterson in the fatal third frame caused the payees to howl. No sympathy for Patterson seemed to be evident. The customers rushed from the theatre after referee Ruby Goldstein stopped the fight, well satisfied with the quick finish.

Big In Segregated N. O.

New Orleans, June 30.

Some 9,000 jammed two theatres and a recreation center here and paid prices ranging from $3.50 to $6 to see Ingemar Johansson win the heavyweight title from Floyd Patterson at Yankee Stadium Friday night.

Both the Saenger and Loew's State, with 7,000 seats between them, were nearly filled to capacity, while some 2,000 persons packed the Rosenwald Center for Negroes.

Fans at the theatres who stayed after the dramatic third round saw the knockout a second time when the decisive round was rerun on video tape.

L.A. Does Only So-So

Los Angeles, June 30.

Seven film theatres locally ran up only a fair $62,000 for closed-circuit telecast of Patterson-Johansson champ fight Friday (26), with four auditoriums in area barely breaking even. While theatres hit around an average 60% attendance, auds were lucky to be half-filled.

Biz was badly affected on several grounds. Decision of auds to come in on gravy train meant that considerable patronage which would have gone to theatres was siphoned off. Postponement of fight meant further loss due to many leaving town for weekend, and there was confusion up to only an hour before the fight whether it actually would be staged.

Pantages had biggest take, about 90% house ponying up $12,700, which might have been a sellout if the American Legion parade hadn't interfered. Wiltern hit $12,600; downtown Paramount, $9,500; Orpheum, $8,200; Fox Wilshire, $7,000; Huntington Park, $7,000; Downtown, $5,000.

Hollywood Legion Stadium hit only a poor $7,200, and Santa Monica Civic Auditorium $6,513, repping only a token profit. Auds in Long Beach and Pasadena also barely broke even. While theatres already had their equipment for telecast, auds had to set up screens, equipment, etc., causing further expense.

Theatres were scaled from $4.40 to $6.50; auds, $3.20 to $6.50.

Reception Poor in Minneapolis

Minneapolis, June 30.

If TelePrompter comes through with closed circuit telecasts of Broadway hit shows, as it is hopeful of doing, local boxing promoters Wally Karbo and Tommy Anderson say they'll negotiate to present them in the municipal Auditorium, just as they did the Patterson-Johansson fight.

Whereas the same attraction at the local RKO Orpheum theatre enjoyed perfect projection, that at the Auditorium and the screen that was utilized (a giant sized screen had been promised) provoked much customer dissatisfaction.

The fact that the bout lasted less than three rounds and ended in such a sensational fashion probably kept off the heat from grumbling customers who had paid $3 to $5 per seat, in the opinion of some patrons.

Pulling an estimated 7,690 customers and a $29,195 gross in four Twin Cities' amusement places handling it, two each in Minneapolis and St. Paul, the closed circuit telecast of the Patterson-Johansson fight easily set a new local high in attendance and takings for such an attraction.

Minneapolis accounted for an estimated 5,315 customers and $19,995 gate; St. Paul, 2,372 and $9,500.

At $4 and $5, including tax, for the balcony and lower floor, respectively, the Minneapolis RKO Orpheum went clean, selling all of its 2,794 seats and garnering $11,145. At the Minneapolis Auditorium where the local fight club had it and where it was scaled $3 to $5, 2,521 people paid $8,850 plus tax.

The St. Paul RKO Orpheum drew 1,375 customers and a $5,200 take; the St. Paul fight club, offering three minor live heavyweight bouts as an added attraction, at the St. Paul Auditorium, 997 and $4,300.

This marked the first time that any of the closed circuit televised fights, all of which have been presented in the Twin Cities, has been offered in more than two places. The previous ones either were in the local now departed 4,100-seat Radio City alone or in it and the 2,300-seat St. Paul Paramount, too. Several drew Radio City capacity.

TelePrompter's deal with RKO Theatres was non-exclusive. It also sold the Twin Cities to a Kansas City promoter who, in turn, disposed of the rights to the fight clubs in the two towns.

San Diego Blames Radio

San Diego, June 27.

The pay telecast of the Floyd Patterson-Ingemar Johansson title bout (26) drew a crowd of 2,499 to the San Diego Arena. Capacity is 4,400. The gross was $11,651 with the seats scaled at $6.50.

Promoter Bob Johnston, who also operates the Hollywood Theatre burlesque—only live girlie show in town—attributed lack of a full house, as in previous Patterson-Harris pay telecast, to the radio broadcast of the fight via ABC.

The Take In San Francisco

San Francisco, June 30.

Five Frisco situations grossed around $42,500 for Patterson-Johansson heavyweight title fight last Friday (26) night.

Auditoriums in three other Frisco Bay cities added another $16,000 to $18,000 to the total Frisco area gross.

In Frisco proper, the 16,000-seat Cow Palace grossed about $13,000 on a $3.30-to-$5.50 scale.

The downtown Golden Gate grossed $12,000, the downtown Paramount $10,000, the downtown Telenews about $4,500 and the downtown State $3,000, all on a $4.40-to-$6.50 scale.

Delay Favored Philadelphia

Philadelphia, June 30.

Rain delay enabled Stanley Warner chain to fill up second house, Broadway (S. Philly key nabe) for telecast of Johansson-Patterson fight. First-run Stanley in midtown Philly had all 2,900 seats sold at $4 per two days before initial showing date.

Broadway with 1,900 seats lagged on first date, but filled up by Friday night telecast. In previous years, S-W also showed big screen bouts in Stanley, Camden, and Stanley, Chester. Latter theatre is no longer operating and Camden house had labor difficulties.

Dallas Draws $17,110

Dallas, June 30.

Ingemar Johansson-Floyd Patterson title fight Friday (26) drew a gross of $17,110 from 5,053 fans at the huge Dallas Memorial Auditorium. Seats were scaled, $2.50 to $6.50 top.

Boxing promoter Ralph Smith provided a four-sided screen for the closed circuit coverage. Attendance was hindered by high winds and an afternoon rainstorm here. Newspapers were flooded with phone calls, asking if the bout was again postponed.

Postponement Publicity Helped

Pittsburgh, June 30.

Manager Fred Kunkel of the Penn (here) estimated that one-third of his business on the Patterson-Johansson fight came in because of the repeated announcements over radio and television and the added publicity in the newspapers the postponement brought.

Stanley reported a similar trend and what looked like thin business on Thursday turned out to be a healthy grosser on Friday.

CBS: WON'T BE ANY STAMPEDE

Pharmaceuticals' $18,000,000

Not generally recognized is the fact that Pharmaceuticals will be riding with one of the major budgets in network tv next season. Most of the coin, totalling in excess of $18,000,000, will be riding on CBS-TV, and with the possible exception of General Foods, it's the web's biggest bonanza from any one single sponsor source.

Pharmaceuticals thus far is committed to the "Original Amateur Hour" (now doing summer duty for "Person to Person" but returning to its Sunday afternoon slot in the fall); the Tuesday at 9 "Tight Rope" entry; "Person to Person" (which returns in the fall despite the Arthur Godfrey checkout) and the Monday at 8 "Texan." In addition the client has pacted for four quarter-hour daytime segments on the network.

Pharmaceuticals has an order in with NBC-TV for Saturday night 10:30 for "It Could Be You" but this one hinges on station clearances. In addition it'll be sponsoring Groucho Marx on NBC next season.

Italians Got Their Dander Up Over The Way They're Depicted on TV

Order of Italian Sons and Daughters of America are buying full page ads in American dailies to protest radio and tv programs and Hollywood product that depict Italians as hoods, gangsters and affiliates of the Mafia.

NBC-TV, however, comes off with a clean slate because of its documentary, "The Paper Saints," a detailed study of the problems of the Mafia and syndicated crime in the U. S. telecast last August. CBS-TV, on the other hand, is slapped down for what the Americans of Italian descent regard as "abuse and vilification directed toward our people."

OISDA took a full page ad in Philadelphia Inquirer Tuesday (23) headed "The Mafia: Its 12 Million Real Victims" and blasted all media of communuications that are singling out American Italians "as objects of contempt and ridicule."

TV and films "appear to have adopted a format which invariably uses an Italian personality as a gangster, thief and crook," the ad declared. "Where the villian's name is used, it bears a Latin base. Where no name is used, Roman features — dark hair and mustache—are utilized to connote villany and chicanery. Even the western oat burners are no exception; and mind you, no Italians were in the west in cowboy days."

The attack on CBS-TV was for its "St. Valentine's Day Massacre story with a one hour presentation" and for its followup "with a two-part Desliu series on Al Capone timed to coincide with a new movie on the old subject; and then presented a 'Playhouse 90', "production on labor union with the crooked labor union official-killer bearing the name 'Tony Russo'!"

NBC-TV was patted on the back, on the other hand, for conducting what the OISDA hailed as "a searching coast to coast investigation by its trained radio and tv reporters, and then presented a nationally telecast show; 'The Paper Saints!'"

Ad went on to say that NBC "felt constrained to do this, be-

(Continued on page 44)

Peter Straus As New WMCA Prexy

Program director R. Peter Straus becomes president of WMCA Radio, N. Y.

His father, Nathan Straus, owner of the longtime indie, assumes chairmanship of the company.

Stephen B. Labunski, who has been general manager of the station, now becomes vicepresident and general manager. Elizabeth M. Rogan becomes corporate secretary-treasurer.

Straus Sr. has been prexy of WMCA since 1943. R. Peter Straus has been program director and exec veepee since coming to the station slightly over a year ago. Labunski came to WMCA in June, 1958.

Arbitron Top 10

(June 22-28)

Desilu Playhouse, CBS	29.2
Playhouse 90, CBS	24.8
This Is Your Life, NBC	24.6
Ann Sothern, CBS	24.3
Danny Thomas, CBS	24.2
Rifleman, ABC	23.8
What's My Line, CBS	22.5
I've Got Secret, CBS	21.1
Price Is Right, NBC	20.3
Record Years	20.1

Tint Show Sked Poses NBC Studio Problem on Coast

Hollywood, June 30.

NBC is faced with its most critical space problem since the studios in Burbank were built. The schedule of color shows for next season has created such a demand for studio space that Tom Sarnoff, veepee in charge of business affairs, has been forced to convert a black-and-white studio to give the web its third color plant.

On the color sked for next fall are Chevy Show, Fred Allen, Ernie Ford, the Ford specials, Fred Astaire, Gene Kelly and the run of Friday and Sunday color specs, many of which will come from Burbank. The situation is further aggravated by the successive nights (Sun., Mon., Tues.) of shows sponsored by automotive firms—Chevy, Plymouth and Ford.

To Sarnoff it's a welcome situation. "We'd much rather have our studios crowded than idle and it'll give the color the big push that should create a fresh demand for color sets."

ABC Gets Major Chunk Of Armour's $6,000,000 Allocation for Shows

Chicago, June 30.

Armour, with some $6,000,000 to spend next fall in network tv, is placing the bulk of it with ABC-TV in a plan that would give the company a broad spread of exposure. For Dial soap and its line of meat products, Armour has purchased 20-minute segments on alternate weeks of four nighttime shows, "Adventures In Paradise" and "Cheyenne," both on Monday Nights; "Alaskans" on Sunday; and "Untouchables" on Thursdays.

In addition, the sponsor is continuing its scattered daytime buys in ABC-TV's daytime lineup. Still undertermined at this point is whether the sponsor will continue on NBC-TV daytimes or whether Armour will transfer that coin too, to ABC.

Foote, Cone & Belding agency placed the orders.

NERVOUSNESS, BUT NO PANIC

By GEORGE ROSEN

If there were any thoughts about a stampede out of CBS among its exec personnel, in the wake of Hubbell Robinson-Harry Ommerle program dept. defections, write it off as "aftermath jitters," for they've now been entirely dissipated. There's still, as is to be expected, a fair measure of nervousness within the Columbia precincts, but the network, by its actions, has let it be known that it wants nobody to desert the fold.

The sentiment's been translated in some instances in terms of pay hikes and other encouragements.

Actually, though it isn't saying so out loud, CBS has been no little disturbed about the public relations aspect of the "little revolution" that's taken place, since so many in the trade have been asking "what was the sense in tampering with a success formula?" In fact, the bewilderment still exists after five weeks.

It's understood that, in view of the existing ad lib status in programming, prexy Lou Cowan has given assurance to board chairman Bill Paley that he'll stick around at least for another year. There had been talk that Cowan had planned checking out of the network at the end of the year.

It was inevitable, in the wake of the Robinson-Ommerle bowouts, that the trade would conjecture on whether CBS was bent on reversing its position and abandoning its "creating from within" concept of programming. Fact that "Playhouse 90" has been whittled down to 20 entries, with an outside William Morris package going in as the alternate attraction, was but one factor in perpetuating this new feeling. Fact that CBS was left holding the bag with some expensive built-within-the-house pilots while obliged to accept outside packages pitched by sponsors was held to be another important factor. Also the fact that James Fleming Ball, Dick Lewine's key aide

(Continued on page 44)

Dick Clark's Big One

"The Record Years," the Dick Clark-fronted special for American Machine & Foundry on ABC-TV Sunday (28), clobbered the NBC-CBS competition.

Clark show, seen from 9:30 to 10:30 p.m., garnered in its first half-hour a 24.8 Trendex against CBS' Alfred Hitchcock's 13.1 and NBC's Chevy show's 8.2. At 10, Clark hit 26.8 vs. CBS' "Richard Diamond's" 12.5 and NBC's "Loretta Young Show's" 12.8.

TV's Appeal: Tops Refrigerators, Stoves, Washers—And Even Bed

Results of two recent research surveys, one revealing the significant role of tv in the American home and the other dealing with the three webs and how they rank in the public's mind, were sent this week in a letter to NBC advertisers by Robert E. Kintner, prexy of the network. Kintner pointed out that the surveys had been conducted independently without sponsorship, support or suggestions of any kind from any broadcaster.

First survey, the AIM Study by Bruskin Associates Inc., asked the question: "Not including your family, what do you consider the three important things that you now have in your home?" TV, it appears, led the list. TV was named in 38.8% of the replies. Next was the refrigerator, 36.9%; stove, 36.3%; washer and/or dryer, 28.1%, and bed, 12.8%.

Survey also revealed that more people are "satisfied" with tv programs than with a wide range of other subjects and activities. On basis of replies indicating "completely satisfied" and "mostly satisfied," tv racked up 55.2%; women's fashions, 49.9%; 1959 automobiles, 49.2%; popular music, 40.6% and movies, 39.1%.

Second survey, the Psychological Barometer Study by the Psychological Corporation, asked how the three tv networks shaped up in the public's mind. NBC was first in familiarity, first in general preference and first for its performance in every area of network service, according to the survey.

In public familiarity, NBC reportedly scored with 75.4%, CBS was second with 73% and ABC third with 65.9%. Survey also showed NBC first as the web doing "the best job" in categories researched by the pollsters, namely news coverage, entertainment, serving the public interest and informational programs.

NBC-RCA Shelling Out Lots Of Extra Moola for Tint Displays For That Gold at Rainbow's End

By ART WOODSTONE

By the time the '59-'60 television season reaches its height in November, NBC-TV and the parent Radio Corp. of America should be spending out of pocket better than $180,000 a week, according to the reasoning of many, to pay for just the difference in the cost of producing programs in black and white and producing them in color.

There are a number of ways to estimate the "cost of tint," some of which could drive this weekly total even higher, but $180,000 is considered in many circles a fair appraisal of what NBC-RCA is willing to expend to make RCA's multichrome dreams come true.

Over the 26 weeks that cover the heart of the tv season, the outlay would reach approximately $4,750,000, and this doesn't take into account the number of color programs throughout the other 26 weeks of the year, nor the better than a $1,000,000 NBC is now shelling out for conversion of further studios into fulltime color operations.

Because of the interrelated bookkeeping procedures of NBC and its parent, it's hard to say which is actually paying this grand sum. Since few people outside the NBC and RCA orbit actually know, and since neither of the companies involved is saying, it's become kind of a common current practice to speak of the expenditures as those of "NBC-RCA."

Where NBC-RCA is concerned, spending that kind of coin is well worth it. Outlay is counted as a vital ingredient in RCA's drive to put a color set in nearly every U. S. video home, as soon as possible, to stimulate sluggish video receiver sales. Various sources feel that there will be a color breakthrough when the price of a set goes below $300, and, on good old assembly-line principles, the faster sets are sold the faster the price'll go down.

Continuing this line of reasoning, it may be surmised that if only

(Continued on page 38)

2 Bobs With 1 Thought

This will be a travellin' summer for NBC's two Bobs—Sarnoff and Kintner.

Kintner will be gone a total of six weeks, leaving July 6, when he makes a global circuit touching base with all the NBC news bureaus. Immediately upon the prexy's return, the board chairman takes off for a several-week-holiday to Japan and Hong Kong.

Clipp Sparks Tint Push by Stations At Gotham Rally

RCA got a nice assist from the Triangle tv station chain and from several other non-affiliated sources last week, at a "push color" meeting held at New York's Waldorf Astoria hotel.

Roger Clipp, who heads the Triangle stations, called the meeting for stations with local color production aspirations. WFIL-TV in Philly and the Triangle flag station, is doing between five and seven hours a week of local color programming. Station, which is lean on network colorcasts because of affiliations with ABC (no color) and CBS (hardly any), figures that once there are 100,000 tint sets in the home market, color television will become "a very saleable medium."

Clipp had invited "about 20" other major market stations, which are also doing some local tint production. He garnered speakers (natch) from NBC and parent RCA, headed by NBC's sales chief Don Durgin and RCA product planning veep Charles Denny, from Television Bureau of Advertising (Norman Cash, its prexy) and many other quarters.

The amount of time owners of tint sets presently spend viewing is greater on the average than that spent by normal b-w set owners, according to TvB. And by getting behind the push, TvB figures it can lift the amount of viewing time all over. Cash denies that the high quotient of color viewing is due

(Continued on page 38)

NBC Radio's 52% Of Three-Web Biz

NBC Radio reportedly set an all-time record in AM broadcasting when it came up with figures this week giving it 52.1% of total sponsored time on the three major networks. Results were based on tabulations made by Broadcast Advertisers Reports, Inc.

Reason for the web's grabbing off more than half of the entire volume of biz is due to an increase in "Monitor" sales. Matthew J. Culligan, exec veep of NBC Radio, said the statistical look-see at June biz shows a gain over May of nine hours and seven minutes in sponsored time for the three major networks combined. Of this increase, Culligan said, NBC Radio alone accounted for more than eight hours.

Doug Edwards Segs For National Carbon

Doug Edwards' CBS-TV nightly for next season, but there was still enough room left in October on the quarter-hour strip to make way for a "splash campaign" for National Carbon, which wants to peddle its anti-freeze in the fall.

As a result, sponsor bought "all available" quarter hours that month in Edwards. Show is on from 7:15 to 7:30 p.m.

High Court Takes Stations Off Libel Hook on Politico Gabbing

Washington, June 30.

The U. S. Supreme Court on Monday (29) ruled that broadcasters are not subject to libel suits for remarks made by a political candidate speaking under an equal time grant.

The long-awaited decision, clearing up one of the knottiest issues raised by Section 315 of the Communications Act, was made by a five-to-four margain.

Case was brought by Farmers Educational and Cooperative Union of North Dakota. The union had sued WDAY in Fargo for $100,000 for remarks suggesting it was Communist by A. C. Townley, an independent Senatorial candidate. Station has urged Townley not to make remarks but insisted it could not stop him under Section 315.

The majority opinion, read by Justice L. Black, refuted the Farmers Union contention that the censorship ban did not apply to libelous matter and that WDAY should have prohibited Townley from making the charges.

Black said: "If any censorship was permissible, a station so inclined could intentionally inhibit a candidate's legitimate presentation under the guise of lawful censorship of libelous matter."

Because of the time limitation inherent in a political campaign erroneous decisions by a station could not be corrected by the courts promptly enough to permit the candidate to bring improperly excluded matter before the public."

Black continued that censorship of libelous remarks "would almost inevitably force a candidate to avoid controversial issues during political debates over radio and television, and hence restrict the coverage of consideration relevant to intelligent political decision."

As for the Farmer's Union argument that even if a station can't censor a candidate's speech, it's still responsible for what he says, the majority said:

"Under this interpretation, unless a licensee refuses to permit any candidate to talk at all, the section would sanction the unconscionable result of permitting civil and perhaps criminal liability to be imposed for the very conduct the statute demands of the licensee."

Black was joined by Chief Justice Warren, Justices Brennan, Clark and Douglas.

Justice Felix Farnkfurter, dissenting with Justices Harlan, Whittaker and Stewart, argued that states should be left the question of determining the nature and extent of liability of broadcasters to third persons.

News, Pubaffairs Reshuffle at CBS

Fred Friendly is going to take on some of the Bell & Howell pubaffairs specials for CBS-TV next season. He'll probably be splitting the six nighttime stanzas with two other CBS production teams—Les Midgley and Alf Weston, who might be taking two and Al Wasserman and Jay McMullen, who'll also take two.

Friendly's additional job (he'll still be responsible for "Small World") is part of the general reshuffling of executive material in the CBS news-public affairs department.

Sig Mickelson, veepee in charge of news-public affairs, also named Irv Gitlin an executive producer for public affairs programming. He gave Gitlin's job as director of public affairs to John Lynch, who had been assistant director under Gitlin.

Mickelson said Gitlin's exact new title was to be program executive: creative projects, and the purpose of the change was to relieve Gitlin of administrative responsibility to give him more time on program development, his forte. While working on new CBS pubaffairs shows, Gitlin will retain executive supervision of "20th Century," "Conquest" and "Woman," the series of daytime specials started by CBS recently.

'VARIETY' Staffer

Art Woodstone

updates the status of

TV Tape

* * *

one of the many Editorial Features in the upcoming

TV FILM NUMBER

to be published early this month in

VARIETY

NBC's $1,000,000 Summer TV Coin Out of Chi Shop

Chicago, June 30.

NBC-TV central division sales picked up nearly $1,000,000 in summertime coin from a pair of clients of the Edward H. Weiss agency, one of them Midas Muffler Co., which is making its first major buy in network video. From July through September Midas is buying segments of "Lawless Years," "Suspicion" and "Five Fingers" on the web's scatter plan. It is also purchasing the quarter hour warm-up period preceding the July All Star Baseball game.

For Purex, the Weiss agency has purchased "Who Pays," new Thursday night series with Mike Wallace which starts this week. Deal is for 13 weeks. Purex is also spending some summer money with CBS-TV for reruns of "I Love Lucy."

NBC central division also snared around $350,000 on scatter plan from Gold Seal, makers of Glass-wax, for a total of 20 daytime quarter hours starting in September. Company has purchased "Treasure Hunt," "County Fair," "Tic Tac Dough" and "Queen for a Day."

With Godfrey Exiting, 'Person to Person' May Rotate Hosting Spot

Even though Arthur Godfrey won't be doing "Person to Person" next season, the program will continue. Pharmaceuticals, which signed as next season's sponsor of the Friday night CBS-TV show when Godfrey was still meant to be its host, has given the network the greenlight to go ahead and find a substitute host or, as the case may be, rotating hosts.

CBS, which now produces the package, is considering either utilizing one replacement or finding a group of four or five men, presumably from its own performing ranks, to rotate the questioning from week to week. No immediate decision on the "P-P" host status is being demanded by the sponsor, since the fall preem isn't due until October.

Meanwhile, CBS program brass is mulling several names for hosting chores, including those of newscaster Charles Collingwood, Red Skelton, Ed Sullivan and Jackie Gleason, along with that of George Burns.

What actually eventuates at this juncture is anybody's guess.

AFTRA Strikes WMIN

Minneapolis, June 30.

In a dispute over new contract terms and working conditions, members of the American Federation of Television and Radio Artists employed at local radio station WMIN have gone on strike, joining the striking International Brotherhood of Electrical Workers union members in picketing the non-network station.

IBEW struck the station June 1 after it laid off three of its four IBEW engineers. The station called it an economy move, but the union claimed a lockout.

AMPEX'S 100-CITY PENETRATION IN '59

Redwood City, Cal., June 30.

An Ampex Corp. official last week predicted that the top 100 television markets would be equipped with videotape before the end of the year. Tom Davis, marketing manager of the company's professional products division, based the estimate on orders now on the books and those indicated for the near future.

He said the 100-market level would open widespread use of tape in the production and use of taped spot commercials. Advertisers and agencies, he said, have been holding back "until enough stations were equipped before going to tape in major proportions. That point is rapidly approaching. It certainly will arrive this fall, concurrently with the Christmas selling season."

Davis revealed that a total of 10 independent producers are now using mobile tape units. He said indie producers now have a total of 20 tape recorders, and that recent orders include 13 machines to be delivered to 10 producers. Networks now have a total of 90 Ampex recorders in use and within the past 30 days have ordered nine more, he said.

Current Ampex installation list includes more than 100 stations, 60 of them located in the top 100 markets, Davis said. Ampex is currently working on a two-month backlog, turning out videotape units at the rate of two a day.

ABC-TV May Pull Out of Olympics

ABC-TV might not be televising the 1960 Winter Olympics from Squaw Valley, Calif., after all.

After miffing NBC-TV and CBS-TV several weeks ago by beating them to an exclusive tv deal on the weeklong Squaw Valley event, ABC is evidently weighing whether it'd be worth the cost of somewhere near $1,000,000 to do the remote coverage from the mountainous California region without the additional assurance that it can also participate in the Summer Olympics from Italy.

However, CBS-TV two weeks ago announced that it had exclusive rights to American tv coverage of the Italian Olympics and has since reiterated this.

Yesterday (Tues.) ABC said that its order on the Squaw Valley Olympics was contingent on participation in the Italian events. It was explained elsewhere that ABC, when it made the arrangements for the American-based sports events, was under the impression that the American Olympic Committeemen threw around enough weight internationally so that ABC would be fairly well assured participation in the Roman games.

This did not pan out, however, since the Italians negotiated with CBS on an entirely independent basis. They were represented in the dickers by Gardner Advertising, while the Squaw Valley people were handled via J. Walter Thompson and its radio-tv chieftain Danny Seymour.

ABC-TV was reported to have been given orders for part of the Squaw Valley telecasts by Seymour for some JWT clients. If ABC backs off now, the sponsor money will be forfeited.

'TELEPHONE TIME' IN RECEIVERSHIP

Hollywood, June 30.

Los Angeles Superior Court Judge Ellsworth Meyers ordered the "Telephone Time" series of 79 episodes into receivership pending judgment on producer Jerry Stagg's suit vs. Hal Roach Jr. and Guild Films. It's believed the first time a tv series has been placed in receivership.

Judge ordered Guild to deposit all the moneys received from distribution of the series since March 24, 1959, when he issued a restraining order. He also named G. E. Allen reciever over the series.

Stagg, through attorney Patti Karger, charges fraud and conspiracy and seeks an accounting and damages over deal by which Roach sold the series, which Stagg produced, to Guild in a swap stock.

Ed Murrow's Valedictory

Ed Murrow's parting shot as he closed out his CBS Radio series last Friday (26):

"Tonight this reporter departs this microphone for a year's leave of absence—a departure which has been rather overpublicized. Permit me a few words of personal explanation. I haven't been fired . . . haven't quit . . . my health is all right. For many years, there has been a clause in my longterm contract with CBS permitting me to take a year off . . . and the corporation granted it.

"For 12 of the more than 20 years that I have been broadcasting, reports have been made at this time. They have represented the work of many people, here and abroad. I am especially indebted to Raymond Swing and Ed Bliss. We have tried not to abuse this privileged opportunity to communicate and have not knowingly done violence to the truth. I would speak my gratitude to my colleagues and critics—both too numerous to mention by name.

"The next year will be spent travelling, reading, listening, keeping silent—in the language of radio, receiving instead of transmitting—trying to fill in some of the enormous gaps in my knowledge of this fascinating world. Unless curiosity curdles, I shall return to face this frightening microphone with a little more knowledge and assurance—at least the illusion that I know what I'm talking about . . . being fully aware that some of you are of the opinion that this reporter has suffered from an acute case of that illusion for many years. My thanks to those of you who have reminded me that an amplified voice does not increase the wisdom or understanding of the speaker.

"At the end of the year I shall hope to have learned a little. The hope may be vain . . . but the prospect of trying is most pleasing."

Goldenson, Wedded to WB, Gets Some 'Happy Talk' From Skouras

Hollywood, June 30.

The relationship between theatrical pictures and television is linked closer than ever, it was conceded by the heads of two former competing organizations. Spyros Skouras, prexy of 20th-Fox, and Leonard H. Goldenson, during head of American Broadcasting-Paramount Theatres, hailed the marriage of the two entertainment media at a luau at the Westwood studio last week in compliment to the visiting board of directors and other executives of ABC-TV.

Skouras flew out from N. Y. for the Hawaiian-type spread hard by a watery set for James Michener's "Adventures in Paradise," which TCF will produce for the network. He praised highly the accomplishments of Goldenson and his staff of executives, who, he said, have rocketed ABC to first position among the networks. "Television will undergo a wonderful improvement with our pictures," said Skouras. He spoke facetiously of Martin Manulis, production head of TCF, as nursing an ambition to some day make a theatrical picture.

Goldenson told of his entry into tv and how he first consulted with Walt Disney, Warners and Skouras before deciding on the close relationship that now exists. "Paradise" he called "the opening wedge" into a happy association with 20th-Fox. He revealed this year ABC will spend $30,000,000 with Warners.

Buddy Adler, veepee in charge of 20th-Fox production, said the relationship with ABC-TV will make his studio the greatest in the business. He was seconded by Skouras, who added "we'll make

(Continued on page 38)

Goodson-Todman Sales Veep

Bud Austin

details how

A 'Live' TV Giant Gets His Feet Wet In Telefilm Arena

* * *

another Editorial Feature in the upcoming

TV FILM NUMBER

to be published early in July in

VARIETY

'Best Omnibus' As 30-Min. Film To Lure Sponsors

Although deal isn't consummated, the "Omnibus" package produced by Robert Saudek Associates is expected to return to its usual alternate Sunday spot on NBC-TV this fall. Also, the Saudek outfit is committed to turn in four prime time NBC-TV specials.

It's not yet known if Aluminium will return for its sixth season as a sponsor of "Omnibus." A top electronics outfit is also reportedly interested in hopping on the "Omnibus" sponsorship wagon.

Meantime, Saudek has put finishing touches on a half-hour promotional film called "Best of Omnibus" with an eye to whipping up additional interest in the program among agency buyers. With the film goes a posh sales presentation into which the RSA business affairs veep, George M. Benson, has put facts and figures attesting to program's audience appeal and selling capacity.

Brochure makes point that "Omnibus" has been growing steadily in audience and regarded as one of the most successfully publicized regular series in tv, pulling on an average of 2,500 clips per month.

Also pointed out to potential sponsors is fact that series has its own pubrelations force (Jack Perlis, in this instance), considered a plus in view of the manifold problems under which web publicity departments function.

Chambers Tapped For 'Johnny Staccato' Series

Hollywood, June 30.

Everett Chambers, formerly associated with Fred Coe at NBC in N.Y., will produce Revue's "Johnny Staccato" teleseries. Program debuts on NBC-TV next fall as a John Cassavetes starrer.

First assignment will be the third episode of series.

Richards, Calkins, Houston Merger

Fletcher Richards, Calkins & Holden's absorption this week of the Bryan Houston agency will considerably strengthen the agency's tv operation.

Just as the merger early this fall with Calkins & Holden furnished exec personnel and accounts in the packaged drugs field, so the Bryan Houston merger brings in men and clients in the packaged goods field.

Main boost to the tv department is the acquisition of the raft of food products of Heublein Food Division, Litton Industries. Other accounts with broadcast billing potential include J. P. Stevens textiles and Simplicity Pattern Co.

Bryan Houston's loss last week of the $4,000,000 Nestle account to Wm. Esty, on top of the loss a couple of months ago of the multimillion Drystan business, was the turning point in longterm merger negotiations.

Prexy of the absorbed agency, Bryan Houston, becomes vice chairman of the board and a major stockholder in Fletcher Richards, Calkins & Holden.

3 WEBS—TRIO OF PATTERNS

Something Special: MCA Vs. WM

The trade will be watching with avid interest next season when the two major talent agencies set up shop on the competing NBC and CBS networks with their own tv attractions. It'll be the first bigtime "Battle of MCA vs. Wm. Morris" for rating supremacy with both giant talent operations going to bat with their own series of specials in pitting MCA talent against the best that WM has to offer.

MCA, of course, will be represented by the Tuesday night NBC-TV series of 60 and 90-minute shows being sponsored by Ford Motor Co., on which Hubbell Robinson Jr. is riding herd. While the talent availabilities for the series won't be restricted to MCA clients, it's a cinch that the rival Wm. Morris office won't open up its telecast rosters for the Ford series.

Same in reverse goes for the Morris package — the Thursday night CBS-TV Revlon-sponsored series which will alternate with "Playhouse 90" in the 9:30 to 11 p.m. segs.

Bolshoi Tape-to-Film Experiment; TV or Theatre Release, Mebbe Both

Matty Fox is nearing a decision on what to do with his four hours of vidtaped highlights of the Bolshoi Ballet. Ted Mills, who produced the tapes, has been working closely with Fox on experiments in transfer of tape-to-film, and feels that the results in some cases have been so gratifying that it's possible to compile at least one theatre show out of the tapes.

This is the first real experiment in tape-to-film transfer in terms of projectable film. Of course, the networks and independent tape producers have been working with tape-to-film for kinescope purposes, but that has been for on-the-air use, rather than theatre projection. Consequently, Fox's experiments have become somewhat complex and protracted.

What he, together with Mills, NBC and Consolidated Labs, have been doing is to try any number of combinations in the transfers. On the one side, they've used various types of 35m raw stock and printing techniques, and on the other, various levels of electronic contrasts and intensities. Basically, tape-to-film transfer is a kinescope process, but Mills objects to the word, pointing out that kinescope prints for air use involve a far different level of quality than kinnies for theatrical projection.

Major success thus far has come in two segments of tape with low contrasts, with results, says Mills, that make the 35m prints indistinguishable with regular theatrical prints to the layman. Other segments have been less satisfactory, particularly those with high contrast. What's happened in screenings at the Academy Theatre is that they've looked okay from the rear half of the theatre, but have produced a perceptible flicker from the middle down to the front. Mills is optimistic, though, that this too can be licked. He says in some cases thus far, they've sent the same segment back five times for attempts at varying combinations in raw stock, printing and electronic gain.

Though he's now got film to

(Continued on page 38)

Huntley's Sunday Sponsor All Set

Chet Huntley's Sunday news-in-depth half-hour has a sponsor for the 1959-1960 season. Until now unbankrolled, "Chet Huntley Reporting" is being picked up alternate weeks on NBC-TV by Kemper Insurance Group, a Chicago-based company.

The Huntley program, costing $10,000 net a week for talent, will either go into the 5 or 5:30 slot next fall. This past season it has been scheduled at 6:30, but that time slot was bought for next semester by Sterling Drug and "Saber of London." Sterling, which sponsored "Saber" at 7 until now, just came through with the weekend order.

With Huntley and "Saber" in the

(Continued on page 44)

MGM-TV Vice President
George T. Shupert
(writing about feature film syndication) takes
A New Look
At Old Movies
* * *
another Editorial Feature
in the upcoming
TV FILM NUMBER
to be published early in July
in
VARIETY

Ford Now Wants Olivier 'Sixpence' But RCA Has Lien

Ford Motor Co. wants to buy the entire 90 minutes of "The Moon and Sixpence," the costly 90-minute special fronted by Laurence Olivier and which NBC-TV hopes to get on the air sometime in November. At the moment there's only one hitch to the deal—RCA already owns half of the color tape program, and the network is now trying to clear the decks by finding another spec for parent RCA.

Oddly, Ford rejected "Sixpence" six weeks ago when NBC first pitched it to the car company as an entry for its Tuesday night series.

Some NBC circles feel there won't be too much trouble moving RCA into another stanza, yet so far the tv-radio-phonograph manufacturer has not delivered up the final word on whether it will move or not.

What favors "accomodation" by the parent RCA is the fact that "Sixpence" has cost a modest fortune to make (via Talent Associates). Program was budgeted at about $300,000, but that was before some last-minute retaping was done when it was made several weeks ago. Remakes took an additional 18-20 hours and cost about $56,000 more than the preliminary budget figure. Under these circumstances (since it's virtually a matter of bookkeeping between RCA and its network subsidiary) it's felt RCA will relinquish its "Sixpence" position in return for some "hard cash" to the overall corporation.

Dave Aubrey, Brother Of Jim, to Detroit for NBC

NBC-TV has got itself a new sales executive in the network's Detroit office.

His name is David Aubrey, a former Time Inc. staffer. His brother is named aJmes Aubrey Jr., new executive vicepresident of CBS-TV.

ALL HAVE THEIR OWN AX TO GRIND

One of the more interesting aspects of the upcoming season on tv is the fact that all three networks will be going their respective ways, each with their own individual ax to grind on program concepts.

At ABC, for example, the big bid is for circulation leadership in an allout effort to dominate the ratings. Of the 275 specials that will ride the tv webs next season, ABC is settling for a bare dozen or so. It wants circulation and since audiences continue to hanker for action-adventure, ABC is responding in kind with such entries as "The Alaskan," "Bourbon St.," "Adventures in the South Pacific," etc.

On the other hand, NBC, even with a full awareness that it is sacrificing circulation, is making a big splash with specials in a do-or-die bid to push color. NBC knows the gamble and costs involved in slotting hour dramas in the Sunday 8 to 9 period opposite "Maverick" and Ed Sullivan; or in slotting 15 "Telephone Hour" semi-classical shows, or yet again the Coca-Cola specials in time periods that might otherwise be utilized for more surefire half-hour entries designed for the big audience play. The sales dept. boys at NBC also know that just as much time and effort go into selling a single special as a full series of "circulation shows." But nonetheless NBC, with more than 150 specials on the '59-'60 agenda, including three weekly series of the "big ones," is out to make noise and excitement and turn the tide on tint tv acceptance.

CBS is playing it right down the middle—specials and "circulation shows." Along with Goodman Ace 90-minute specs, the duPont specials, the MGM specials out of the Dave Susskind shop, the Bell & Howell news specials, etc., the network is giving equal attention to such entries as the full-hour "Lineup," the "Space Show," the new "Hotel de Paree" western and the other rank-and-filers. It is going to neither extreme. The catchword is balance.

Terry Clyne as Leadoff Witness in Foley Square Hearing on TV Practices

Washington, June 30.

Witnesses skedded to testify July 7 in New York's Foley Square Federal courthouse as Federal Communications Commission's study of television programming practices gets underway before FCC Chief Hearing Examiner James D. Cunningham are the following:

C. Terence Clyne, McCann-Erickson, as first witness; Robert L. Foreman and James Schule, BBDO; Dan Seymour and John F. Devine, J. Walter Thompson Co.; Peter G. Levanthes and David Miller, Young & Rubicam; Richard A. R. Pinkham and Harold J. Saz, Ted Bates & Co.; Philip H. Cohen, Sullivan, Stauffer, Colwell & Bayles, Inc.; Thomas J. McDermott, Benton & Bowles; Lewis H. Titterton, Compton Advertising, Inc.; John B. Cunningham, Cunningham & Walsh; and Nicholas E. Keesely, Lennen & Newell, Inc.

L & M's Liberty Bowl Game

Liggett & Myers bought half of the first Liberty Bowl Game, new college football setup being undertaken late next fall in Philadelphia. Program is set for Dec. 19 via NBC-TV.

L&M's intention is to be sponsor of a game at the Liberty Bowl between two of the service teams if at all possible. If not, sponsor said, then object will be to line up strong college teams, one from the east and one from the west. Dancer-Fitzgerald-Sample closed deal with NBC sports.

Tempers Flare, Stanton Cut Short At Hot House Session on Equal Time

Washington, June 30.

A partisan row flared up at House equal time hearings today (Tues.) over the Justice Dept. position in the Lar Daly case. Bickering broke out while acting antitrust head Robert Bicks, speaking for Attorney General William P. Rogers, was on the stand and ended in the session being cut short while CBS president Frank Stanton was in the midst of testifying.

Bicks urged that Congress take action to overturn the Daly decision applying equal time requirement to newscasts. He took the position that although CBS launched an effort last Fri. to seek court reversal of the ruling, this process might be time-consuming and congressional action was called for to assure correction of the situation before the 1960 campaigns are underway.

The Justice Dept. official was immediately confronted by an accusation from Rep. John Flynt Jr. (D-Ga.) that the JD stand might be "motivated by expediency rather than principle." Flynt cited then Deputy Attorney General Rogers' refusal to comment on a measure exempting newscasts from equal time demands some four years ago on grounds it was a "delicate" question for congressional determination. Flynt suggested that there appeared to be a shift of Justice Dept. policy by breaking silence on the issue.

Bicks emphatically denied that the Justice Dept. position was motivated by anything but "good faith" and was not contrary to any previously set policy. He asserted that the JD regarded it as its duty to urge congressional remedy, as well as recently petitioning FCC to reverse the Daly edict.

Earlier, subcommittee heard pleas for equal time reform from NBC board chairman Robert W. Sarnoff, FCC chairman John Doerfer, and House sponsors of remedial legislation.

VARIETY Staffers in
Baltimoree - Chicago
Cincinnati - Detroit
Los Angeles - Minneapolis
New York
have done an intensive survey in depth of the TV Film Concept
Market-By-Market
Telefilm Appraisals
in their respective cities
* * *
another Informative Editorial Feature in the upcoming
TV FILM NUMBER
in
to be published early this month
VARIETY

Carnation Milk's $3,000,000 Splash On ABC-TV Shows

Carnation Milk has placed $3,000,000 worth of biz on ABC-TV, marking the company's first nighttime entry on the web and the return of the milk firm to network tv. (Carnation about two years ago rode with "Burns & Allen" on CBS-TV and then took a hiatus from network tv.)

Carnation, via Erwin Wasey, bought alternate half-hours of the hour-long "Sugarfoot," slated for the fall alternate Tuesday nights at 7:30. It also will buy into another show, with the possibility good on "The Alaskans," a new fall entry slated Sunday nights from 9:30 to 10:30. Carnation buy on "Sugarfoot," puts that show in the almost sold out category. Ditto for "Alaskans," if that show becomes Carnation's final selection.

GENE WANG TO G-T ON 'PHILIP MARLOWE'

Hollywood, June 30.

Gene Wang has joined Goodson-Todman productions as producer of "Philip Marlowe," which G-T owns jointly with California National Productions and which is slated to debut in the fall on ABC-TV Tuesdays at 9:30.

Wang replaces Bill Froug, G-T's exec producer in Hollywood, who produced the pilot and the first six "Marlowe" episodes. Froug returns to the G-T executive offices to work on his "Jade O'Hara" property, pilot of which Pepsi-Cola will bankroll for G-T. He also continues overall production supervision for G-T here under v.p. Harris Katleman.

Prior to the "Marlowe" assignment, Wang was one of the key writers and story consultant on the "Perry Mason" series for CBS-TV and Paisano Productions.

Cardinal Cushing's TV Blast Ires Radio Moscow

Boston, June 30.

Radio Moscow attacked Richard Cardinal Cushing, Archbishop of Boston, for his special "Report on Communism" telecast over WBZ-TV here Sunday (21) and repeated Friday (26). Roman Catholic prelate proposed that Communism be taught in upper grades of U.S. high schools and colleges. It was the only way, he said, to arouse the American people from their indifference to Communism.

Radio Moscow foreign-language broadcasts accused Cardinal Cushing of starting a crusade against Communism and said his views were "typical of the majority of American clergy who are very reactionary and retrograde."

7-Up's $1,000,000 Return to ABC-TV

Chicago, June 30.

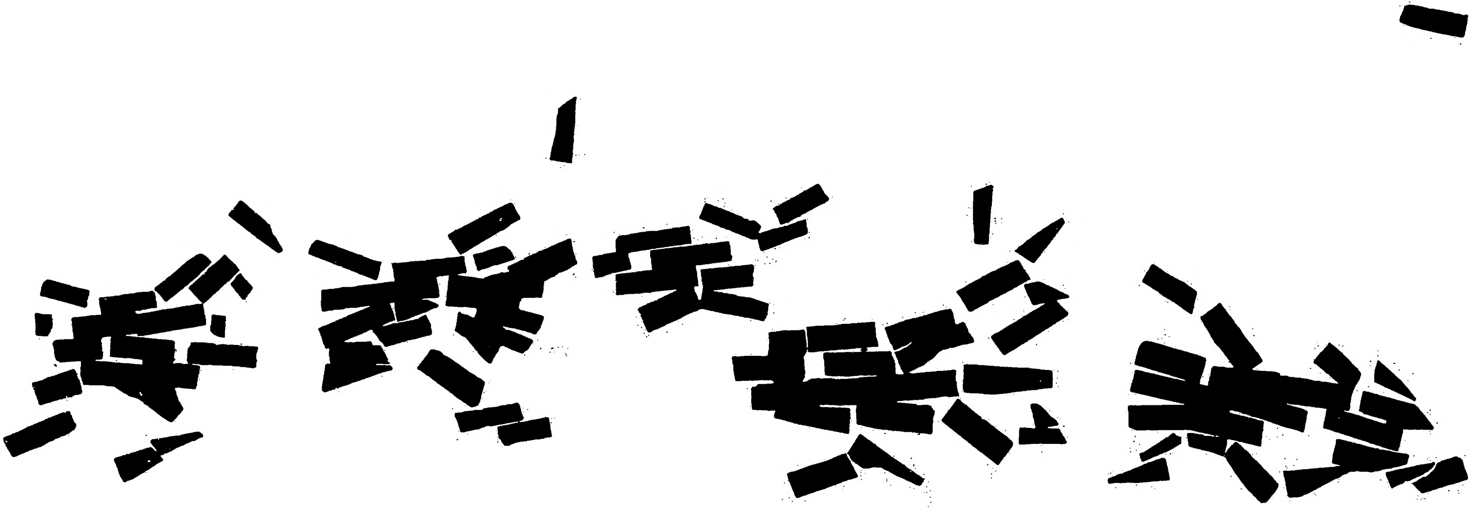
Seven-Up, which dropped "Zorro" on ABC-TV after last season, is returning to the web this fall with an experimental series of minute announcements and partial sponsorships. Soft drink firm is concentrating the buy in holiday months of November and December and may enter next phase of the video season with an expanded version of the same plan.

Minute participations are in "Alaskans" and "Adventures in Paradise." Rest of time buy is one quarter hour seg per week in "Dick Clark Show." Deal was made via J. Walter Thompson agency in Chi and is estimated worth nearly $1,000,000.

'... And All That Jazz' As CBS-TV Sun. Entries

CBS-TV's Sabbath morning "Look Up and Live" is going to devote four July televersions to an exploration of "the disturbing attitudes and values" of American youth.

The 10:30-11 a.m. religioso weekender will do it via straight drama. The four-parter was given the coverall monicker of "... And All That Jazz." Jack Kuney is producing (for the CBS-pubaffairs department), with Tim Kiley directing and John Bloch writing the scripts. Featured will be Marc Daniels, Haila Stoddard, Timmy Everett, Bill Hickey, Jeff Harris and Barry Neumann. Rev. William Kirkland will narrate.



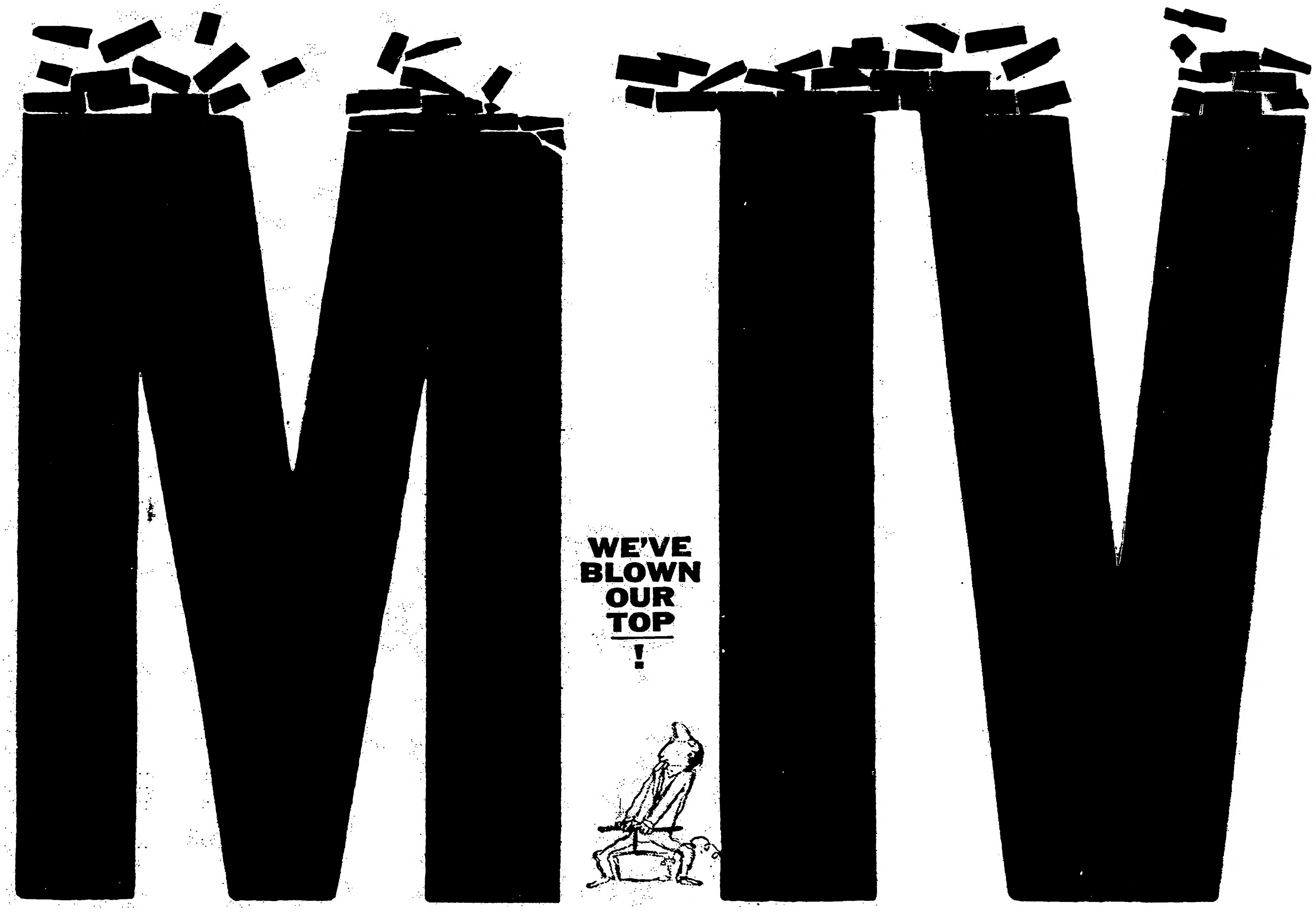
Incredible...but true. WBBM-TV keeps topping its own record ratings. Chicago's top station in the past 48 consecutive Nielsen reports, both Nielsen and ARB show WBBM-TV first again...and by one of the widest margins in its history.

For example, according to ARB, WBBM-TV's over-all audience share is at a nineteen-month high of 34.8%. That's a mighty 22% higher than a year ago, 27% higher than the second station, 78% higher than the third station and 91% higher than

the fourth station! Furthermore, as the only Chicago station to increase its share of audience and its ratings during the year, WBBM-TV ranks first both daytime and nighttime...with an average 37% lead over the nearest competition during the day, and an average 16% lead at night. (American Research Bureau, May '59)

To blast all competition, advertise your product on WBBM-TV. It's dynamite!

Channel 2 in Chicago • CBS Owned • Represented by CBS Television Spot Sales ©


WE'VE BLOWN OUR TOP !

VARIETY-ARB FEATURE CHART

VARIETY'S weekly feature chart, based on ratings furnished by American Research Bureau, covers two markets. Each week the 10 top rated features for the two markets will be listed.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained.

HOUSTON

STATIONS: KPRC, KHOU, KTRK. SURVEY DATES: MAY 1-7, 1959.

TOP TEN FEATURE FILMS	RUN	TIME SLOT	AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	RTG. AV.
1. "THE LUSTY MEN"— Susan Hayward, Robert Mitchum, Arthur Kennedy; 1952; RKO	1st Run	Academy Theatre Sat. May 9 10:00-12:15 p.m. KHOU-TV	18.5	21.5	14.2	56.2	MGM Theatre— "Ambassador's Daughter" (1st Run)	KPRC	9.6
2. "THE BIG KNIFE"— Jack Palance, Ida Lupino; United Artists; 1955; UAA	1st Run	MGM Theatre Fri. May 1 10:00-12:15 p.m. KPRC-TV	13.1	16.0	8.7	61.8	Movietime—"It Happened One Night" (Repeat)	KTRK	3.8
3. "STATION WEST"— Dick Powell, Jane Greer, Raymond Burr, Burl Ives; RKO; 1948; C&C	Repeat	Sunday Movietime Sun. May 3 3:00-4:30 p.m. KTRK-TV	12.9	14.2	11.9	56.8	Splash Day	KHOU	7.8
4. "STRANGE CARGO"— Clark Gable, Joan Crawford; MGM; 1940; MGM-TV	1st Run	MGM Theatre Wed. May 6 10:30-12:45 p.m. KPRC-TV	11.2	19.6	3.2	76.2	Jack Paar Show	KHOU	3.2
5. "AMBASSADOR'S DAUGHTER"— Olivia De Havilland, John Forsythe; United Artists; 1956; UAA	1st Run	MGM Theatre Sat. May 2 10:00-12:00 p.m. KPRC-TV	9.6	10.5	8.2	27.6	Academy Award Theatre— "The Lusty Man" (1st Run)	KHOU	19.0
6. "SCOUTS TO RESCUE"— Jackie Cooper, Sidney Miller; 1939; Screen Gems	Repeat	Saturday Matinee Sat. May 2 3:00-4:00 p.m. KTRK-TV	7.4	7.8	6.8	31.6	Kentucky Derby	KHOU	11.2
7. "RANGE FEUD"— Buck Jones; Columbia; 1931; Screen Gems	Repeat	Saturday Matinee Sat. May 2 2:00-3:00 p.m. KTRK-TV	7.2	7.8	6.8	29.8	Major League Baseball Major League Baseball	KHOU KPRC	11.9 7.8
8. "I'M STILL ALIVE"— Kent Taylor, Linda Hayes; RKO; 1940; C&C	Repeat	Saturday Matinee Sat. May 2 1:00-2:00 p.m. KTRK-TV	6.5	7.3	5.9	24.8	Major League Baseball	KHOU	11.5
9. "EMERGENCY HOSPITAL"— Walter Reed, Margaret Lindsay; United Artists; 1956; UAA	1st Run	Movie Matinee Thurs. May 7 4:30-5:45 p.m. KPRC-TV	5.9	7.3	4.4	34.1	Kitirick's Party Huckleberry Hound American Bandstand	KTRK KTRK KTRK	6.4 8.7 7.2
10. "DESTINATION MOON"— John Archer, Warner Anderson; Eagle Lion; Eagle Lion Classics; 1950; UAA	1st Run	MGM Theatre Mon. May 4 10:30-12:15 p.m. KPRC-TV	5.6	10.0	2.7	43.8	Jack Paar Show	KHOU	5.8

RICHMOND

STATIONS: WTVR, WRVA, WXEX. SURVEY DATES: MAY 8-14, 1959.

TOP TEN FEATURE FILMS	RUN	TIME SLOT	AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	RTG. AV.
1. "BIG SHOW"— Gene Autry, Smiley Burnett; Republic; 1936; MCA	Repeat	Autry, Rogers Ranch Thurs. May 14 5:30-6:30 p.m. WRVA-TV	6.7	7.6	5.8	34.0	Adventure Time Annie Oakley	WTVR WTVR	11.0 11.2
2. "ROUGH RIDERS"— Roy Rogers, Mary Hart; Republic; 1939; MCA	Repeat	Autry, Rogers Ranch Wed. May 13 5:30-6:30 p.m. WRVA-TV	5.8	7.1	4.9	17.8	Mickey Mouse Club Huckleberry Hound	WTVR WTVR	21.4 25.2
3. "REBECCA"— Laurence Olivier, Joan Fontaine; United Artists; 1940; NTA	Repeat	Million Dollar Movie Sat. May 9 11:00-1:00 p.m. WXEX-TV	5.4	7.1	4.5	43.5	Feature Film— "The Bigamist" (1st Run)	WTVR	4.9
4. "THE BIGAMIST"— Edmond O'Brien, Joanne Fontaine, Ida Lupino; M&A Alexander; 1953; Film Booking Offices	1st Run	Feature Film Sat. May 9 11:00-12:30 p.m. WTVR-TV	4.9	5.4	4.0	33.1	Million Dollar Movie— "Rebecca" (Repeat)	WXEX	5.7
5. "SOUTHWARD HO"— Roy Rogers, Mary Hart; Republic; 1939; MCA	Repeat	Autry, Rogers Ranch Tues. May 12 5:30-6:30 p.m. WRVA-TV	4.3	4.9	3.6	25.6	Adventure Time Superman	WTVR WTVR	11.2 8.9
6. "INVISIBLE MAN'S REVENGE"— Jon Hall, John Carradine; Universal; 1944; Screen Gems	Repeat	Shock Theatre Sat. May 9 11:00-12:45 p.m. WRVA-TV	3.8	8.0	1.3	28.1	Million Dollar Movie— "Rebecca" (Repeat)	WXEX	5.7
6. "LOOK WHO'S LAUGHING"— Charlie McCarthy, Edgar Bergan; RKO; 1941; C&C	Repeat	Million Dollar Movie Sat. May 9 4:30-6:00 p.m. WXEX-TV	3.8	4.5	3.1	41.8	Pin Busters Ramar of the Jungle	WRVA WTVR	3.0 4.9
7. "RIDERS FROM TUCSON"— Tim Holt, Richard Martin; RKO; 1950; C&C	Repeat	Western Feature Sun. May 10 12:00-1:00 p.m. WXEX-TV	3.4	3.6	2.7	53.1	Bishop Pike File 7	WTVR WTVR	2.7 1.6
8. "THUNDERING HOOFS"— Tim Hart, Luana Walters; RKO; 1945; C&C	Repeat	Western Double Feature Sun. May 10 8:30-10:00 a.m. WXEX-TV	3.3	3.6	3.1	82.5	Lamp Unto My Feet Look Up and Live	WRVA WRVA	0.9 0.7
8. "STAGE TO CHINA"— George O'Brien, Virginia Hale; RKO; 1940; C&C	Repeat								
9. "PARDON OUR NERVE"— Michael Whelan, Lynn Bari; 20th-Fox; 1939; NTA	Repeat	5 O'Clock Movietime Wed. May 13 5:00-6:30 p.m. WXEX-TV	3.1	3.6	2.2	91.7	Popeye Mickey Mouse Club Huckleberry Hound	WRVA WTVR WTVR	23.5 21.4 25.2
10. "EVERYTHING HAPPENS AT NIGHT"— Robert Cummings, Ray Milland; 20th-Fox; 1939; NTA	Repeat	5 O'Clock Movietime Mon. May 11 5:00-6:30 p.m. WXEX-TV	2.8	3.6	1.8	10.9	Popeye Mickey Mouse Club Woody Woodpecker	WRVA WTVR WTVR	16.8 12.5 16.8
10. "RENEGADES OF THE WEST"— Tom King, Betty Furness;	Repeat	Western Feature Sat. May 9 7:30-8:30 a.m.	2.8	3.1	2.7	10.0	Invitation	WRVA	0.4

ZIV'S ZIPPY $14,000,000 SALE

High Cost of Squawking

Stations squawking at the high price of syndicated shows could help bring costs down.

Many syndicators are complaining that stations contract for a series to be played out at a certain interval. When that interval expires, and when the syndication sales exec goes into the market for a renewal, stations, time and again, seek an extension of time. The petitioning station, for one reason or another, claims it didn't have a chance to play off all the contracted episodes. Usually, some compromise is reached between the station and syndicator.

But the cost of sending a sales exec to markets which are really closed because of the station's failure to live up to the terms of the contract is added on to the overhead of the syndicator. That overhead is reflected in the price secured from the station—so in the long run, the station is saddled with a portion of that extra charge.

NBC's Big Film Production Push As CNP Pacts All Talent Guilds

Hollywood, June 30.

Move of the Television networks directly into film production—instead of through dummy producing corporations or indie companies established for the purpose—was accelerated last week with the disclosure that NBC's California National Productions has become a signatory with all four screen talent guilds.

Heretofore, no network or subsidiary has ever held contracts with all four of the Screen Actors, Screen Extras, Screen Directors Guild or Writers Guild of America simultaneously. In order to engage directly in production, a producer must be signatory to all the guilds.

CNP made its deals with the guilds because it has been below-the-line producer on all NBC's wholly-owned film shows. There are two of them presently, "Fibber McGee and Molly" and "Bonanza." That's in addition to CNP's own shows, four of which are presently in production.

Although the networks have been able to control production in the past, they've been unable to hire talent directly. ABC, for example, has no contracts with the Actors or Extras Guilds or with the Directors Guild. Should the network wish to produce film shows, it would have to retain an indie company, or do all hiring through an established studio where it chose to shoot.

CBS, through a jurisdictional hassle with Screen Actors Guild some years ago when it filmed the "Amos 'n' Andy" series, has become a signatory both with SAG and SEG. All three networks are signatories to the tv-film section of the Writers Guild. But none of the webs are SDG signatories.

CBS produces several of its own shows. It can hire actors and writers directly. But it must hire directors through whatever studio it occupies on a given show, with the directors paid on studio checks. Studio then bills CBS. Same goes

(Continued on page 44)

See Japan Upping Its Vidpix Ceiling

Indications point to Japan increasing its ceiling of $300 per episode for telepix, according to Abe Mandell, manager of the foreign sales department of Independent Television Corp.

Mandell, who recently returned from a selling tour of the Far East, said that Japan's economy is mushrooming and that current sales of tv sets is running at about 200,000 a month. The ceiling, imposed by the Finance Ministry of Japan, has been a bone of contention among American exporters for quite a long while now.

Referring to the overall operations of his department, Mandell said that sales of ITC product in Latin America, South America, Japan and the Philippines have passed the $600,000 mark in slightly less than six months. The $600,000 figure was seen as double

(Continued on page 44)

ABC Film Prexy
Henry G. Plitt
recaps the then-and-now in his
Open Letter To Old Buddies In The Motion Picture Biz
* * *
one of the many Editorial Features in the upcoming
TV FILM NUMBER
to be published early this month in
VARIETY

'Jeff's Collie' Even Gets His Own Task Force

Independent Television Corp. has formed a special Jeff's Collie Division, similar to that formed years back by Ziv on "Cisco Kid." Division, made up of a six-man task force at this stage, now is hard at work preparing for the bulk of renewal orders.

Headed by Al Unger, the unit already has chalked up a good percentage of the early renewals and have signed up some markets for a full three-year deal on the off-network ("Lassie") entry. (The majority of the first year contracts expire in the fall period.) Show currently is being telecast in 167 markets.

Markets coming in for a full three years of "Jeff's Collie," now include Albany, N.Y., Norfolk, Va.; Cincinnati, South Bend, Ind.; and Honolulu. The three-year roster at this date is about 11 markets. Renewals on the early dates have been scored in about 85% of the markets, the roster approximating 14 markets.

One of the big pitches to stations and sponsors is the all family appeal of the show, backed by a rating and advertising roster showing the adult appeal of the skein. Among the representative sponsors currently riding the show are a

(Continued on page 44)

Ed Small Features In New ITC Go-Round

The Edward Small pix group, one of the first to be sold to tv, is being taken off the shelf by Independent Television Corp. after a five-month hiatus for another whirl in the market.

Pix, to be sold by the Arrow Productions rerun division, includes such titles as "Count of Monte Cristo," "Kit Carson," "Man in the Iron Mask," "Duke of West Point," and "March of the Wooden Soldiers." Arrow topper Al Unger says he's open to any pix deals which would augment the 31 Small feature group. The Small cinematics first were introed on the market about five years ago.

EBERSTADT-UA LINK WATCHED

By MURRAY HOROWITZ

Confirmation of reports that Ziv Television Programs is being sold to two Wall Street investment banking groups, F. Eberstadt & Co. and Lazard Freres, immediately set off speculation as to the future owners of Ziv.

As to the sale, here are the salient features:

Deal was for a reported $14,000,000.

Frederic W. Ziv, chairman of the board, and John L. Sinn, prez of the company, reportedly will retain a 20% combined stock interest in the new corporate setup.

There will be no changes in the management or operations of the company as a consequence of the Eberstadt-Lazard Freres deal, according to a company statement.

But there are some intriguing possibilities, which were speculated on in the trade, although at this point, there is nothing to take them outside the area of speculation.

F. Eberstadt & Co., one of the principal purchasers is closely linked with United Artists, having first floated the United Artists public stock issue. Robert Porter, an associate of Eberstadt, is a member of UA's board of directors. Questioned, an F. Eberstadt & Co. spokesman firmly denied that the Ziv buy was part of a master plan to sell Ziv to UA after an interim period. He said no overtures had been made to UA on the deal. A UA spokesman mentioned that about a year ago, the possible buyup of Ziv was dropped in high UA quarters, but it was just as casually dismissed.

How long F. Eberstadt & Co. and Lazard Freres will maintain their large interest in Ziv without selling out is a question of conjecture. Same Eberstadt spokesman pointed to the company's financial stake in a barge firm which was held five years, to illustrate that Eberstadt doesn't necessarily make an investment for a quick sell off. In order to effect a capital gains sale, principal in-

(Continued on page 46)

MGM-TV Incepts Foreign Plunge; Aussie Sales Set

MGM-TV, now beginning to blueprint its entrance into syndication, is starting its push in the foreign field also.

The Loew's subsid has sold "Thin Man" in two Australian markets, ATN, Sydney, and GTV, Melbourne. The two markets also picked up MGM-TV's roster of short subjects, "Our Gang," "John Nesbitt's Passing Parade," and "Crime Does Not Pay." Deal was negotiated via the Australian offices of Loew's International, under the supervision of MGM-TV's home office.

Loew's tv subsid also is dubbing "Thin Man" in Spanish and French. The Peter Lawford, Phyllis Kirk starrer already has been telecast in England by the BBC, which bought 26 episodes.

Extent of Loew's International's role in the foreign plans of MGM-TV still has to be worked out. But the existence of a far flung foreign operation, heretofore solely concerned wth theatrical distribution of Loew's pix, can only accrue to the benefit of MGM-TV, once it gets rolling with a backlog of telefilm product for sale abroad.

The off-network "Thin Man" property will be MGM-TV's first syndication entry in the U. S.

More TV Film News on Page 34

Is That U.S.-Britain Telefilm Co-Production Honeymoon Over? Activity Slows Down to Trickle

Next season will be another outing of "watchful waiting" on the fate of Anglo-American coproductions, with more at stake than the tepid "watchful waiting" phrase suggests.

To put it nakedly, as some Britishers have, the Commonwealth nations can't remain the prime customers or American telefilmeries, while not getting what they consider a fair shake in the American market.

In the face of that viewpoint, not one new Anglo-American coproduction has found a network berth for the upcoming season—and the possibility of that happening is slim at this late date. In the past, there's been "Robin Hood," (biggest coproduction success ever) "Sir Lancelot," "Dick and the Duchess," et al.

One of the hottest coproductions this selling season has been "Third Man," a partnered venture between National Telefilm Associates and British Broadcasting Corp. It was BBC's first coproduction venture. There's still an outside chance that it might find a network berth. ABC-TV has an option until July to sell the show and Lever Bros. evidenced a strong interest to put it on CBS-TV, only to be met by a "no vacancy" sign at the latter network. Other sponsors also are known to be interested in the skein, episodes of which were produced in Hollywood and the remainder in England.

In the face of the virtual network blackout, syndication has been called into play, a harder route in comparison. One of the market-by-market entries which is receiving a good deal of interest from regionals currently is "Four Just Men," starring Dan Dailey, Jack Hawkins, Richard Conte and Vittorio De Sica, distributed by Independent Television Corp. The series is being produced by U.K.'s Sapphire Films.

CBS Films also has been active on the coproduction front, at least

(Continued on page 44)

Martin H. Poll
(President, Gold Medal Studios)
reviews
That Boom In TV Film Production In New York
* * *
one of the many Editorial Features in the upcoming
TV FILM NUMBER
to be published early in July in
VARIETY

6 Major Studios Turning Out 37% Of Webs' Telepix

Hollywood, June 30.

Although the motion picture majors have met with mixed results in attempting to establish a stake in television with their new shows, they are nonetheless very much a factor in the physical production of Hollywood's current telefilm output.

Check shows that fully 37% of next fall's nighttime network telefilm output will be filmed at six major motion picture studios. That's a total of 19½ hours weekly, of 26% of the entire three-network nighttime schedule—live and film.

Metro, for example, failed to sell any of its own pilots, but nonetheless will be turning out six shows for other companies, a total of three and a half hours per week. Metro lineup includes "Rawhide," "Twilight Zone," "Peter Gunn," "Philip Marlowe" and "Alcoa Presents," plus remaining regments of "Lawless Years."

Paramount, too, failed to sell any of its own pilots but will film 90 minutes a week of network programs, "Bonanza" for NBC and "The Rebel" for Goodson-Todman.

Warner Bros. continues as the most active tv lot among the majors, with a total of 10 shows or eight hours of film weekly. Warners has the added advantage of owning all it makes. So does 20th-Fox, with two and a half hours a week in "Adventures in Paradise," "Five Fingers" and "The Many Loves of Dobie Gillis."

Columbia, through Screen Gems, is filming six half-hours per week for network and Disney an hour weekly, completing the 19½-hour total.

To Shoot Pilot of Brit. 'Dr. Pygmalion' in Gotham

London, June 23.

The pilot of a new British vidpic series is to be filmed in New York in August. Dennis Vance, a partner in the tv packaging outfit of Vance-Gruner-Connell Ltd., made the final arrangements during a recent visit to N.Y., when he directed an Oldsmobile show on NBC.

The series, "Doctor Pygmalion," is based on the casebook of Maxwell Maltz, noted plastic surgeon. Eric Portman has already been inked for the lead and Paulette Goddard is being paged for the principal femme role.

Entire series will be directed by Vance and the pilot will be made in the Hi Brown studios in N.Y. V-G-C is making the skein in association with Maltz and the remainder of the series will be filmed in Europe.

Ziv 'On Location' 60% of the Time

Over 60% of all filming done by Ziv for the upcoming season will be on location.

With four network series in production, plus four syndicated properties being filmed, Ziv crews are scattered from California to Cape Canaveral, Fla. "Sea Hunt," for example, has been produced entirely on location. The two new web-aired shows, "Space" and "Challenge," will rely heavily on location sites.

Two other networked shows, "Bat Masterson" is shot near the Lancaster Desert, some 60 miles from Hollywood, and "Tombstone Territory," filmed at Simi Lake and at the Paramount Ranch. "MacKenzie's Raiders," in syndication, is filmed at locations along California's Santa Ana River, due to the close resemblance of this area to the Rio Grande setting required for the skein.

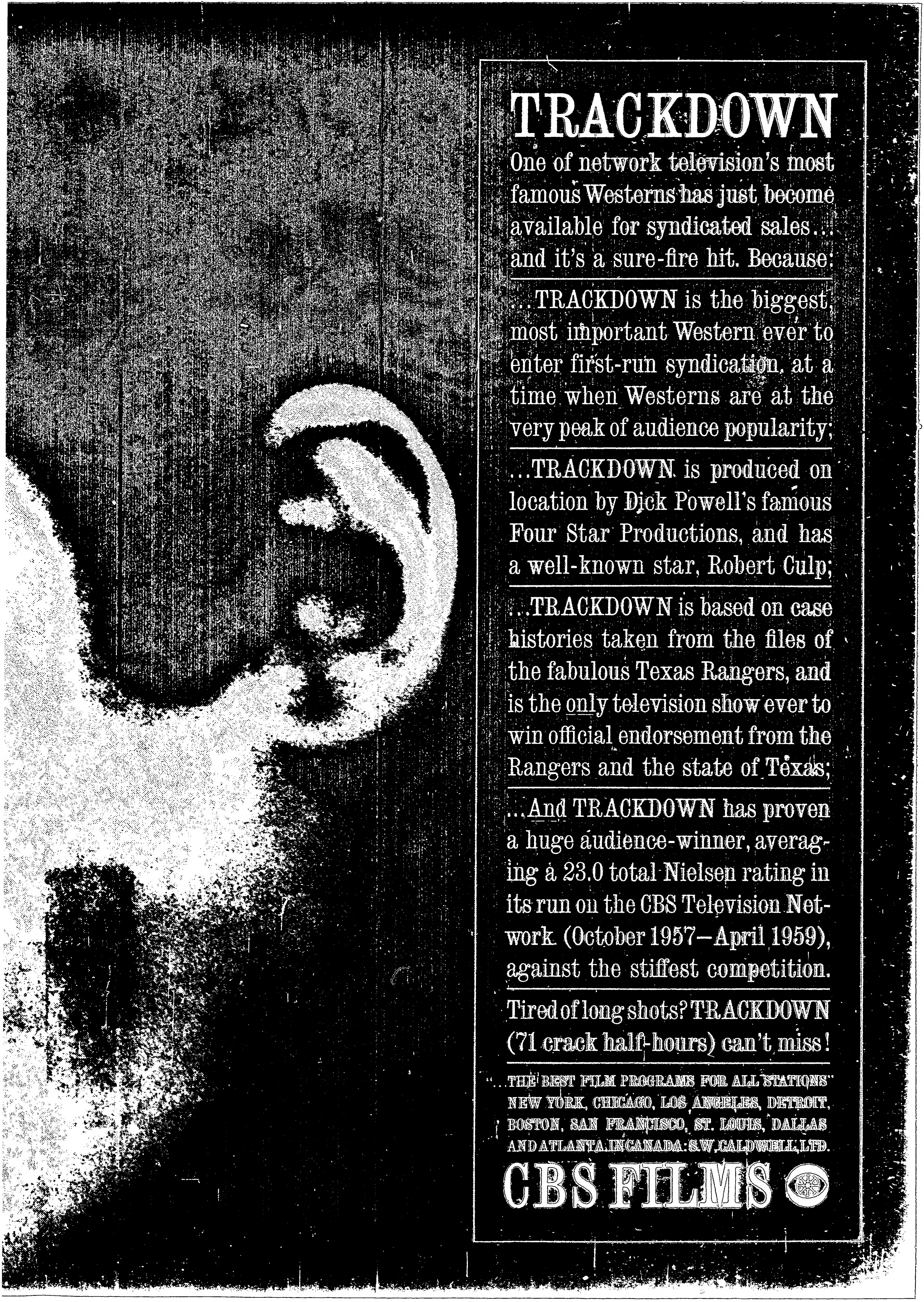
Peter Lawford Buys Out Gottlieb's 'Phoebe' Share

Hollywood, June 30.

Peter Lawford, who owned 51% of his "Dear Phoebe" teleseries in which he starred over NBC-TV in 1956 and 1957, has acquired remaining 49% from producer Alex Gottleib and attorneys Sam Norton and Jerry Rosenthal.

Price is said to be in excess of $100,000. and includes interests in 39 segments. Actor will arrange for syndication of series.

CAN'T MISS!



TRACKDOWN

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...TRACKDOWN is the biggest, most important Western ever to enter first-run syndication, at a time when Westerns are at the very peak of audience popularity;

...TRACKDOWN is produced on location by Dick Powell's famous Four Star Productions, and has a well-known star, Robert Culp;

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CBS FILMS

THIRD ANNUAL

TV FILM SPECIAL

This number, to be published in early July, will contain features of special interest to all those who are concerned with the foreign and domestic use of TV-FILMS. Here are a few of the features.

- Price Charts on Syndicated Product in the Top 22 Markets, Plus foreign Syndication Prices and a general Appraisal of Feature Film Prices.
- What's Ahead for the Independent Commercial Makers?
- Top 50 Industrial Films for TV.
- What's Next with Feature Films?

These are just a FEW of the feature stories and charts that, combined with VARIETY'S regular news coverage, create DEMAND readership values.

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STATIONS BALK ON 'JUVENILE HEARING'

Not all the "court shows" make it in syndication.

Coast producer Dave Wolper had "Juvenile Hearing" and lensed three episodes, with Art Baker as host. Flamingo Telefilms, in its market-by-market rounds, found station buyers balking at the content, masked juves telling of their dope addiction and their prostie past, for example.

Further production has been shelved unless a public spirited regional comes along for this type of program. Flamingo also is thinking in terms of grouping the three episodes as a special for some stations. Wolper was associated as producer with "Divorce Hearing," distributed by Interstate Television.

'Shariland' Rolls In Toronto As 1-Woman Show

Toronto, June 30.

Shari Lewis, who left NBC-TV's "Hi Mom" show at the pinnacle of her popularity, now owns one third of a filmed package, starring herself in a one woman show, tentatively titled "Shariland."

Deal was set between Trans-Video Productions, Canada's newest tv film company, and Lester Lewis Associates, representing Miss Lewis. Trans-Video, which produces in Toronto, is owned by Joseph Dunkleman and Robert Maxwell Associates, who originally produced "Lassie" and is currently producing "Cannonball."

Initial series will be 26 half-hours. It already has been bought by the Canadian Broadcasting Corp., with a sale in other Commonwealth markets virtually assured. Skein, slated for a fall start, is being eyed by three national sponsors for telecasting on a U. S. network, on the basis of 26 and 26 repeats.

Star's deal with Trans-Video is a six-year arrangement, calling for a minimum of 26 episodes a year. Under the deal, she's allowed to do 12 nighttime guest shots annually. In addition to owning a one-third share of the film package, she has a 50-50 split on merchandising and other subsidiary revenues.

Her regularr writers Lan Okun and Stan Taylor, joined by a Canadian scripter, will be working on the skein, currently in production. Jeremy Tarcher will be coproducer and Alan Culimore director. Show will feature Shari and her seven puppets (three new ones), songs and dancing.

DING DONG SCHOOL INTO 66 MARKETS

Sales tally on "Ding Dong School" now numbers 66 markets, with 50 of the top 75 markets accounted for the stripped series, distributed by Independent Television's Corp.'s Arrow Productions.

Show, slated for a fall start, has been bouyed by national spot deals which account for 10 of the 20 spots available weekly for the Dr. Francis Horwich starrer. National sponsors include Cocoa Marsh, Crayola, American Character Doll, Amsco, Playskool, and Rainbowkraft. Show is being offered either on vidtape or films.

Stations signing for the series include WNTA, N.Y.; WGN, Chicago; KTLA, Los Angeles; WFIL, Philadelphia; WTAE, Pittsburgh; WMAR, Baltimore; and KFJZ, Dallas.

Maschio to Schubert

Hollywood, June 30.

Johnny Maschio, vet Hollywood agent, will be production chief of Bernard L. Schubert's West Coast office. Gotham outfit, which has just set up western production headquarters, currently is making the "David Harding, Counterspy" teleseries.

Maschio, who formerly was vp of Leland Hayward Inc., a partner in the Jaffe Agency and headed his own company, also will prep two new series, "Alexander the Great" and "The New Adventures of Mr. and Mrs. North."

Regis Films Preps Flock of Entries

Hollywood, June 30

Regis Films, distributors of the animate cartoon strip, Crusader Rabbit," has made deals for a variety of vidtaped shows. Among the projected taped series are one starring Morey Amsterdam and another Artie Shaw.

The rundown includes the following:

A panel program called "Beat the Genius," in which five experts match wits with a masked genius.

An interview series presenting Artie Shaw as interviewer themed on how being a celebrity affects the celebrity's private life. Another projected vidtape series, titled the "Artie Shaw Show," stars Nina Foch and criminal attorney Gladys Root, who will discuss the "weaker sex" with Shaw.

A musical quiz show titled "Chopsticks" with John Scott Trotter as emcee and five talented youngsters at pianos.

Series of five minute episodes starring Morey Amsterdam, directed by Jack Shea, director of both the "Bob Hope Show," and the "Jerry Lewis Show."

Regis also has a film series in preparation which is a documentary-adventure skein and will be hosted by Greg (Pappy) Boyington. "Genius," "Chopsticks" and "Artie Shaw Show" are being produced by Regis in cooperation with Ross-Danzig Productions. "Morey Amsterdam" series is a solo venture by Regis, with Shull Bonsall, prez of Regis, serving as exec producer, and Lee Orgel, v.p. of sales, as producer.

WPIX REPORTS PEAK EARNINGS FOR 1959

WPIX, the N. Y. indie riding the telefilm programming bandwagon, reports gross billings for the first five months of the current year 13% over the same period in '58.

Station, a profitable operation for years now, said the five-month period ending in May was an all-time earning record. May, '59 gross billings were said to be the highest for a monthly period in the 11-year history of the Daily News outlet.

Veepee and general manager Fred Thrower attributed the rising gross curve to the success of the "blocknight" programming concept, to the station's exclusive telecasts of the N. Y. Yankee games (fully sponsored), and to the syndication sales racked up by telementaries such as "Russian Revolution" and "Cold War-Berlin Crisis."

Sales Setup Clarified By Roller Derby Co.

The Roller Derby Co. denied last week that anybody other than the Roller Derby [illegible] has the selling rights to any [illegible] or tapes of the sports event.

Salesmen in a few cities have already been franchised to sell the show, but a story, carried in VARIETY recently, that Arco features is taping the Derbies in various cities, including Los Angeles, Frisco, Minneapolis, Chicago and New York, was denied by Derby execs.

Arco had stated previously that it owned syndication rights to the Derby and that these cities were the locales of shows to be made by Arco.

'Good Earth' Pix Spec

Hollywood, June 30.

KTTV will world-preem-on-tv Metro's "The Good Earth" as a Friday night entry in its "Golden Camera" series of one-a-month local spectaculars for Riviera Convertibles.

Pic is one of the group M-G withheld from television pending theatrical rerelease and possible remake. KTTV grabbed it off for the first time for its special series. Station is now dickering with Paul Muni to host the pic, in which he starred with Luise Rainer. It copped two Oscars in 1937.

Memphis — Don Kern, longtime WHBQ salesman, has exited his post to take over the managerial reins of KWAM, Memphis, and West Memphis, Ark.

MR. SMITH GOES TO "THE LATE SHOW"...ON WCBS-TV, NEW YORK

15.5 ARBITRON RATING (11:15 P.M.-1:15 A.M.)

50.7% AUDIENCE SHARE

84.5% HIGHER THAN ITS NEAREST COMPETITOR (A NETWORK SHOW)

JAMES STEWART · JEAN ARTHUR

"Mr. Smith Goes To Washington"

The people's choice (and Schaefer's and BBDO's, too!)—"MR. SMITH GOES TO WASHINGTON," on Friday, June 26, 1959 outpolled its nearest competitor, a network program by nearly 2 to 1. "MR. SMITH GOES TO WASHINGTON" was the second feature film selected by The Schaefer Brewing Company and BBDO for "The Schaefer Award Theatre" presentations on WCBS-TV's "The Late Show" (the first was Screen Gems' "It Happened One Night").

"MR. SMITH GOES TO WASHINGTON" is just one of the many outstanding feature films available through Screen Gems, Inc.

SCREEN GEMS, INC.
TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.

VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation, based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting, competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 150 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.

DETROIT

STATIONS: WJBK, WWJ, WXYZ, CKLW. SURVEY DATES: MAY 1-7, 1959.

	TOP TEN NETWORK SHOWS		AV.		TOP SYNDICATED PROGRAMS			AV.	AV.	TOP COMPETITION		AV.
RK.	PROGRAM—DAY—TIME	STA.	RTG.	RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	RTG.	SH.	PROGRAM	STA.	RTG.
1.	**Gunsmoke** (Sat. 10:00-10:30)	WJBK	38.7	1.	**Sea Hunt** (Sat. 10:30)	WJBK	Ziv	26.0	59.1	D.A.'s Man	WWJ	9.9
2.	**77 Sunset Strip** (Fri. 9:30-10:30)	WXYZ	37.3	2.	**Mike Hammer** (Thurs. 9:00)	CKLW	MCA	15.3	28.3	Pat Boone	WXYZ	22.4
3.	**Emmy Awards** (Wed. 10:00-11:30)	WWJ	34.8	3.	**Huckleberry Hound** (Thurs. 7:00)	CKLW	Screen Gems	14.5	46.6	Decoy	WXYZ	7.1
4.	**Real McCoys** (Thurs. 8:30-9:00)	WXYZ	32.3	4.	**New York Confidential** (Fri. 10:30)	WJBK	ITC	12.1	27.1	Person to Person	CKLW	15.5
5.	**The Rifleman** (Tues. 9:00-9:30)	WXYZ	31.9	4.	**Secret Journal** (Tues. 10:30)	WWJ	MCA	12.1	32.6	Garry Moore	WJBK	18.2
6.	**Have Gun, Will Travel** (Sat. 9:30-10)	WJBK	29.2	5.	**Death Valley Days** (Mon. 7:00)	WWJ	U.S. Borax	11.9	51.5	People's Choice	WXYZ	5.4
7.	**Danny Thomas** (Mon. 9:00-9:30)	WJBK	28.0	6.	**Divorce Court** (Wed. 7:00)	WJBK	Guild	11.5	28.7	Wagon Train	WWJ	26.6
7.	**Maverick** (Sun. 7:30-8:30)	WXYZ	28.0	7.	**Highway Patrol** (Sat. 7:00)	WJBK	Ziv	10.1	42.8	Policewoman	WWJ	8.9
8.	**Wagon Train** (Wed. 7:30-8:30)	WWJ	27.6	8.	**Popeye** (Mon.-Fri. 6:00)	CKLW	UAA	9.1	35.7	Curtain Time	WXYZ	6.1
9.	**Perry Como** (Sat. 8:00-9:00)	WWJ	27.2	9.	**Policewoman** (Sat. 7:00)	WWJ	Official	8.9	37.7	Highway Patrol	WJBK	10.1
10.	**Cavalcade of Sports** (Fri. 9:00-10:00)	WWJ	27.1	10.	**MacKenzie's Raiders** (Wed. 7:00)	WXYZ	Ziv	8.5	29.1	Divorce Court	WJBK	13.3

SEATTLE-TACOMA

STATIONS: KOMO, KING, KIRO, KTNT, KTVW. SURVEY DATES: MAY 1-7, 1959.

1.	**77 Sunset Strip** (Fri. 8:30-9:30)	KING	53.8	1.	**Rescue 8** (Fri. 9:30)	KING	Screen Gems	28.0	49.2	Baseball	KTNT	10.4
2.	**Emmy Awards** (Wed. 9:00-10:30)	KOMO	43.4	2.	**Highway Patrol** (Thurs. 7:00)	KOMO	Ziv	24.7	46.6	Zorro	KING	20.6
3.	**Real McCoys** (Thurs. 7:30-8:00)	KING	40.0	3.	**Divorce Court** (Sat. 9:00)	KING	Guild	23.1	38.2	Gunsmoke	KIRO	29.2
4.	**Maverick** (Sun. 6:30-7:30)	KING	39.6	4.	**Sea Hunt** (Sat. 10:00)	KING	Ziv	22.8	49.5	Premiere Playhouse	KIRO	13.2
5.	**The Rifleman** (Tues. 8:00-8:30)	KING	39.4	5.	**Silent Service** (Fri. 10:00)	KING	CNP	22.3	48.0	Baseball	KTNT	10.6
6.	**Cavalcade of Sports** (Fri. 6:00-7:00)	KOMO	38.9	6.	**Huckleberry Hound** (Thurs. 6:00)	KING	Screen Gems	21.2	55.5	Shell News; News	KOMO	13.5
6.	**Ozzie & Harriet** (Wed. 8:00-8:30)	KING	38.9	7.	**Mike Hammer** (Sun. 10:00)	KING	MCA	19.9	47.2	Sunday News Special	KIRO	13.5
7.	**Lawman** (Sun. 7:30-8:00)	KING	38.7	8.	**Target** (Mon. 9:00)	KING	Ziv	17.7	27.9	Desilu Playhouse	KIRO	21.1
8.	**Wagon Train** (Wed. 6:30-7:30)	KOMO	37.0	9.	**Decoy** (Tues. 10:00)	KING	Official	17.4	42.3	10 P.M. Report	KIRO	8.4
9.	**Colt .45** (Sun. 8:00-8:30)	KING	36.3	10.	**Death Valley Days** (Thurs. 9:00)	KING	U.S. Borax	15.7	25.0	You Bet Your Life	KOMO	23.0
10.	**Peter Gunn** (Mon. 8:00-8:30)	KOMO	33.0									

MEMPHIS

STATIONS: WREC, WMCT, WHBQ. SURVEY DATES: MAY 8-14, 1959.

1.	**Gunsmoke** (Sat. 9:00-9:30)	WREC	43.5	1.	**State Trooper** (Tues. 8:00)	WHBQ	MCA	28.0	48.2	Peck's Bad Girl	WREC	23.2
2.	**77 Sunset Strip** (Fri. 8:30-9:30)	WHBQ	35.7	2.	**Amos & Andy** (Mon.-Fri. 6:00)	WREC	CBS	20.7	53.8	Happy Hal's Clubhouse	WHBQ	9.5
3.	**Red Skelton** (Tues. 8:30-9:00)	WREC	33.9	3.	**Silent Service** (Sat. 9:30)	WREC	CNP	19.9	41.0	D.A.'s Man	WMCT	16.9
4.	**Have Gun, Will Travel** (Sat. 8:30-9)	WREC	33.1	4.	**Sea Hunt** (Thurs. 9:00)	WHBQ	Ziv	18.3	30.8	Playhouse 90	WREC	28.5
5.	**Wyatt Earp** (Tues. 7:30-8:00)	WHBQ	32.5	4.	**Highway Patrol** (Sat. 8:00)	WMCT	Ziv	18.3	33.1	Welk's Dancing Party	WHBQ	22.4
6.	**The Millionaire** (Wed. 8:00-8:30)	WREC	31.9	5.	**New York Confidential** (Sat. 10:00)	WREC	ITC	17.3	50.6	Late Show	WHBQ	8.5
7.	**I've Got A Secret** (Wed. 8:30-9:00)	WREC	30.7	6.	**U.S. Marshal** (Fri. 10:00)	WREC	NTA	16.5	41.4	Late Show	WHBQ	14.0
8.	**Real McCoys** (Thurs. 7:30-8:00)	WHBQ	29.7	7.	**Superman** (Mon. 5:30)	WMCT	Flamingo	16.3	50.3	News; Wea.; CBS News	WREC	11.4
9.	**Desilu Playhouse** (Mon. 9:00-10:00)	WREC	29.4	8.	**Cisco Kid** (Wed. 7:00)	WMCT	Ziv	15.7	34.1	Lawrence Welk	WHBQ	16.7
10.	**Lawman** (Sun. 7:30-8:00)	WHBQ	29.3	9.	**Woody Woodpecker** (Tues. 5:30)	WMCT	Kellogg	15.4	49.7	News; Wea.; CBS News	WREC	11.8
10.	**Perry Mason** (Sat. 6:30-7:30)	WREC	29.3	10.	**Huckleberry Hound** (Thurs. 5:30)	WMCT	Screen Gems	14.0	47.1	News; Wea.; CBS News	WREC	11.8

MPLS.-ST. PAUL

STATIONS: WCCO, KSTP, KMSP, WTCN. SURVEY DATES: MAY 1-7, 1959.

1.	**Emmy Awards** (Wed. 9:00-10:30)	KSTP	43.3	1.	**Death Valley Days** (Sat. 9:30)	WCCO	U.S. Borax	26.5	54.9	D.A.'s Man	KSTP	9.9
2.	**Gunsmoke** (Sat. 9:00-9:30)	WCCO	35.9	2.	**Huckleberry Hound** (Tues. 6:30)	WCCO	Screen Gems	17.0	40.8	Cheyenne	WTCN	14.8
3.	**I've Got A Secret** (Wed. 8:30-9:00)	WCCO	31.7	3.	**Highway Patrol** (Mon. 9:30)	KSTP	Ziv	16.6	31.7	Desilu Playhouse	WCCO	22.7
4.	**Garry Moore** (Tues. 9:00-10:00)	WCCO	31.0	4.	**State Trooper** (Tues. 9:30)	KSTP	MCA	12.4	21.0	Garry Moore	WCCO	31.6
5.	**Wagon Train** (Wed. 6:30-7:30)	KSTP	28.3	5.	**Badge 714** (Mon. 10:30)	KSTP	CNP	11.5	43.6	Movie Spectacular	WTCN	11.4
6.	**Red Skelton** (Tues. 8:30-9:00)	WCCO	28.2	6.	**Sea Hunt** (Thurs. 9:00)	WTCN	Ziv	10.9	18.1	You Bet Your Life	KSTP	23.9
7.	**Danny Thomas** (Mon. 8:00-8:30)	WCCO	26.6	6.	**Whirlybirds** (Mon. 8:30)	WTCN	CBS	10.9	21.6	Ann Sothern	WCCO	23.6
8.	**Cavalcade of Sports** (Fri. 9:00-10:00)	KSTP	25.8	7.	**New York Confidential** (Tues. 7:00)	WCCO	ITC	10.5	24.1	Cheyenne	WTCN	17.8
9.	**Real McCoys** (Thurs. 7:30-8:00)	WTCN	25.3	7.	**U.S. Marshal** (Fri. 10:30)	KSTP	NTA	10.5	37.4	Movie Spectacular	WTCN	8.9
10.	**Father Knows Best** (Mon. 7:30-8:00)	WCCO	24.7	8.	**Popeye** (Mon.-Fri. 5:30)	WCCO	UAA	9.2	47.4	Our Miss Brooks	KMSP	3.6
				8.	**Mr. District Attorney** (Wed. 11:00)	KSTP	Ziv	9.2	52.9	{ Movie Spectacular } Hollywood Playhouse	WTCN WCCO	3.3 3.3
				9.	**Bold Venture** (Mon. 9:00)	WTCN	Ziv	7.4	14.3	Desilu Playhouse	WCCO	23.4
				9.	**Target** (Wed. 10:30)	WCCO	Ziv	7.4	21.2	{ Today's Headlines } Weather; Sports	KSTP	22.2
				10.	**Silent Service** (Thurs. 6:00)	WTCN	CNP	6.8	27.0	{ News Picture; Wea. } Should Know	KSTP	8.9

PROVIDENCE

STATIONS: WJAR, WPRO, WHDH. SURVEY DATES: MAY 8-14, 1959.

..	**Wagon Train** (Wed. 7:30-8:30)	WJAR	38.2	1.	**Silent Service** (Wed. 7:00)	WJAR	Ziv	18.8	58.0	Danger Is My Business	WPRO	9.0
2.	**I've Got A Secret** (Wed. 9:30-10:00)	WPRO	36.7	2.	**Death Valley Days** (Mon. 7:00)	WJAR	U.S. Borax	16.2	58.7	Harbor Command	WPRO	7.0
3.	**Gunsmoke** (Sat. 10:00-10:30)	WPRO	36.5	3.	**U.S. Marshal** (Sat. 10:30)	WPRO	NTA	13.6	31.8	News; Big Show	WJAR	20.1
4.	**Alfred Hitchcock** (Sun. 9:30-10:00)	WPRO	35.8	4.	**Rescue 8** (Tues. 7:00)	WJAR	Screen Gems	13.5	55.6	Whirlybirds	WPRO	8.3
5.	**G.E. Theatre** (Sun. 9:00-9:30)	WPRO	34.9	5.	**Sea Hunt** (Sat. 7:00)	WPRO	Ziv	13.4	41.7	The Rifleman	WJAR	14.9
6.	**To Tell The Truth** (Tues. 8:30-9:00)	WPRO	34.1	6.	**Highway Patrol** (Tues. 10:30)	WJAR	Ziv	11.8	31.1	Garry Moore	WPRO	21.0
7.	**Price Is Right** (Wed. 8:30-9:00)	WJAR	33.2	7.	**Border Patrol** (Thurs. 7:00)	WPRO	CBS	10.9	37.1	Walt Disney Presents	WJAR	14.8
7.	**Red Skelton** (Tues. 9:30-10:00)	WPRO	33.2	8.	**Sky King** (Thurs. 6:30)	WJAR	Nabisco	10.5	43.0	{News; Sports; Wea. }CBS News	WPRO	8.7
8.	**Perry Mason** (Sat. 7:30-8:30)	WPRO	32.4									
9.	**Playhouse 90** (Thurs. 9:30-11:00)	WPRO	32.2	9.	**Popeye** (Sat. 8:00)	WPRO	UAA	10.3	60.6	Saturday Cowboy	WJAR	1.5
10.	**Father Knows Best** (Mon. 8:30-9:00)	WPRO	32.1	10.	**"26" Men** (Sun. 7:00)	WJAR	ABC	9.6	31.4	Lassie	WPRO	14.6

RICHMOND

STATIONS: WTVR, WRVA, WXEX. SURVEY DATES: MAY 8-14, 1959.

1.	**Real McCoys** (Thurs. 8:30-9:00)	WTVR	46.7	1.	**Huckleberry Hound** (Wed. 6:00)	WTVR	Screen Gems	25.2	74.8	Autry-Rogers Ranch	WRVA	4.9
2.	**77 Sunset Strip** (Fri. 9:30-10:30)	WTVR	46.2	2.	**Whirlybirds** (Wed. 7:00)	WXEX	CBS	19.7	50.6	News; Wea.; CBS News	WRVA	9.9
3.	**The Rifleman** (Tues. 9:00-9:30)	WTVR	42.0	3.	**Medic** (Sat. 10:30)	WRVA	CNP	18.7	48.7	D.A.'s Man	WXEX	19.2
4.	**Maverick** (Sun. 7:30-8:30)	WTVR	39.7	4.	**Popeye** (Mon.-Fri. 5:00)	WRVA	UAA	18.4	62.8	American Bandstand	WTVR	9.4
5.	**Gunsmoke** (Sat. 10:00-10:30)	WRVA	39.3	5.	**Popeye** (Sat. 9:00)	WRVA	UAA	17.2	90.5	Kartoon Karnival	WXEX	1.8
6.	**Wagon Train** (Wed. 7:30-8:30)	WXEX	37.0	6.	**Woody Woodpecker** (Mon. 6:00)	WTVR	Kellogg	16.8	67.7	Autry-Rogers Ranch	WRVA	4.9
7.	**Wyatt Earp** (Tues. 8:30-9:00)	WTVR	36.2	7.	**Death Valley Days** (Mon. 7:00)	WXEX	U.S. Borax	14.7	46.8	News; Wea.; CBS News	WRVA	10.1
8.	**The Millionaire** (Wed. 9:00-9:30)	WRVA	35.7	8.	**Sheriff of Cochise** (Tues. 7:00)	WXEX	NTA	14.5	45.7	News; Wea.; CBS News	WRVA	8.7
9.	**Zorro** (Thurs. 8:00-8:30)	WTVR	35.3	9.	**Official Detective** (Fri. 10:30)	WTVR	NTA	14.3	38.0	Person to Person	WRVA	18.3
10.	**Lawman** (Sun. 8:30-9:00)	WTVR	34.2	10.	**Amos & Andy** (Sat. 6:30)	WTVR	CBS	13.2	85.7	Million Dollar Movie	WXEX	2.3

HARRISBURG

STATIONS: WTPA, WHP, WGAL. SURVEY DATES: MAY 8-14, 1959.

1.	**77 Sunset Strip** (Fri. 9:30-10:30)	WTPA	47.1	1.	**Sea Hunt** (Fri. 10:30)	WTPA	Ziv	25.2	45.9	Person to Person	WHP	18.5
2.	**Price Is Right** (Wed. 8:30-9:00)	WGAL	39.6	2.	**San Francisco Beat** (Sat. 10:30)	WGAL	CBS	22.6	45.9	D.A.'s Man	WPTA	12.4
3.	**I've Got A Secret** (Wed. 9:30-10:00)	WGAL	39.2	3.	**MacKenzie's Raiders** (Wed. 10:30)	WGAL	Ziv	22.2	49.4	TV Showcase	WHP	14.4
3.	**Wagon Train** (Wed. 7:30-8:30)	WGAL	39.2	4.	**Mike Hammer** (Sun. 9:30)	WTPA	MCA	20.1	31.0	Chevy Show	WGAL	28.3
4.	**Gunsmoke** (Sat. 10:00-10:30)	WGAL	36.0	5.	**Highway Patrol** (Thurs. 9:00)	WGAL	Ziv	17.9	29.1	Zane Grey Theatre	WHP	22.0
5.	**The Rifleman** (Tues. 9:00-9:30)	WTPA	35.4	6.	**U.S. Marshal** (Sat. 7:00)	WGAL	NTA	15.6	62.4	{ It Is Written } American Legend	WTPA WHP	3.5 3.5
6.	**Have Gun, Will Travel** (Sat. 9:30-10)	WGAL	35.2	7.	**State Trooper** (Thurs. 7:00)	WGAL	MCA	12.8	53.6	TV Hour of Stars	WTPA	6.9
7.	**This Is Your Life** (Wed. 10:00-10:30)	WGAL	35.0	8.	**Citizen Soldier** (Sun. 6:00)	WTPA	Flamingo	12.6	53.4	{ Doorway To Life } News; Weather	WGAL	4.1
8.	**Father Knows Best** (Mon. 8:30-9:00)	WGAL	34.6	9.	**Rescue 8** (Mon. 9:30)	WTPA	Screen Gems	12.2	24.2	Goodyear Theatre	WGAL	21.1
9.	**Maverick** (Sun. 7:30-8:30)	WTPA	34.5	10.	**Death Valley Days** (Fri. 7:00)	WGAL	U.S. Borax	11.4	57.3	{ Little Rascals } Edition; News	WTPA	4.1
10.	**Red Skelton** (Tues. 9:30-10:00)	WHP	30.3									

(Continued on page 38)

WE DIDN'T THINK WE'D GO SO FAR SO FAST

The final Nielsen for June (reflecting the 24 major competitive markets) is in. And of all the many happy returns ABC-TV has enjoyed this year, this one **is** the happiest. And by far the most sweeping.

ABC, for the first time, enjoyed the largest average share of the evening audience.

ABC, not for the first time, was tops in four out of seven nights a week – more than the other two networks combined.

And out of the 42 evening half hours from 7:30 to 10:30 PM, NYT, ABC was No. 1 in twenty. The other two networks were first in only eleven apiece.

To tell you the truth, we're a little surprised ourselves. This is an ad we didn't figure to run until October.

But it makes for a grand summer.

Go right to the TOP–go...

ABC TELEVISION

Source: Nielsen 24-Market TV Report, week ending June 21, 1959, Average Share of Audience, Sun.-Sat., 7:30-10:30 PM, all commercial programs.

VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation, based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

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Over the course of a year, ARB will tabulate a minimum of 150 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.

(Continued from page 36)

BUFFALO

STATIONS: WGR, WBEN, WKBW. SURVEY DATES: MAY 8-14, 1959.

TOP TEN NETWORK SHOWS			AV.		TOP SYNDICATED PROGRAMS			AV.	AV.	TOP COMPETITION		AV.
RK.	PROGRAM—DAY—TIME	STA.	RTG.	RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	RTG.	SH.	PROGRAM	STA.	RTG.
1.	**Gunsmoke** (Sat. 10:00-10:30)	WBEN	39.6	1.	**Target** (Mon. 9:30)	WBEN	Ziv	30.2	51.6	Goodyear Theatre	WGR	16.9
2.	**Wagon Train** (Wed. 7:30-8:30)	WGR	38.8	2.	**Sea Hunt** (Fri. 10:30)	WKBW	Ziv	21.4	39.3	Person to Person	WBEN	21.6
3.	**Playhouse 90** (Thurs. 9:30-11:00)	WBEN	37.1	3.	**Mike Hammer** (Mon. 10:30)	WGR	MCA	19.4	35.1	Desilu Playhouse	WBEN	32.6
4.	**Danny Thomas** (Mon. 9:00-9:30)	WBEN	35.3	4.	**Walter Winchell File** (Sat. 10:30)	WKBW	NTA	18.4	38.9	Silent Service	WBEN	17.5
5.	**What's My Line** (Sun. 10:00-11:00)	WBEN	34.5	5.	**Silent Service** (Sat. 10:30)	WGR	CNP	17.5	37.0	Walter Winchell File	WKBW	18.4
6.	**77 Sunset Strip** (Fri. 9:30-10:30)	WKBW	34.3	6.	**Official Detective** (Wed. 10:30)	WGR	NTA	16.1	31.8	Circle Theatre	WBEN	27.7
7.	**I've Got A Secret** (Wed. 9:30-10:00)	WBEN	32.9	7.	**Rescue 8** (Fri. 7:00)	WGR	Screen Gems	15.3	59.5	Early Show; News; Wea.	WKBW	5.3
8.	**Zane Grey Theatre** (Thurs. 9:00-9:30)	WBEN	32.4	8.	**Bold Venture** (Tues. 10:30)	WGR	Ziv	14.5	27.2	Garry Moore	WBEN	28.8
9.	**Desilu Playhouse** (Mon. 10:00-11:00)	WBEN	32.2	9.	**Highway Patrol** (Thurs. 7:00)	WGR	Ziv	13.9	38.3	State Trooper	WBEN	13.7
10.	**The Rifleman** (Tues. 9:00-9:30)	WKBW	31.8	10.	**Jeff's Collie** (Thurs. 6:00)	WGR	ITC	13.7	45.4	Early Show	WKBW	9.8
				10.	**State Trooper** (Thurs. 7:00)	WBEN	MCA	13.7	37.7	Highway Patrol	WGR	13.9

FRESNO

STATIONS: KFRE, KMJ, KJEO. SURVEY DATES: MAY 8-14, 1959.

1.	**77 Sunset Strip** (Fri. 9:30-10:30)	KJEO	45.4	1.	**Highway Patrol** (Thurs. 7:00)	KMJ	Ziv	22.5	59.8	U.S. Marshal	KJEO	7.9
2.	**Wagon Train** (Wed. 7:30-8:30)	KMJ	40.3	2.	**Popeye** (Sat. 8:30)	KFRE	UAA	20.7	98.1	Living Philosophies	KMJ	0.4
3.	**Perry Mason** (Sat. 7:30-8:30)	KFRE	39.3	3.	**Mike Hammer** (Sat. 10:30)	KFRE	MCA	17.4	47.5	D.A.'s Man	KMJ	11.2
4.	**The Rifleman** (Tues. 9:00-9:30)	KJEO	38.8	4.	**Huckleberry Hound** (Wed. 6:00)	KJEO	Screen Gems	16.9	53.5	Shell News; News	KMJ	9.5
5.	**Real McCoys** (Thurs. 8:30-9:00)	KJEO	36.8	5.	**Sky King** (Thurs. 6:00)	KJEO	Nabisco	15.5	49.4	Shell News; News	KMJ	9.5
6.	**Gunsmoke** (Sat. 10:00-10:30)	KFRE	35.1	6.	**Official Detective** (Tues. 10:00)	KJEO	NTA	15.1	34.8	Garry Moore	KFRE	14.7
7.	**Father Knows Best** (Mon. 8:30-9:00)	KFRE	34.1	7.	**Rescue 8** (Wed. 6:30)	KJEO	Screen Gems	13.4	48.7	Death Valley Days	KFRE	8 3
8.	**Zane Grey Theatre** (Thurs. 9:00-9:30)	KFRE	33.9	8.	**Casey Jones** (Thurs. 6:30)	KJEO	Screen Gems	13.2	44.4	Tugboat Annie	KFRE	6.8
9.	**Wyatt Earp** (Tues. 8:30-9:00)	KJEO	33.7	9.	**Bold Venture** (Mon. 7:00)	KFRE	Ziv	12.4	43.1	Rin Tin Tin	KJEO	8.1
10.	**Peter Gunn** (Mon. 9:00-9:30)	KMJ	32.2	10.	**Woody Woodpecker** (Mon. 6:00)	KJEO	Kellogg	11.6	47.5	Shell News; News	KMJ	7.0

ANCHORAGE

STATIONS: KENI, KTVA. SURVEY DATES: MAY 11-17, 1959.

1.	**Wagon Train** (Mon. 7:30-8:30)	KENI	67.2	1.	**Huckleberry Hound** (Fri. 7:30)	KENI	Screen Gems	46.9	83.0	Your Hit Parade	KTVA	9 6
2.	**Gunsmoke** (Sat. 9:30-10:00)	KTVA	60.4	2.	**Whirlybirds** (Thurs. 7:00)	KTVA	CBS	42.3	82.9	"M" Squad	KENI	8.7
3.	**Have Gun, Will Travel** (Sat. 9-9:30)	KTVA	57.5	3.	**San Francisco Beat** (Tues. 8:30)	KTVA	CBS	40.9	57.4	Price Is Right	KENI	30.3
4.	**The Rifleman** (Mon. 8:30-9:00)	KENI	53.2	4.	**Rescue 8** (Sun. 7:30)	KENI	Screen Gems	38.0	54.5	Jack Benny	KTVA	31.7
5.	**Wanted—Dead or Alive** (Sat. 8:30-9)	KTVA	51.7	5.	**Colonel Flack** (Fri. 8:00)	KTVA	CBS	36.1	67.9	Famous Fights	KTVA	17.1
6.	**Red Skelton** (Tues. 9:00-9:30)	KTVA	50.8	6.	**Flight** (Thurs. 9:00)	KTVA	CNP	34.4	59.6	Pat Boone	KENI	23.4
7.	**Zane Grey Theatre** (Mon. 9:00-9:30)	KTVA	48.1	7.	**Glencannon** (Thurs. 9:30)	KENI	NTA	31.0	55.4	Person to Person	KTVA	25.0
8.	**Markham** (Sat. 10:00-10:30)	KTVA	46.2	8.	**Air Power** (Thurs. 7:30)	KTVA	CBS	24.8	38.8	Walt Disney Presents	KTVA	24.8
9.	**Rawhide** (Sat. 7:30-8:30)	KTVA	46.1	9.	**Target** (Wed. 9:30)	KENI	Ziv	23.1	37.6	Playhouse 90	KTVA	38.3
10.	**The Millionaire** (Tues. 9:30-10:00)	KTVA	46.0	10.	**Amos & Andy** (Sun. 6:30)	KTVA	CBS	18.6	37.0	Steve Canyon	KENI	32.7

NBC-RCA Color Push

Continued from page 25

half (20,000,000-odd) of the present number of tv homes convert to color over a five or 10-year span the gross return to tint manufacturers will be $6 billion over the same span. Ig NBC and RCA get only a get modest sixth of this total (though because of its early start in tint manufacturing it'll get far more)—that would still be a rather handsome return on an annual investment, all told, of tops $6,000,000 or $6,500,000. And what's more, the more color programs produced, combined with the completed payoff on color studio equipment, the lower the cost will get annually for NBC-RCA.

11 Tint Shows Per Week

NBC, in behalf of NBC-RCA, will air no less than 11 regular color series a week, plus a weekly average of one-shot programs.

In making the $180,000 a week tabulation, the Friday music and Sunday drama "specials" were considered regular programs along with Steve Allen's Monday hour, Arthur Murray's Tuesday half-hour and Ford Motor's 90-minute showcase the same night. Also included in the regular lineup of tintcasts are the Perry Como hour and the 30-minute "Price Is Right" on Wednesdays; the half-hour Tennessee Ernie Ford on Thursdays and whatever program it is that finally goes into the Thursday 10:30-11 slot (already pretty much tabbed for the tint treatment); the Saturday 60-minute "Bonanza" film, and the Sunday Dinah Shore show. Again, not counted were those incidental times when NBC-RCA might decide to do one of its regular black-and-white shows in tint once in awhile . . . for a little extra jazz.

There are many hidden and variable factors in estimating the cost of color, which NBC-RCA (and not the advertiser) pays. For instance, there's a difference in cost for tinting a weekly 60-minute program as opposed to a onetime 60-minute program; there's often a difference in multichrome costs of musical and dramatic hours; there's a difference in cost among various half-hour tint shows, etc.

But a rule of thumb is to charge between 15% and 20% for coloring up regular 60-minute shows, between 10 and 12% for doing the same to weekly half-hour programs and generally 18 to 20% for 60-minute one-shots and, should the occasion ever arise, about 12% for 30-minute one-shots. In arriving at the figure of $180,000 a week, the lowest tint surcharge was taken in each case.

For example, Steve Allen, costing $96,000 a week in black and white, had an additional $14,400 a week charged off to his show for tint. The half-hour Tennessee Ernie Ford stanza (which in b-and-w alone actually costs much more than other b-w half-hour programs) had a minimum $3,000 a week charged off to it via this mode of color cost reckoning. The Ford Tuesday 90-minute specials, at $250,000 per b-w copy should get its color at an additional 15% a week, instead of 18% or more, because the Ford shows are week-in-week-out and, as a result, various costs will not necessarily be duplicated as they are one-shots.

The above scale for color budgeting is not the only one that has been bandied about of late, but it appears to be the one held at the moment in widest repute. However, one reputable dissenter, trying to simplify what at best is a very complicated system, said that the highest color coverage would go is 10% on any show, adding that the 10% would not necessarily represent a percentage increase on the entire show budget but only on such things as costuming, scenery, make-up, lighting, and maybe even on fees demanded by some performers for color. This being the case, one wild stab had it that NBC-RCA's weekly tint costs wouldn't go any higher than, say, $80,000, but that figure is the result of toying with relative imponderables; NBC-RCA has never made an official breakdown of what its actual color costs are, or will be next season.

Sun Spec

Minneapolis, June 30.

Dr. Martin Schwarzschild, Princeton U., astronomer, is coming to Minnesota in mid-July to fly General Mills' balloons to get a look at the sun via television.

His sun photo cameras are the same that he used in Minnesota in 1957 to obtain scientific data.

Hour's drive out of Minneapolis there'll be a radio-control system. Its other end will be 15 miles up in the sky aimed at the sun and dangling from one of the General Mills' balloons.

Two government agencies, the National Science Foundation and Naval Research office, will finance the projects.

It'll be the first time a man has operated a tv camera and telescope in the sky from the ground and only the second time he has operated any sky device by remote control.

Clipp

Continued from page 25

to the "novelty" of multichrome. "Novelty in tv is a fiction," he said.

RCA's Denny declared that other set makers will have to get behind the color push before long because black-white set sales are so far off these days. "Interest of the other companies is developing rapidly. They'll have to follow."

Clipp said that several of the stations repped at the color meeting Friday (26) were ABC affiliates. (Possibly their taking part in color promotions will hurry ABC's entry into color production on a national scale, which, in turn, will further aid RCA's color cause.)

9,412,000 Brit. TV Sets

London, June 30.

The number of tv license holders in the U. K. jumped another 66,000 in May and the grand total is now over 9,412,000.

It is estimated that the 10,000,000 mark will be reached by next summer at the latest — possibly earlier with the expansion of the commercial tv network.

Bolshoi Tape-To-Film

Continued from page 27

work with, Mills has done his editing off the original tapes. In most instances, the editing was of entire sequences, so that editing was fairly simple. Cuts were made in the "black" areas between dance sequences, or in the musical pauses when the dancers were off-stage and about to return for bows. These he cut by the equivalent of 10 to 15 motion picture frames.

The tough editing job came in the retakes. As one instance, he pointed out the case where one of the dancers had a high fever on the day he was to do his featured dance. He had done the final part of the dance without a hitch, but ran into trouble in the earlier portion. After a couple of takes of the early part, Mills called a halt and told him to go back to his hotel, that he thought he could edit one of the better middle takes to the acceptable finale.

The point at which the tape was to be spliced had the dancer crouched, about to spring into the air. Beginning of the latter tape had him springing into the air in a longshot. Mills was able to match the two segments of tape, from crouch to leap, successfully. The matching of the music, in synch with the picture, was more difficult, since single-system sound was used. The entire operation was finally done successfully, but only after four hours for the single splice. There were about 10 such intercuts that took upwards of 40 hours to achieve on tape, Mills says.

All told, after editing, Fox will have a total of 3 hours and 50 minutes of tape/film. Depending on how successfuly the tape-to-film transfer experiments work out on the entire output, Fox will make a move. If the film is of excellent quality, he'll place it into theatres —Mills says there's no comparison in quality between the Bolshoi feature films presently available through Artkino and the Bolshoi tapes. If not, Fox will try the television route and possibly projection right off the tapes, through tie-ins with stations or the use of mobile playback equipment. And, as an alternate possibility in the event the film quality is good, he'll use one theatre show and one or two television specials.

As regards television showings, Mills says Fox is adamant in his refusal to sell the tapes to a sponsor, insisting on his "send-a-dollar" plan under which he'd buy the time on a network, hoping to recoup time costs and his production costs of over $1,000,000 through voluntary donations from viewers. Thus far, the networks haven't seen the tapes but have shown interest. However, they're extremely downbeat about the dollar solicitation idea, worried about legal and government reaction. Fox, however, does not plan to solicit on the air itself, but present the tapes without any commercials or plugs of any kind. The solicitations would be done in paid print advertising in newspapers and magazines. He's hopeful this method will overcome the fears and objections of the networks.

Goldenson

Continued from page 26

history in spite of tv," which drew a round of laughs from the guest networkers.

Adler cemented the relationship with ABC by saying that tv is now part and parcel of the entire studio setup with a dedicated purpose to produce outstanding pictures for tv. Taking introductions were Oliver Treyz, prexy ABC-TV; Tom Moore, programming veepee for the network; Sandy Cummings, head of programs in Hollywood, and the directors of AB-PT.

KEN BROWN TAKES OVER KSON

San Diego, June 30.

Radio station KSON has been officially taken over by Kenyon Brown, following FCC final approval of transfer of ownership from Broadmoor Broadcasting Corp.

Brown purchased station as a personal venture for $675,000.

My Heartfelt THANKS—

to **BOB BANNER ASSOCIATES**

Bob Banner, *Executive Producer*

Joe Hamilton, *Producer*

Julio Di Benedetto, *Director*

NIELSEN
Second Report for May

Garry Moore Show	20.1
Perry Como	19.4
Ed Sullivan	19.0
Dinah Shore	17.4
Steve Allen	11.5

TRENDEX
Ratings, June 1

Garry Moore Show	19.1
Perry Como	18.1
Ed Sullivan	13.0
Dinah Shore	10.9
Steve Allen	10.4

ARB
Ratings for June 15-21

What's My Line	27.8
The Rifleman	24.6
Wagon Train	24.1
Gunsmoke	23.7
Garry Moore	23.1
I've Got A Secret	22.3

and to
Headwriter,
VINCENT BOGERT
and his Staff—
WILL GLICKMAN, HERB FINN
and
SIDNEY REZNICK
and to all the other members
of our gang for making it
"THAT WONDERFUL YEAR, 1959."

GARRY MOORE

Public Relations:
CHARLES T. McCAULEY

Personal Manager
WILLIAM J. BRATTER

THE RECORD YEARS

With Dick Clark, Johnny Mathis, Les Paul & Mary Ford, Fabian, Stan Freberg, Fats Domino, McGuire Sisters, Stan Kenton Orch
Producer: Bill Hobin
Director: David H. Geisel
Writers: George Foster, Bill Gammie
60 Mins.; Sun. (28), 9:30 p.m.
AMF PINSPOTTERS
ABC-TV, from N.Y.
(Cunningham & Walsh)

"The Record Years," which was supposed to be a rundown of the pop music scene during the 1950s, dished up only a fragmentary slice of the period. The stanza showcased only a handful of the names that have been hot on the disk lists and skipped completely over the dominating music element of the past decade, namely, the young rock 'n' roll male combos. But host Dick Clark, the personable young disk jockey who has been riding high on his afternoon pop music show, rounded up enough performers to suggest the flavor of the '50s.

The juvenile accent, of course, was pronounced and the screeches from the studio audience gave an accurate index of a performer's popularity. An offhand mention by Clark of Elvis Presley, who was not on hand, set the kids screaming just as if a button was pressed. This demonstration even topped that given to Fabian, a current singing idol who was on hand. Fabian, a handsome youngster with a questionable voice, was luckily drowned out by the Dick Jacobs orch in his rendition of "Tiger."

The McGuire Sisters set the tone for the show by doing their hit tunes, such as "Sugartime," "Sincerely" and "May You" and then lightly worked over other artists' hit numbers, including "Pink Shoe Laces," "La Plume De Ma Tante" and "Personality." Fats Domino, the only authentic rhythm & blues performer on the show, was effective in a rocking number while Les Paul & Mary Ford presented their "How High The Moon" rendition complete with multiple dubbing technique.

Stan Kenton, who only has had a peripheral influence on the pop music biz, was spotlighted in a somewhat pretentious band display with a dance group doing some routine jazz ballet hoofing. Johnny Mathis, one of the few solid talents to emerge out of pop disks, was given plenty of time for his turn and did a handful of his clicks, including a plug for a current "Gypsy" showtune, "Small World, Isn't It."

The best things on the show, however, were somewhat divorced from the main theme. Stan Freberg offered a standout puppet routine in which he spoofed the music biz. It was a sharply written executed bit which apparently passed over the heads of the kids in the studio audience, judging from the reaction. *Herm.*

FOR BETTER OR WORSE

With Dr. James Peterson, Jim Bannon, Frank Albertson, Grace Albertson, Diane Cannon, Ronald Foster, others
Producer: Hal Cooper
Directors: Dennis Patrick, Hal Cooper
Writers: Pauline Stone, Mike Cosgrave
30 Mins., Mon.-thru-Fri., 2 p.m.
LEVER BROS.
CBS-TV, from Hollywood (Tape)
(SSC&B)

Fashion in soapers today is to make them look more respectable. Get a prof with a degree fronting and use that chestnut phrase "from the files of . . ." and then segue into sudsy agony drama.

It may be more up to date—and catch a wider femme audience with that dodge — but the broken hearted drama remains just as makeshift, overdrawn and hackneyed as in radio days.

Fronting this new stripped series, taped in Hollywood, is Dr. James A. Peterson, a marital counsellor, associated with the U. of California. Host-announcer Jim Bannon asks him a few leading questions and then the drama of how a marriage got into trouble unfolds.

Initial episode dealt with a spoiled 19-year-old girl, over-protected by her father, and not ready for life. Script by Pauline Stone and Mike Cosgrave depended on stock situations, supported by stale lines. Frank Albertson didn't appear too much in command of his role as the father; Grace Albertson was okay as his wife, while Diane Cannon as the daughter, hardly registered with conviction. But the big lack was not in the acting talent but in the scripting.

Soaper replaced the "Jimmy Dean Show." Lever Bros. picked up the John Guedel package as an alternate sponsor. *Horo.*

THE FOURTH COAST

With Alex Dreier, Sander Vanocur, others
Exec Producer: George Heinemann
Producer: Frank Jordan
Directors: Jerry Jacobs, Robert White
60 Mins., Fri., 8 p.m.
GEM RAZOR
NBC-TV, from Chicago (live, film)
(Kenyon & Eckhardt)

NBC-TV's special on the St. Lawrence Seaway last Friday (26) was exactly the kind of high-purpose prime time feature the doctor —Robert Sarnoff—ordered last March when he laid out his plan for upgrading the industry's image. As occupant of a prime hour at the topical instance of the waterway's dedication in Montreal by President Eisenhower and Queen Elizabeth, "Fourth Coast" gathered votes from the medium, being the kind of timely documentary television can do exceedingly well. And as a soberly intelligent assessment of the new man-made inland sea it set a standard for other shows of its kind to measure up to.

Not that it achieved everything it set out to achieve, for the NBC news staff in Chi, which prepared the show, bit off slightly more than it could chew in the limits of an hour. Still, it reflects on video's vitality that the assignment was made much rougher than it had to be. The spec was no mere nosegay to the completion of an engineering project 50 years in the planning and costing half a billion dollars, but rather it was a careful look at the finished product, with all its shortcomings and troublesome implications on world trade and on the nation's economy.

By means of film made during a cruise down the St. Lawrence by British freighter Pinemore several weeks ago, the NBC special events boys did a superb job of illustrating the reach of the seaway, the locks, the bottle necks and the villages along the way that had to be moved. Where the show ran into dangerous waters was at the windup in a cataract of quickie interviews with various port authorities, which had the effect of whirlpooling the problems attached to the waterway. Nevertheless the point was well etched that certain port cities on the country's three coasts will be hurt by the fourth coast, while other cities like Chicago, Detroit, Milwaukee and Toronto figure to profit from it.

Sander Vanocur handled the on-the-spot chores with laconic skill, and Alex Dreier at the studio gave it all a sense of urgency. The

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HOFFA AND THE TEAMSTERS

With James R. Hoffa, associates, etc.; Walter Cronkite, narrator
Producer: Al Wasserman
Associate producer: Jay McMullen
Director: Wasserman
60 Mins., Wed. (24) 10 p.m.
CBS-TV, from N. Y.

CBS-TV's Pubaffairs Dept. turned in an illuminating examination of James R. Hoffa's incredible reign as leader of the International Brotherhood of Teamsters. And the sober fact that the web preempted "Armstrong Circle Theatre" (a commercial, no less) to present this special was another noble feather in the CBS cap.

Timely, indeed, was the "full color" unveiling of Hoffa's story in the choice time. Hoffa was scheduled to appear the next day before the McClellan Committee which had launched a new series of hearings on the union chieftain's dubious, to say the least, goings-on.

Irving Gitlin, director of pubaffairs, explained earlier that this special documentary was to be "a fair and objective report that neither approves nor disapproves of Hoffa and his activities." Only a feeble-minded individual could have watched "Hoffa and the Teamsters" and then retired for the night with any affectionate thoughts for Hoffa's method of running a labor union.

CBS-TV's cameras caught Hoffa at his desk shrewdly examining contracts and making other quick, blunt decisions regarding the fate of his union which numbers approximately 1,500,000 members. This was, perhaps, the only "upbeat" note in the Hoffa documentary. Soon however the story began to take on all the aspects of asphalt jungle conduct as viewers saw what happened to dissidents who couldn't stomach the undemocratic procedures of union leaders.

The CBS reporter's interviews with courageous oppositionists were splendid electronic journalism acomplishments. A pickup of a mass meeting of Local 299, of which Hoffa has been prexy since 1937, was a grim study in demagogic behavior.

Hoffa was hailed as a "wonderful guy" and great citizen and labor leader by many of his admiring union members but it was from the rebels, who appeared on the program, that one truly perceived the unvarnished and terrifying etching of what the narrator at one point wryly described as "an elusive and contradictory character."

Such electronic evaluations as "Hoffa and the Teamsters" are sorely needed these days. This one was a justifiable blow at a rotten phase of the labor movement. *Rans.*

Tele Follow-Up Comment

Lawrence Welk's Dancing Party

Everything on Lawrence Welk's "Dodge Dancing Party" Saturday (27) on ABC-TV was bigger but not necessarily better. For example, instead of the usual four Lennon kiddies there were 10 and the orchestra was doubled, ditto the singers, bringing the aggregation up to 60 musicians and 40 singers.

The musical mob was Welk's way of thanking Dodge for four years of sponsorship. Show actually goes into its fifth year in July but Welk is heading for a summer hiatus hence the June 27 salute. Also on hand for the special Dodge dish were such Welk familiars as Alice Lom, Marni Nixon, Brian Siebman, Cubby O'Brien and Larry Dean. They, along with the Champagne Music Makers, cavorted to the "one-and-a-two" beat over such a variety of items as "Say It With Music," "Stars Fell On Alabama," "Full Moon and Empty Arms," "Halls Of Ivy," "The Emperor Waltz," "St. Louis Blues," "La Plume De Ma Tante," "Embraceable You," "I Love A Violin" and "God Bless America." Welk obviously programs his hour so that it includes something for everybody if everybody happens to like the maestro's dose of schmaltz. Incidentally, Lyn Murray's choral arrangements helped a lot on the big vocal assignments.

The 10 Lennon moppets and their parents were spotted midway in the show in a special song salute to the sponsor. It was a hokey sampling of commercial "togetherness" but it got the Dodge message across and that apparently is just what Welk has been able to do these past four years. *Gros.*

Playhouse 90

The season's finale on "Playhouse 90" was one of its most embarrassing clinkers.

The teleplay by Steven Gethers, adapted from a novel by John Phillips, came as close to a parody of F. Scott Fitzgerald as has been produced. Unfortunately, producer Peter Kortner, director Ralph Nelson and his cast were deadly serious.

Tone of the piece was an attempt at Fitzgerald 20 years later. But the characters and the dialog were downright comic at times. When Tony Randall, as an ex-GI attending college, talked about wanting to know how the rich people live and wanting to get a taste of it, and when he mistook the butler for his host—well, how corny can you get?

Or when Margaret O'Brien, as a simpering sexpot, marries the wrong man out of pity and then leaves him in the realization of what she's done, strong-willed Judith Anderson, as a Machiavellian magazine publisher who plans other people's lives, says, "Well, she finally made a decision anyway." And the confrontation scenes between Randall and Miss O'Brien looked like Sid Caesar's love-at-first-sight bits with Imogene Coca.

At any rate, this one was the old yarn about the struggling college boy who defends his integrity against the ravishments and enticements of wealth and power but finally gives up all for love and a million-dollar future. Naturally he double-crosses his best friend, who ends up shooting himself. Full of remorse, our boy nonetheless goes on with the wedding, only to note that his happy bride is already making eyes at someone else.

This was a hapless task for the director and cast. The best Randall could do was to posture his caricature of a role. Miss O'Brien managed to appear properly sexy, also properly moronic. Miss Anderson did the best she could with her unbelievable part. Fay Wray managed some good moments as an alcoholic, and Ron Ely did fairly well as the buddy who does away with himself. Best of the lot was Jack Mullaney as a sympathetic

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Foreign TV Reviews

THE TRINDER BOX

With Tommy Trinder, Phil Silvers, Dickie Valentine, Sheila Buxton, Janet Ball, Irene Handl, Nat Temple, Mac Ronay, The Reindrops, Hugh Lloyd, Pat Coombs, Sandra Wickenden, Dancers
Producer: G. B. Lupino
Writers: Denis Goodwin, David Ellis
Orchestra: Nat Temple
60 Mins., Sat. 7:30 p.m.
BBC-TV, from London

Phil Silvers' visit to London garnered a hefty acreage of press coverage and pre-sold his guest appearance in a new BBC series, "The Trinder Box." Rarely can the comedian have been more welcome with this, his last appearance as Sergeant Bilko. His crosstalk with Tommy Trinder as his stooge was one of the few bright spots in a loosely-knit and pretty uninspired show. Trinder is one of Britain's best tv comedians but on this occasion he seemed singularly at sea and if the series is to make impact he will have to sharpen up his scriptwriters. In the guest spot with Silvers he wisely allowed the Yank to have most of the fat but it might have been even wiser had he permitted Silvers to do a solo.

For the rest Trinder appeared in some unfunny sketches, notably a skit on a quiz game called "What Did You Get Past The Customs?" and as an outside broadcaster interviewing typical "men in the street," which even Irene Handl could not save from disaster. He also sang a duet with himself, "Thank Heaven For Little Girls," which was a rash move. A filmed appearance of Eartha Kitt and some pleasant singing by Dick Valentine and Sheila Buxton were agreeable entries, but the best of the other acts was Mac Ronay, a zany magician whose tricks constantly go wrong. This type of act has already been popularized by Tommy Cooper, but Ronay's lugubrious appearance as his act goes wrong was fresh and funny.

The Raindrops (three men and a girl) harmonized pleasantly, Nat Temple did a slick clarinet solo and Janet Ball and Sandra Wickenden scored with a dancing act, based on "Me and My Shadow." But a series starring an ace comedian has to be funny or it falls flat on its face and the first edition of "The Trinder Box" was just not amusing enough. Audley Southcott's designs were okay and G. B. Lupino's direction was as slick as the available material permitted. *Rich.*

THE WILD BIRD

With Leslie Caron, Maurice Denham, Mogens Wieth, Hermione Baddeley, Clive Morton, Thomas Heathcote, Miriam Karlin, Nora Nicholson, Jessica Spencer, Peter MacKriel, Hugh Mathias, Ivor Dean, Barbara Barnett, Jean Theobald, Gillian Hume, Pamela Binns.
Director: Peter Potter
Writer: Jean Anouilh
TV Adaptation: Ivor Dean
Music: John Hotchkis
90 Mins., Tues., 8:30 p.m.
Associated TeleVision, from London

Though there isn't greatness in Jean Anouilh's "La Sauvage," there was a touch of it in Leslie Caron's portrayal of Therese Tarde in this skilled tv adaptation. All that was lacking for perfection, in fact, was a certain physical force in a couple of angry moments; for the rest, she was just right for the pure heroine of the tragi-comic Cinderella-story inversion, so desperately troubled by the feeling that she won't find true happiness without pain.

The play itself can't be voted a major tv triumph inasmuch as some of the earlier stuff appeared to be played in a vacuum rather than forming part of the wide world's affairs, while now and again the dialog and situation had the added drawback of revealing their footlights origin. But the piece became more and more compelling as it progressed. The overall result can be counted a success.

The story, to recap briefly, tells how Therese, violinist in a cheap cafe orchestra, falls in love with talented composer Florent (Mogens Wieth), much to the mercenary delight of her amoral mother (Hermione Baddeley) and father (Maurice Denham). Though Therese tries to shake off her feeling that life with Florent cannot give true happiness because he has not known suffering, she fails. And everything ends unhappily ever after.

Miss Caron had firstrate support all the way round, notably from Mogens Wieth who had to deliver some deadly lines and from Maurice Denham as the caricature of a father. Without compiling a catalog, Hermione Baddeley must be praised, too, together with Thomas Heathcote as an agonized lover. Everything in the production department, including the specially composed music, was tops. *Erni.*

THE MODEL MARRIAGE

With Mai Zetterling, Paul Rogers, Alec McCowen, Roland Curram, Susan Westerby
Producer: Sydney Newman
Director: James Ferman
Writer: Jacques Deval
65 Mins., Sun., 10:5 p.m.
ABC-TV, from Manchester

Exploiting that Continental technique of mingling comedy with drama that's resulted in at least one masterpiece—the movie "Les Jeux Interdits"—this "Armchair Theatre" offering from ABC-TV provided a very acceptable variation on the triangle theme. Biggest tribute that can be paid, perhaps, is to say that it didn't die under that customarily lethal hammerblow of English adaptation: in fact, apart from an overuse of deliberately ambiguous dialog, the translation did the subject proud.

It's a slender tale: Louise (Mai Zetterling) and Charles (Paul Rogers) are a childless French couple wed 14 years. Louise and Maurice (Alec McCowen), who's been a friend of the family but wants to be much more to the distaff side, plot to poison Charles. Charles discovers all and, stunned by shock, deliberately drinks the doctored tea — which hasn't been doctored after all because Louise has changed her mind. After dismissing Maurice, the lady has a showdown with her husband and leaves, only to return and resume the normal relationship.

The early scenes between the would-be lovers — Maurice, it should be explained, hasn't yet got to first amorous base—came over as highly droll and piquant, while drama entered with considerable impact on the husband's discovery of what's afoot. Much was due to the playing, with Mai Zetterling scoring delightfully as the wronging wife and Alec McCowen, looking somewhat like Chaplin's Monsieur Verdoux, playing up skilfully as the yet-to-grow-up lover. But Paul Rogers gained the day with his sympathetic portrayal of the stodgy, kind-hearted and sincere Charles. Rest of the small cast was competent, while production—apart from a couple of boobs early on—was firstrate. *Erni.*

CONCENTRATION

With David Gell
Director: Gordon Fleming
30 Mins., Tues., 8:00 p.m.
Granada-TV, from Manchester

"Neither a general knowledge quiz nor a panel game, but an exciting test of memory and observation," says Granada-TV. It depends what you mean by "exciting"; but the fact is "Concentration," which is being aired twice weekly on consecutive nights, certainly measures up well alongside most other tv contests.

Equipment involved consists of a board carrying the numbers one to 30. Each of two contestants calls two numbers in turn. If the second number reveals, on being swivelled, the name of an object corresponding with the object behind the first number called, then the caller gets that object as a gift. Additionally, the number slot swivels again to reveal a clue to an overall puzzle. The contestant who first solves the puzzle wins the game.

The concentration part of "Concentration"—apart from that required to follow the would-be description above—lies in remembering what's behind the numbers called in previous rounds. The effort pays off handsomely: one man received, in the issue under review, goods including a beaver coat, a couple of overnight cases, dancing lessons, a bag containing 400 sixpence, a holiday in France, a refrigerator, perfume and a drinks trolley.

Emcee David Gell steered the game smoothly and pleasantly through all the intricacies described, and others undescribed. Production was smart. *Erni.*

FRITZ LANG

With Friedrich Luft, Guido Schuette.
Producer: NWRV (Hamburg)
30 Mins.; Tues., 8:30 p.m.
W-German TV, from Hamburg

The W-German tv series of so-called "Kuenstlerportraets" (portraits of artists) was continued

(Continued on page 44)

To everyone
who helped make
"The Record Years"
a big one . . .
Thanks!

Dick Clark

"THE RECORD YEARS"
Sunday, June 28
9:30 - 10:30 P.M.
ABC Television

Average Share of Audience

50.6

(23-City TRENDEX)

"The Record Years" Produced by DREXEL TELEVISION PRODUCTIONS, INC.

Madison Ave. Eyes Warden Agency's Campaign on Tobaccoless Smoke—On Other Fronts With Ad Execs

H. W. Warden Associates, one of the newer, smaller agencies, was making the big news in a quiet and humid ad week.

The billings lightweight with offices on Third Ave. set up a rumble in Dayton, O., that had reverberations on Madison Ave., especially in the tobacco precincts.

Dayton is the campaign test market for one of Warden's two clients, Vanguard cigarets, a tobaccoless smoke made by Bantob Products Corp. The opening salvo via tv, radio and newspapers sent tobacco account men scurrying after kinnies and tearsheets and monitor service reports. If some were showing little more than curiosity over the new entry they were still impressed by a bold and fresh creative approach. With "Now smoke without fear," as the key line, copy flails away like Inegmar at tobacco's current soft spots (Vanguards have "no tobacco tars, no nicotine, and more important, no arsenic"). But, combined with the hard copy in the opening print ad (double-truck in Dayton newspapers), is a departure in design as hip as anything out of Doyle-Dane-Bernbach. A page and a half are given to illustration and white space. Full newspaper page photo is closeup twosome, boy and girl (old enough to smoke) enjoying one Vanguard and, obviously, each other. Soft focus fore and background are set against grainy figures. And half of the facing copy page is white space.

Agency head H. W. Warden was executive veep at Kastor, Ferrell, Chesley & Clifford and before that a senior veep at Ogilvy, Benson & Mather. His other client is Salada Tea for Potato Plus, instant mashed potatoes, and an unannounced product about to test. It's understood from a trade source that Warden will be getting Junket quick fudge mix, another Salada product, from Sullivan, Stauffer, Colwell & Bayles. The Potato Plus campaigning is in spot tv in upper New York, New England and eastern Pennsylvania.

Vanguard campaign is not likely to bring a tobacco client into the Warden shop, but the splash may well get the agency more money than the maker in the long run.

Nelson Carter to N. Y.

Nelson Carter, veepee and manager of the L.A. office of Foote, Cone & Belding, is being moved to N. Y. for in undisclosed berth with the agency. His successor here is Louis Scott, veepee and supervisor on the Sunkist account.

Another change is the replacement of John Little by William Matthews as manager of the FCB office in Frisco. Little will be assigned another post with the agency. Ed Cashman continues as veepee and head of the agency's Hollywood office.

Tele Food Billings Up

Food and grocery manufacturers increased spot and network billings from $60,300,000 in the first quarter of '58 to $77,600,000 in the first quarter '59, says TvB. Breakdown for the first quarter of this year is $31,000,000 for network and $45,600,000 for spot.

Ogilvy for Fund

Ogilvy, Benson & Mather prexy David Ogilvy will chair a drive for public support of New York's Lincoln Center for the Performing Arts. It's part of the Center's $75,000,000 campaign. Ogilvy is a member of the N. Y. Philharmonic board of directors.

Stauffer Eases Up

Veteran broadcast adman Donald Stauffer of Sullivan, Stauffer, Colwell & Bayles goes into semi-retirement. One of the agency's founders 13 years ago, he will be taking more time away from the office but continuing as vice chairman of the board and a consultant. Stauffer has been in advertising for 30 years, was with Ruthrauff & Ryan, BBDO and headed Young & Rubicam's radio department. During World War II, he took leave to direct radio activities of the Office of War Information in Washington.

Switches: Dorothy Kaplan, who formerly handled publicity for Revlon's nail polish arnd lipsticks, takes over advertising of same with exit of Margo Mallory.

David J. Hopkins leaves N. Y. office of McCann-Erickson to manage the agency's Los Angeles HQ. Hopkins is a veep and was an account director in N. Y. Before joining McCann, he was sales director of CBS Columbia. Same time, Frederick H. McCrea, a vice president who has been with the agency since 1919, takes over as manager of the San Francisco office.

Benton & Bowles group head Olive Lillehei joins Compton in a similar capacity.

David A. Harris, once a senior time buyer at Ruthrauff & Ryan, joins Meeker Co., station reps, as an account exec.

Sal J. Agovino, formerly a broadcast supervisor at McCann-Erickson, joins the radio sales staff of H-R Representatives.

New Biz: Northam Warren Corp., Stamford, Conn., to Ellington & Co. for advertising of Peggy Sage cosmetics and Odorono deodorant. Ken Hurd will be account exec.

New Stripers: Three promotions in Ted Bates tv-radio department. John E. Kucera, director of network relations, becomes a vice president. John Calley, director of new program development, and William E. Watts, director of commercial film production, become assistant veeps.

New veeps at BBDO are Mortimer Berkowitz Jr., and Joseph Henrici. Former is account group head on General Mills. Latter is an account exec.

Dunay, Hirsch & Lewis executive art director Bernard Bloom is elected a veep.

Chi Agencies

Chicago, June 30.

Midas Muffler, automotive parts company that has grown fast via broadcast advertising, has switched to Edward H. Weiss agency from Bozell & Jacobs.

Green Giant food products, one of three original accounts Leo Burnett Co. started with in 1935 and still retains, has given over its Canadian advertising to the agency through Green Giant of Canada Ltd.

Thomas G. Johnston switched from McCann-Erickson to Burnett agency to work on the Chrysler corporate account as associate copy director.

Raymond E. Stone, ex-Edward H. Weiss, joined new Chi office of Charles N. Stahl agency as manager.

Frank Baker, v.p. of Grant Schwenck & Baker, and Berneice Dollnig of Sears, Roebuck & Co. named co-chairmen of 1959 Ad Workshop sponsored by Chi Federated Advertising Club and Women's Ad Club of Chicago. Both are prexie's of their respective clubs.

Ed Brooks, ad-pub director of Peter Hand Brewing Co., elected prez of Advertising Executives Club of Chicago.

Robert S. Cole named creative director for the George H. Hartman agency.

Camille Muscarella upped to radio-tv time buyer and asst. to the department's supervisor, Helen Davis, at Clinton E. Frank agency. Frank makes an appearance on Norm Ross' "VIP" show on WBKB next Sunday (5).

Frisco Agencies

San Francisco, June 30.

Honig-Cooper, Harrington & Miner, Frisco, has acquired account of the McLendon Corp., headquartered in Dallas. The six-station AM radio chain consists of KABL, Frisco; KLIF, Dallas; KILT, Houston; KTSA, San Antonio; KEEL, Shreveport, and WAKY, Louisville.

Hoefer, Dieterich & Brown, Frisco, has been named to handle account of Allied Properties' Clift and Plaza Hotels, Frisco, and the Santa Barbara Biltmore.

Ad Fried & Associates, Oakland, won account of Lock-Tite Aluminum Shingle Co. of America.

Lennen & Newell's Frisco branch has been named to handle Fluffy Instant Mashed Potatoes, a line handled by McCormick & Co's Schilling (or Western) Division. The agency's New York office was named to handle the Fluffy line east of the Mississippi, also.

Richard T. Clarke departed BBD&O, Frisco, to become vice-president and marketing director of Gerth, Brown, Clark & Elkus, Frisco.

Angus B. Woodbury switched from Johnson & Lewis to BBD&O, Frisco, and will handle the Pacific Telephone account.

Kennedy-Hannaford, Oakland, has been named to handle account of Tinsley Laboratories, Berkeley, Cal.

New staffers at Lennen & Newell's Frisco branch include Bruce Eldridge and Barry Olson, account execs; John Nelson, Gerald Haskett and Joan Noland, media department; Ralph DeSalle, radio-tv copy; Robert Mierow, traffic; Lew Andrus, art; Eudine Foster, production.

L.C. Cole, Frisco, won account of Rheem Semiconductor Corp., Mountain View, Cal.

Ian Cameron shifted from Kenyon & Eckhardt, Frisco, to Johnson & Lewis, and will serve as account exec for J & L's new Blitz Beer account.

Dave McCourt left Campbell-Mithun's Minneapolis office for BBD&O, Frisco, will be account exec on Foremost Dairy account.

Wengell-Michael, Inc., appointed to handle account of Owl-Rexall Drugstores in Northern California.

Gross & Roberts, Frisco, named to direct national campaign for Leone Manufacturing and Distributing Co., Frisco.

Philly Agencies

John Walsh, formerly with Cunningham & Walsh, New York, appointed new tv art director at N. W. Ayers . . . James A. O'Brien, formerly with Gray and Rogers Agency, added to the WCAU-TV writing staff . . . Television weathermen received the first standardized sets of weather symbols for use on tv. The new symbols were developed by the Atlantic Refining Co. and Atlantic's agency, N. W. Ayer . . . United Aero Products, Inc. has appointed the George F. Walsh Agency to handle its promotional programs . . . Chester R. (Chet) Cooper, former program manager of WNHC-TV, New Haven, joins the radio-tv department of Gray & Rogers . . . Caye Christian, formerly with Neiman-Marcus stores, appointed copy director of the Lavenson Bureau . . . H. Kenneth Hayes named associate copy director for Young & Rubicam.

London Agencies

London, June 30.

Crawfords Public Relations appointed p.r. advisers to Pakistan International Airlines for the UK as from tomorrow (1) . . . Everetts Advertising Ltd. takes over the account for Kensitas cigarets from July 15 . . . Smee's Advertising Ltd. launches a campaign for a new automobile windscreen washer and wiper marketed by Trico Folberth Ltd. . . . C. J. Lytle, recently appointed advertising agent for the Glass Manufacturers' Federation, prepping a drive to encourage a greater countrywide use of glass containers.

FM's D.C. Current

Washington, June 30.

Uppercrust nature of FM audience is pointed up in Pulse Inc. survey for several Washington FM stations.

Study, as reported by Ben Strouse of WWDC here, showed that 40.3%—or nearly 230,000—of the homes in the Washington area have FM receivers.

Of these homes, 37% of the heads of families are college graduates with an additional 1.7% having done post graduate work. Another 12.4% had some college training, and an additional 33.5% completed high school.

Altogether, 67.4% of these families had annual incomes above $5,000; 3.7% had earnings of $15,000 or more; 13.9%, $10,000 to $15,000; 27.3%, $7,500 to $10,000. Another 9.7% refused to answer this question.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Raymond F. Guy, senior NBC staff engineer, named a fellow of the American Institute of Electrical Engineers . . . **Vernon Delston,** tv, radio and film director of Kameny Assoc., commissioned to script and direct production of five films for National Film Board of Canada. Films will document activities of Royal Canadian Air Force and be distributed for tv around globe . . . **Jimsey Somers** to appear on "True Story" over NBC-TV Saturday, July 4 . . . **Fred Robbins'** guests on his MBS "Assignment Hollywood" this week are **Jimmy Stewart, Debbie Reynolds, Glenn Ford, Connie Towers** and **William Holden.** Robbins also covered preem of "Horse Soldiers" in Shreveport last week taping interviews with Holden, **John Wayne, Marty Rackin** and **Pat Wayne** . . . Winner of first NBC Fellowship Award for Journalistic Achievement was **Morton Fleischner,** Brooklyn student, who gets scroll, typewriter and salaried job in NBC News Dept. during summer months. Award was for best news story on recent NBC Broadcast News Conference staged by WRCA-TV. Citations of Merit went to nine other students . . . **Bennett Cerf's** Random House firm, which just published the souvenir program book of "Porgy and Bess" (**Samuel Goldwyn**), will ditto on Metro's "Ben-Hur," considering that he is on the board of directors of the **Joseph R. Vogel** firm . . . **Joseph L. Mankiewicz** has joined the Gotham town house set; just bought a five-story igloo at 126 E. 71st St. . . . **Mo Rothman,** who is leaving the UA top sales post on the Continent for a top executive spot in the homeoffice, due in New York Aug. 1 with his wife (now fully recovered from a recent miscarriage) and then shoves off on a 35-day South American tour on Aug. 23.

A couple of "former" CBS non-pros—**Diana Kirk** of CBS International Division and **Ray McCullough** of CBS Story Department—got themselves a break recently, when a CBS casting scout spotted them in "Dimensions in the Round," a CBS employee theatre project; payoff is that recently pair got paid for dancing before some 600 sailors of the USS Northhampton-Reaction . . . **Edward Binns,** "Brenner" co-star back to Santa Monica for month's respite while N.Y. shooting on CBS half-hour suspends till Aug. 3; other lead **James Broderick** is off to Manchester, N.H. . . . **Arlene McQuade** signed exclusively to the William Schuller office for representation . . . **Peggy King** guesting for **Dave King** (NBC-TV) July 15 . . . **Catherine Blakenship,** eastern story editor for CBS-TV, appointed visiting critic of the Yale U. Drama school . . . CBS baestro **Alfredo Antonini** to guest conduct the Philadelphia Robin Hood Dell orch tomorrow (Thurs.) . . . CBS News' three newest correspondents are kind of unique: **Whitman Bassow** is the first Ph. D. to become a regular network newscaster; **Russell Jones** is the first to win a Pulitzer (as a UP staffer covering the Hungarian revolt), and **Charles Kuralt,** at 29, is the youngest CBS News correspondent in history . . . **Marilyn Laron** has been signed to assist **Dave Gordon** in coordinating the CBS-TV "Daytime Televisit Week" promotion.

NBC News sending correspondent **Wilson Hall** and cameraman **Jesse Sabin** to Buenos Aires to cover developing governmental crisis . . . **Jack Paar's** musical director **Jose Melis** to visit his wife's family in Texas during two-week vacation, July 27-Aug. 10 . . . **Turnley Walker,** conductor of "First Meeting" on CBS-TV owned stations, visiting Gotham in connection with promotion of his book program . . . **Buddy Hackett** subs for emcee **Jan Murray** on NBC-TV's "Treasure Hunt" starting Aug. 3 . . . "Today's" physical fitness expert **Bonnie Prudden** goes to Rome in August . . . **Celeste Holm,** one of regular panelists on NBC-TV's "Who Pays?" preeming tomorrow (Thurs.) set for strawhat circuit tour with new revue "What A Day" . . . **Connie Boswell,** featured in NBC-TV's "Pete Kelly's Blues" returned from Coast to her Gotham home . . . **Cliff Arquette's** "Charlie Weaver's Letters from Mamma" reached total of 102,000 copies in print. Three other tv figures continue on best-sellers list: **Alexander (WNTA-TV) King** with "Mine Enemy Grows Older"; **Pat Boone** and "Twixt Twelve and Twenty" and **Jack Douglas,** Jack Paar's former writer, with "My Brother Was An Only Child." . . . **John T. Madigan,** until recently program director of WMTW-TV, Poland Spring, Me., appointed a member of the publicity and public relations division of the Maine Department of Economic Development . . . WLIB on Sunday aired a half-hour "special" on the Glendale school integration issue. Program featured Mayor Robert F. Wagner, John J. Theobald, superintendent of schools, Queens Councilman Schrieber and others.

WRCA-TV's **Dr. Joyce Brothers** prepping article for Parents Magazine on "How To Teach Children To Study" . . . **Bruno Zirato Jr.,** producer of CBS Radio's Galen Drake Show, off on six-week trip to Europe . . . **Nancy Hanschman,** CBS News Pubaffairs staffer in Washington, elected second veep of Women's National Press Club . . . WRCA-TV Pubservice producer **Eleanor Riger** to Canada for one-week holiday . . . **Mike Dann,** veep in charge of CBS Network Programs, N. Y., accepted for the web Page One Award for "Playhouse 90" from Newspaper Guild of New York at Page One Ball at Hotel Astor last Friday (26).

Warren V. Bush, producer of WCBS-TV's "Right Now!" to Albany last Friday (26) to receive Better Communities Citation for his program . . . **Joseph Papp,** free Shakespeare champion, stepped from behind the scenes to in front of the cameras on "Eye on New York" last Sunday (28). Network floor manager was guest on **Bill Leonard** show . . . **Elaine Rost** and **Bill Lipton** co-featured in current short story on CBS Radio's "Whispering Streets" . . . **Doris Rich** into cast of CBS Radio's "Right to Happiness" and **Raymond Edward Johnson** in "Romance of Helen Trent" . . . WQXR's **Martin Books** leaves this week for two-week stay at Tanglewood, Mass., where he'll lineup interviews for station's broadcast of Boston Symphony Orchestra Concerts . . . **Clancy Worden,** Channel 2 Pubaffairs chieftain, planning to pilot his 30-foot yacht, "The Big If" up Lake Champlain this month . . . With **Arthur Godfrey** discontinuing all pubrelations activities indefinitely, it meant termination of chores for **Pat Johnson,** Godfrey's secretary, at his CBS office. She is now secretary to **Mildred Freed Alberg.**

IN CHICAGO

WBBM's morning "Music Wagon" with **Mal Bellairs** and **Boyd Sisters** may go on the CBS net . . . **Jules Pfeiffer,** outspoken producer of turkeys, started a nighttime show on **Buddy Black's** FM-er, WEBH . . . **Brigid Bazlen's** mother, Maggie Daly, turned down all bids for the young actress to wait out **Otto Preminger's** summons for the filmization of "Exodus" . . . WCFL moving bag and baggage to International Trade Fair studios as only Chi station to broadcast fulltime from the expo until its conclusion, July 18. Studios will be open to public . . . **Bob Finnegan,** program director of WCFL, chairing the radio poolcast of Queen Elizabeth's arrival, and **Len Schlosser** of WBBM pubaffairs directing the show . . . **Charlie Gates,** WGN radio sales manager, is father of the groom. His son Philip was married last week . . . **Richard I. Hirsch,** former adman, named sales veep and Chi manager for Bandelier Films, which opened new offices on Michigan Ave. . . . **Jack Taylor** subbing for **John Mallow** on WGN while latter vacations four weeks . . . "Don McNeill's Breakfast Club" originating from International Fair for two weeks . . . Educational station WTTW getting videotape console . . . **Frank Reynolds** and WBBM-TV pubaffairs director **Sis Atlass** planed to Washington to tape a special program on Section 315 of the Communications Act with Commissioner Fred Ford, Sen. Vance Hartke

(Continued on page 45)

Inside Stuff—Radio-TV

In Atlanta for the North American Christian Convention, which ens today (Wed.), was the cast of the television show "Homestead, S.A.," created in 1954 to "depict Christian principles in a family tting."

Show's cast is made up of 17 people, all members of one family. is viewed in Atlanta on WSB-TV on Sundays and is exposed on ations in 30 states.

Four members of cast—the Vernon Brothers Quartet—were minters in the Christian Church before resigning their ministries to iter television.

Don Vernon said their resignations were prompted because tv gave em a way to reach more people with the Christian ministry. Makg up the Vernon family are the quartet, Don, B.J., and twins Bill d Bob; Mr. and Mrs. Dallas Vernon; the quartet members' wives; d the seven children of Bill, Bob, and B.J.

Vernon said program is financed "through gifts and contributions" the Christian churches. He estimated quartet has traveled more an 250,000 miles presenting to the churches the "challenge" of helpg support the program. More than 5,000 official delegates were in tlanta for convention.

Recent VARIETY item that the Chicago Tribune "has a policy barring ll-letter mentions excepting for the Trib-owned WGN stations" was is-stated. The reference was only to news stories and was not to have ertained to any department on the newspaper other than city side. urthermore, the Trib city desk has not a stated policy, as such, but as made such a practice of not crediting specific stations with news reaks that it amounts to the same thing.

A syndicate headed by Anthony Santucci has founded a new 1,000-att daytime AM station in Chicago Heights, Ill., which is expected begin broadcasting on or about Aug. 1. Santucci, who previously wned WCHI in that city and latterly was chief engineer for WBEE in arvey, Ill., is prexy of a board that includes Anthony DiCarlo, Gus . Hahn and Anthony D'Amico.

Station has signed veteran Chicago personality Linn Burton to host daily show and is dickering also with Kay Westfall. Chi comic Ron IcAdam has been inked for a berth on the sundowner.

VIP Nixed by FCC On 'Work-&-Play' Plan

Washington, June 30.

Federal Communications Comission has nixed the "work-andlay" vacation scheme of Benedict imbel's WIP, Philadelphia.

It denied permission for the staion to shift operations to Atlantic ity from July 18 to July 31 when bout half the WIP staff plan to be here on vacation. Move requires vaiver of FCC's rule that a station nust originate at least half its prorams from the community where t's assigned.

Nielsen, TAM Merger

London, June 30.

Britain's two leading tv audience measurement companies are to merge. They are A. C. Nielsen Co. and the Attwood Group of Companies which issues Television Audience Measurement (TAM)).

Two companies will be formed, one for Great Britain and Ireland and the other for the continent. Bedford Attwood will be chairman of both companies and two Nielsen directors will join the TAM board. Nielsen Television Index Service closed down after its report for the week ending June 28.

ABC-TV's 'Oh Boy'

ABC-TV will be doing the Lambeth rock 'n' roll this summer. Replacement show going Thursdays 7:30 to 8 p.m. next week is "Oh Boy," a musical skein produced in England and featuring English rock and roll groups.

Touring American rock and rollers will do occasional guest shots.

Vicks, Peter Paul Into Hr. 'Lineup'

Slowly the barriers sponsors have set up against the new hourlong film shows for '59-'60 are being lowered. Last week, NBC came through with its first sponsor blood on the "Laramie"-"Bonanza"-"Riverboat" trio, and this week CBS-TV wrapped up a five-ply partial sponsorship for its hourlong Wednesday version of "Lineup."

Vicks Chemical and Peter Paul each bought an alternate third of the detective stanza and both deals call for alternate week exposure over 26 weeks. In these instances, a third sponsorship means that Vicks and PP will get a full-minute apiece on one week and a billboard the next.

Coming in on two, three and four week deals for "Lineup" are Manhattan Shirts, Corning Glass and Glidden, a paint firm.

"Lineup" begins in its new elongated form on Sept. 30. Even with the sponsorships lined up, show is still a substantial distance from SRO for the moment.

Vicks, by the way, made a heavy daytime purchase at CBS. Its pact calls for an initial 13 weeks in the fall and winter (when the cough and cold remedies do their biggest biz).

One week, Vicks will have a quarter hour in each of the following: "I Love Lucy" reruns, "Top Dollar" and "As the World Turns." On the following week the three quarter hours to go to "For Better or Worse," "Verdict Is Yours" and "Edge of Night." Sponsor has options for renewal after the first cycle.

KLZ Radio's Nighttime Moneybags

CBS Affiliate Bans Rock 'n' Roll, Steps Up Local Shows and Grabs Sponsor Coin

By T. BIDWELL McCORMICK

Denver, June 30.

The long time bugaboo of unprofitable nighttime radio has been given a smack in the kisser by Denver's pioneer radio station, KLZ, local CBS outlet, according to Charlie Roberts, program director.

Banning rock 'n' roll entirely from its programming and maintaining a consistent policy of "sweet" popular and classical music, interspersed with locally produced shows of local interest, the station for the past five years reversed the experience of many radio stations throughout the country and turned evenings into prime commercial time.

By developing and nurturing a loyal and measurable following, against the intense evening competition of other media, KLZ has achieved what every station has wished for but seldom found—nighttime radio sponsors.

Secret of KLZ's success, according to Roberts, lies in the popularity of its evening shows coupled with the fact that nary a record reeks of rock 'n' roll. Among the most popular of locally produced shows is Starr Yelland's "Party Line," five times a week at a highly competitive hour, which KLZ claims makes sense. A veteran panel moderator and news and sports commentator, Yelland has been on the air since 1940. "Party Line" permits Denver citizens to voice their opinions on all subjects from high altitude baking to H-bombs. The program is an open forum, a live "Letters to the Editor" column where Vox Populi finds room for expression of divergent views, attitudes and interests of a busy and growing metropolis.

Interspersed with music and comment by the moderator, and punctuated by rebuttals of statements made, "Party Line" frequently provides hilarious entertainment as well as sound information for the hourlong listeners.

Another local program, now four years old, is "Denver at Night," aired five nights a week at 6:30-7 and again at 9:30-10. This is a panorama of the living city, its drama and spectacle, as seen through the eyes of reporters at police headquarters, the general hospital, the scene of an accident or the excitement of some special event of city-wide interest.

In Roberts' opinion, there is a vast potential audience for quality evening radio in every city and community, but success comes from long and patient effort consistently maintained.

Printers Row Disrupts Television House, Hq's. Of British Com'l TV

London, June 30.

Television House, headquarters of Britain's commercial tv, was the hot-spot of a row on Friday (26), sparked off by the printers' dispute. An emergency issue of TV Times, the twice-weekly sheet which prints the commercial tv programs, was produced by private enterprise and the idea caused a rumpus.

Several hundred men, allegedly members of unions involved in the quarrel over extra finance and shorter working hours, picketed TV House carrying acrimonious posters. Some busted into the building protesting against the publication of the paper. Half-way through the squabble a lively character turned on a hose and the sedate foyer of TV House was inches deep in water. Traffic was halted and scores of people settled down to gander the unexpected interlude. The printers' dispute goes on, regardless.

ANYWAY, WE GOT QUANTITY

45 Coast-to-Coast Broadcasts a Week

6 TV series

8¾ TV hours

18 TV programs

27 Radio programs

John Guedel Productions

live—film—tape

San Francisco • New York • London • Manila

(We Don't Have Offices In These Places. We Just Like To List Cities)

Foreign TV Reviews

Continued from page 40

with movie director Fritz Lang and that was a departure from the cliche inasmuch as it was the first item of this series which didn't concern an actor. Friedrich Luft, top film critic in Berlin, and Guido Schuette of NWRV-Hamburg acted as interviewers.

Questions chiefly centered around Lang's impressive film past and his most memorable pix such as "Metropolis," "Nibelungen" and "M" which all made German film history. With regard to his film work in postwar Germany, the 68-year old pic creator had this to say: "When I returned from Hollywood the first thing to do was to convince the German distributors that they still can make money through me. That's why I accepted the directorial jobs of those strictly commercial remakes of 'Tiger' of Eschnapur' and 'Indian Tomb.'"

His statement was a characteristic disclosure of the current world film situation in general and the present attitude of the German film industry in particular. After this interview, his 1932 German classic, "M", was shown. Copy of this interesting pic (with Peter Lorre, Rosa Valetti, Leonhard Steckel, Theodor Loos, Fritz Odemar and Ellen Widmann of whom some have long passed away) left much to be desired. With considerable footage missing and the whole thing in poor technical shape, it made a rather distorted impression. *Hans.*

UNO, DUE, TRE
(One, Two, Three)
With Ugo Tognazzi, Raimondo Vianello, Paul Steffen Dancers, Mario Bertolazzi Orchestra, Lynn Shaw, Annie Gorassini, guests.
Writers: Scarnicci and Tarabusi
Director: Vito Molinari
60 Mins., Sun., 9 p.m.
RAI-TV, from Rome

Started several years ago as a summer replacement, this comedy-variety stanza is rapidly becoming the most popular lightweight item of the Italian tv year. Appeal is principally centered in Ugo Tognazzi and Raimondo Vianello, whose video-attuned comedy sense helps rate them above some better-known confreres, at least as viewed on the little screen. Also a contributing factor to show's success: the sharp barbs it tosses at RAI-TV via satires and takeoffs on other programs, which constitute a very risible safety valve for the local television enterprise, too often bound to convention.

Show caught typically and topically took off two recent local events (and tv shows): the national bike races and a RAI teleseries about "The Woman at Work" — both good for much tomfoolery by the comics. Also on the pan: two w.k. RAI political commentators. Good guest roster included film star Sylva Koscina, Carmen Sevilla, an unbilled but excellent French pianist-satirist in the Borge manner, and singers Anita Traversi and Rino Salviati.

In between numbers, Paul Steffen dancers and soloists Budd Thompson and Evelyn Greaves provided their usual competent and imaginative terp numbers. Direction, lighting and other credits good. *Hawk.*

JUKE BOX JURY
With David Jacobs, Eric Sykes, Shani Wallis, Pete Murray, Mandy Miller
Producer: Russell Turner
25 Mins., Mon., 7:30 p.m.
BBC-TV, from London

As a gimmick allowing new pop disks to be played, this BBC-TV series just about makes the grade if the item under review was a representative specimen. Notion is that a chairman (David Jacobs) asks a panel to listen to a platter, then solicits comments before asking for a vote on whether the disk will make or miss the hit parade.

Much of the entertainment value resides in the facial reactions of the panel members while listening and in the wit of their dialog when commenting. This time neither factor was exactly forte. Highlight was to hear the condemnation of a Dinah Washington number when Miss Washington was herself in camera range without the panel being aware of her presence.

It's one of those programs that the viewer can take or leave but which could occasionally spark into real brightness. *Erni.*

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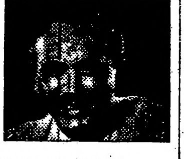
E



says Wally McGough, Gen. Mgr.

WTVN-TV

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Tele Reviews

Continued from page 40

Gem commercials struck a sour note, being in the wrong key.
Les.

3 Webs Get CBC Pool

When it came time on Friday (26) for the official dedication of the St. Lawrence Seaway, the three U. S. television networks sat back and, doing it the easy, though hardly satisfactory, way, let the Canadian Broadcasting Corp. feed them a "pooled" program of the event. Failure of NBC and ABC to preface the dedication by Queen Elizabeth and President Eisenhower with some interpretation infinitely lessened the true magnitude of the event and the Seaway itself. And in CBS' case, it unwisely took a prefatory hour, mostly on film, from CBC, which was by and large a pompous dud.

CBS began at 10 a.m. with the preface and was joined at 11 by ABC for duplicate coverage of the speechmaking, etc. NBC came off the best comparatively by delaying its coverage until 1 p.m., at which time it was able to slightly edit the video tape and turn a rambling 60-minute hoopla into a more cogent 30-minute fest.

CBC played it a bit preciously when it came to explaining and demonstrating the marvelous feats of construction and engineering that went into the Seaway. Both the words of the narrator and the background music were to grandiose, especially in light of the unimaginative film that was used.

As to the dedication proper, it was just another dedication the way it came off. Camerawork was, at best, competent but unimaginative. *Art.*

Co-Production

Continued from page 31

more active than most of the telefilmeries with the exception of National Telefilm Associates and ITC. CBS Films' last co-production was "Rendezvous," with 26 of the 39 episodes made in England. The series, despite a hefty Rheingold regional, initially had some tough sledding on the market-by-market trail. Future CBS Films-British ties remain to be seen.

Other than the aforementioned telefilmeries, the remaining houses making British coproduction deals are few and far between. Ziv will have an occasional one. Screen Gems did "Ivanhoe" in England. Although the series has been telecast in the U.K. and elsewhere abroad, SG has yet to release it in the U. S.

Why is there so little reciprocity? The question kicks up a storm on both sides of the Atlantic. Key issues in the debate concern quality, so-called "insular tastes," prejudices of American sponsors, lack of sophistication of the American public, etc.

The arguments go 'round and 'round—until a coproduction deal evolves into a "Robin Hood." Then, the chorus from both sides of the Atlantic is "who said it couldn't be done?"

Japan Vidpix

Continued from page 31

the expected gross, projected from the foreign operations of Television Programs of America, the company acquired by ITC.

Mandell made two network sales in Japan as well as third-year renewal of "Lassie" and second year renewals of "The Lone Ranger" and "Fury."

Twelve series were sold in the Philippines, which along with the six shows already running give it SRO status there. In addition to the station sales to the Republic Eelectronics Co.—owner of the two channels there—"New York Confidential" was sold to Helene Curtis and "Your Star Showcase" to Parker Pen.

CNP

Continued from page 31

for all crews and technical personnel.

Webs have been hesitant about entering production directly through fear of jurisdictional tie-ups with their live personnel. But both NABET and IBEW have lost critical strikes over the past year and a half; RTDG, repping the live directors, has lost ground. Hence, the webs have gotten over their fears of union problems.

CNP still hasn't inked with the IA craft unions, and as long as it doesn't own its own studio, sees no need to. It's headquartered principally at Metro, so that the studio, using its own personnel, handles all below-line hiring, payrolls and accounting as part of its service. But CNP can now hire actors, directors and writers directly instead of through some intermediary company.

Subsid's assignment to below-the-line filming on all NBC house shows has been a long time a coming. Alan Livingston, now NBC Coast programming v.p., first broached the idea when he became prexy of Kagran Corp., CNP's predecessor. Idea was tabled because the Bob Kintner regime then taking over NBC's operation frowned on network production, preferring outside buys. But now the Earl Rettig-Frank Cleaver telefilm operation will get its first crack at making like a production company.

Dallas — James H. Foster has been named veepee of the McLendon Corp., headed by Gordon McLendon, which is engaged in radio, television, film production and exhibition. Foster will assist in the fiscal management of new and existing projects.

CBS: No Stampede

Continued from page 25

in the area of special programs, ankled the web to join Danny Seymour at J. Walter Thompson.

But apparently CBS has no intention of drastically reversing its position. When Lewine himself was offered an attractive job on the outside, CBS made it worth his while to stick around. Similarly, it's understood, Leland Hayward indicated he would like to get out of his contract as exec producer on specials, but again the network persuaded him to stay.

A few weeks back CBS had turned its back on something like 15 new programs that were in the works in which the network had an ownership stake. But some of these have been restored to the roster and are now on the drawing board. On top of that CBS let it be known this week that it was moving into new areas on creativity, with Irving Gitlin designated as program executive: creative projects.

Huntley

Continued from page 27

house, NBC-TV's Sunday afternoon program picture is taking on shape. Web is seeking "Sky King" kidfilms for the 5:30 slot. If NBC can't get the stanza, it's going to shoot for "General Electric College Bowl," which has been on CBS-TV.

For the time being—depending on the future status of "Omnibus" —NBC has basketball pencilled in for the 2-4 p.m. Sabbath time and Screen Gems' filmed golf show (now three-fourths sold) from 4-5.

If "Omnibus" is sufficiently sold for fall, web plans to bump golf and put the egghead stanza in either at 4-5 or 4:30-5:30. ("Omni's" 4:30 status and whether Brinkley goes 5 or 5:30 depends on whether "Sky King" or "G-E College Bowl" fall through as the 5 o'clock entry).

Italians on TV

Continued from page 25

cause it believed that the recent resurrection of the name Mafia, with all its evil connotations, was too pat an answer to organized crime in the USA today." NBC, the ad continued, "made the quiet, objective conclusion: that the Mafia is not a fact today; it is a fable; it is 'a foolish and distracting myth.'"

To date CBS-TV has nettled the USSR because of the former's presentation of "Plot to Kill Stalin"; it angered the Cubans with a charge of Communism, and now the Order of Italian Sons and Daughters of America have their dander up over "Playhouse 90" and other web presentations.

CBS caustically observed this week that it anticipated squawks regarding its upcoming "Invitation to Learning" series "A Pride of Isms" covering all the "isms" from Aristophanes to Karl Marx.

Dr. George Crothers, producer of the series, noted that a number of "isms" have been excluded from the series starting Sunday (5), among them theism, nudism, alcoholism, and cannibalism. Also extirpated from the list are Nazism, McCarthyism and Free Silverism.

Complaints regarding omissions from "A Price of Isms" should be directed to Lyman Bryson, who presides over the lofty weakly pow-wows, now in their 19th year and aired over some 87 stations but still regarded with considerable affection as the web's "69th most popular program."

'Jeff's Collie'

Continued from page 31

wide sampling of advertisers pitching strictly to the adult trade. Roster includes Pearson Ford, San Diego, First National Bank of Oregon, Miami Security Bank & Trust, et al.

Unger also heads up Arrow Productions, ITC's rerun division, operated separate and apart from the Jeff's Collie unit. Exclusive handling of the Jack Wrather Organization property was dictated by the desire to get maximum mileage for the longterm program commitment.

Nix Bill to Curb Gyp Repairmen

Chicago, June 30.

Illinois Senate has voted down a bill passed by the House to license tv repairmen in this state as a means of keeping unscrupulous ones from fleecing innocent setowners. Measure was also seen as a means of raising around $500,000 in revenue for the state.

Bill, as it read in the House, provided that service dealers pay $55 a year for their licenses, tv technicians $15 and radio men $10. Opponents of the bill were freelance and parttime repairmen who, because they would not be licensed, felt they would be driven out of business.

The measure would have placed the tv service industry directly under the supervision of the State Dept. of Registration and Education. Licensed repairmen would have had to write out detailed bills in quadruplicate for every job performed, itemizing the parts used, the time devoted and the costs of each part and of labor.

Milwaukee—WITI-TV, new CBS affil in Milwaukee, has become the first Wisconsin station to equip with video tape. Station purchased a single recording console from Ampex.

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Television Followup Comment

Continued from page 42

(D. Ind.), CBS corporate veep **Richard S. Salant,** and **William Price,** exec secretary of United Independent Socialist Committee. Program was broadcast last Sunday (28) on "Insight."

IN BOSTON

Louise Morgan, WNAC-TV personality, celebrated 10th tv birthday on WNAC-TV Monday (30th) . . . WEEI refurbishing studios and offices in new facelift of 13th and 14th floors layout in Edison Bldg. . . . **John D. Maloy,** Yankee web program dir., moderates discush on "Dangers of Apathy" on part of American towards Communism by panelists on WNAC-TV Friday (3) 8:30-9 p.m. . . . WBZ-TV kicking off 12 award winning films on successive Sunday nights during the summer . . . "21 Beacon Street," new crime investigation series with Hub name overtones and featuring **Joanna Barnes** of nearby Hingham, starring **Dennis Morgan,** preems on WBZ-TV Thursday (2) 9:30-10 p.m. . . . New weekly news in depth program, "The Sunday News," with **Dick Tucker,** preems on WBZ-TV Sunday (5) 11:30-11:55 a.m. replacing "News in Review" and "11:45 News" . . . Some 60,000 elementary school pupils in Mass. to take three-year pioneer tv course in French beginning in Sept. over WGBH-TV . . . WBZ disk jocks produced 10-min. film short in sound and color "Meet the WBZ Disk Jockeys," featuring "actors" **Alan Dary, Phil Christie, Dave Maynard, Card deSuze** and **Norm Prescott,** preeming Wednesday (1) with "Hercules" in 400 New England theatres . . . WBZ-TV repeated "Cardinal Cushing Speaks Out" following terrif national response.

IN PHILADELPHIA

H. W. (Hank) Shepard, former general manager of WAMP and WFMP, Pittsburgh, appointed to the newly-created post of administrator of color tv market development for RCA Victor . . . **Eddie Newman,** longtime Philly deejay, moving to Baltimore to launch a daily disk show on WWIN . . . **Dan Curtis** replaces **Bob Laurence,** who left for the Coast, as WIP music director. Curtis still continues his two-hour cross-the-board music and gab session . . . WRCV's **Pat Landon** now doing his late nightly music show from Atlantic City's Steel Pier . . . **Johnny Struckel** doing a daily half-hour "Sinatrama" program from WKDN, Camden, with interviews taped at Bill Rodstein's Latimer Club, Philly . . . New officers have been named for the Philly local of AFTRA: **Bill Deal** (WCAM), pres.; **Vince Leonard** (WRCV-TV), veepee; **Norman Brooks** (WRCV-TV), secretary; **Bob Collier** (WCAU), treasurer . . . The Jaycees (Junior Chamber of Commerce) cited WRCV-TV's **Ed McMahon** for bringing new life to live programming here

IN CLEVELAND

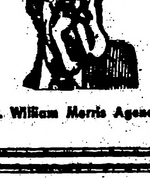
WJW-TV will carry the Browns out-of-town football games again this fall . . . Central National Bank has joined as a co-sponsor of the Indians baseball games on WEWS-TV, now that the team is definitely hot. The ball games on WERE picked up full sponsorship, too, once the season got going . . . **Bob Hope** kept up brisk pace as his Cain Park two-weeker ended, with lots outside personal appearances, radio-tv shorties . . . **James Arness, Hugh O'Brian** headed Cain Park cowpoke list. O'Brian revealed he seldom watches tv—except his "Earp" show . . . **Charles Day,** WGAR news director, goes to Russia (9) to cover Vice President Nixon's appearance at U.S. Fair there . . . **Ed Fisher** off camera at WJW-TV, where he hosted movies, for economy reasons. He's looking. Shakeups on some radio station disk jockey staffs are forecast as competition heightens with WHK's strong bid for top spot vs. KYW, WGAR, WERE.

IN ST. LOUIS .

The only wrestling show in the country with wall-to-wall carpeting is now being telecast over KPLR-TV, Channel 11, on Saturday nights. Scene of the wrestling "arena" is the Chase Hotel's swanky Khorassan Room, usually the home of such high functions as the Veiled Prophet supper and concerts of the St. Louis Symphony. Sponsored by Anheuser-Busch, with **Joe Garagiola** as host, the grunt-and-groan matches are filmed on Monday nights with a live capacity audience weekly of some 1,300 fans who sip beer and munch sandwiches while watching . . . KMOX-Radio (CBS) has been awarded the Catholic Broadcasters' Assn. "Golden Bell Award" for "vigorous execution of a station's responsibility in the field of general public service, and for energetic and imaginative contributions to the Catholic community." Specific public affairs programs cited by the association were the station's Oct. 8 "Eulogy to Pope Pius XII," **Dr. Thomas Dooley's** continuing series, "Operation Medico," "A New Life for Larry," highlighting an open-heart operation, and a series of programs depicting the "Stations of the Cross."

IN SAN FRANCISCO

Maurie Webster, general manager of o-and-o KCBS, was named a vice president of CBS radio division . . . **Dick Robertson** departed KTVU to become sales promotion director at KRON . . . **Tom Franklin's** eight-year-old Shell News shifted from KRON to KGO-TV—news show was born on KRON, went to KPIX, back to KRON and is now trying the ABC o-and-o outlet . . . KTVU named **William J. Parry** to job of director of sports and special events . . . KCBS producer **Ken Langley** off to New York July 6 for vacation and then on to Cape Cod for a fortnight in the sun . . . **George Greaves** resigned as manager of KXTV (ex-KBET), Sacramento . . . NBC radio spot sales shifted account exec **Calvin Copsey** to Chicago, brought **Richard McGeary** from Hollywood to fill Copsey's spot . . . KSFO picked up four participating sponsors for its U. of California football and basketball radiocasts: Castrol Oil, Coca Cola, Golden State Dairies, Morris Plan



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Bill Ray Exits NBC Chi To Run Own Station

Chicago, June 30.

Bill Ray, longtime manager of NBC's central division news shop, is preparing to leave the company around Aug. 1 to take over station KASI in Ames, Iowa. Ray is purchasing the 1,000-watter from former Chi deejay Bill Evans for $100,000, pending FCC clearance. Evans, who bought the station around 18 months ago, is understood to be retiring for reasons of health.

Ray joined NBC in 1933 and four years later became head of the web's central division press department. In 1943 he became head of news and special events for the net in Chicago and has held that post ever since.

BIG CROSLEY ASSIST TO CINCY EDUC'L TV

Cincinnati, June 30.

WCET, Cincy's educational tv station, has been given a five-year renewable lease for $1 a year by the Crosley Broadcasting Corp. on its $500,000 sound stages and facilities of Mount Olympus, hilltop setup unused by Crosley's WLW-T.

The grant follows one of $50,000 by the Ford Foundation for a tape recorder to be installed for WCET by September.

Robert E. Dunville, CBC president, turned over the Mount Olympus keys to Uberto Neely, WCET general manager, and local educational and civic leaders at a luncheon in Crosley Square. Dunville is a member of the WCET executive committee.

Four years ago the Crosley organization stepped in with a fund-raising campaign to help WCET through financial difficulties. The educational station, which has studios in Music Hall, has used Crosley transmitter and tower facilities since it began telecasting.

7:30-8 Slots Still A Wed.-Thurs. TV Problem for ABC

ABC-TV, while it is still doing rather well in overall sales for next season, still has the problem of finding sponsors for the 7:30-8 p.m. slots on Wednesdays and Thursdays. Particularly now, since Liggett & Myers isn't interested any longer in buying the Thursday anchorage. L&M was thinking of California National's "Not For Hire" in the time.

Gale Storm is set as the Wednesday program, but so far there are no takers—if only because the half-hour stanza has to face off against the first half-hour of the formidable "Wagon Train" on NBC-TV. There was momentarily a chance that "You Asked for It," the longtime Sunday-at-7 stanza, would take the Thursday anchorage, but this is no longer a possibility, according to high-ranking ABC sources.

"You Asked for It" was slated some weeks ago for the tv program cemetery by ABC, at which point the producers for the long-running show copped a plea and said they'd run out of reasonably good subject matter. Yet there was still some subject matter left, as was evident, when agent Frank Cooper tried to push a new series of the film stanza last week.

Incidentally, the Sunday time slot on "Asked" will be filled next season by some new "Colt .45" half-hour telefilms. Nestle has bought a third of the show over 13 weeks. Nestle will sponsor some new and some rerun material. Procter & Gamble bought "Colt" reruns for 12 summer weeks, with the show holding down a Sunday-at-9 time.

Radio Press Effects a Merger With International Transmissions

Two indie radio news gathering services—Radio Press, Inc., and International Transmissions Inc.—are merging and henceforth will be known as Radio Press International, Inc. About 70 stations now subscribe to the services.

Negotiations to consolidate both companies, subject to stockholder approval, were revealed this week. Additional finances obtained recently will enable RPI to enlarge its operations in the voiced news field.

New organizational setup will have George Hamilton Combs as chairman of board and editor-in-chief; Sumner J. Glimcher as prexy. Glimcher is now prexy of International Transmissions, Inc.

Other execs in the new outfit will be Donald Hirst, chairman of executive committee; Noel Bernard, veep for foreign news; Thomas M. Heyman, veep, and Lloyd Garrison, assistant veep for news and operations.

Among the International Transmissions' present subscribers is WMCA, N. Y., but the merger won't affect RP's exclusivity deal with Herald Tribune Network (see separate story). WMCA will be getting a totally different type of news feed.

The merger of the two major services in the voiced news field will provide subscribers with greater coverage. For one, it will mean a greater staff in Geneva for the resumed Foreign Ministers' conference. Radio Press International also plans making a noisy splurge in features syndicated gab for both indie and web clients and expects to usher in a regional service out of Washington but plans for this haven't yet jelled.

Herald Tribune Network (Stone, Whitney Group) In Radio Press Tieup

Herald Tribune Radio Network, recently-created Martin Stone-J. H. Whitney hookup of suburban indies in the Gotham region, this week inked a 10-year deal with Radio Press giving the four-station web exclusivity to RP service for the New York metropolitan area.

Radio Press, until now did not have an outlet in this vicinity, but did maintain an informal "swapping" deal with Station WNEW. New Stone-Whitney arrangement with Radio Press will obviously end the exchange alliance with WNEW.

Stone, prexy of VIP Radio Inc., which runs Herald Tribune Network, said his stations would present RP's daily overseas and domestic pickups in hourly newscasts as an additional feature to the Trib's columns and correspondence now aired on the chain.

VIP Radio is operating WVIP, Mt. Kisco, and WVOX, New Rochelle, in Westchester County; WFYI, Garden City-Mineola, on Long Island, and WGHQ, Kingston-Saugerties, covering Hudson Valley. Network feeds originate from WVIP. Web already has both AP and UPI, utilizing UPI's newspaper service as well as radio wires.

John Hicks negotiated the Radio Press pact with VIP Radio Inc. George Hamilton Combs, prexy and chief editor of Radio Press, viewed the tieup with Herald Tribune web as a prestige affiliation. Web scorns rock 'n' roll, gimmickry and programming razzle-dazzle in favor of "modern" music and interpretive, in-depth treatment of news, and feels that the Radio Press operation fits into H-T Network's notion of what constitutes news treatment and coverage both here and overseas.

Radio Press, which came into being last November, has about 50 stations throughout the country subscribing to its services. Some 50 correspondents and about 300 stringers supply the indie news gathering outfit with spot and feature news. Taped pickups are fed by leased wire to subscribers.

WXIX-TV BACK ON AIR; 8 HRS. A DAY

Milwaukee, June 30.

WXIX-TV, the UHF station here that suspended operations last spring when CBS relinquished the channel, resumes broadcasting July 20 on an eight-hour per day basis. Station will sign on at 4 p.m. and go off at midnight daily.

The U so far has signed a pair of local talents, 11-year old Steve Hildebrand to host films for the juve set and Bruce Kanitz for daily news analysis and commentary and for the station-backed editorials. Bulk of programming undoubtedly will be filmed.

KIEV HEAD SUED FOR $1,750,000

Los Angeles, June 30.

Edward "Cal" Canon, mayor of nearby city of Glendale and general manager of Glendale's radio station KIEV, is named defendant in suit asking $1,750,000 damages filed in Superior Court by oilman George E. Cameron and Broadcasters of Burbank Inc.

Canon and other defendants are charged with having illegally conspired to prevent KBLA—operated by plaintiffs in Burbank, which adjoins Glendale—from acquiring a transmitter site in Glendale after plaintiffs had received a favorable decision from Glendale Zoning Administrator permitting use of a 30-acre site for a new 10,000-watt transmitter.

Further charge is made by plaintiffs that KIEV itself has a petition before the FCC for a similar 10,000-watt permit. Both stations now have 250-watt outlets.

Des Moines—Meredith Publishing Co. has announced the election of E. K. Hartenbower, Kansas City, Mo., as vice president of the KOMO division of the company. He is general manager of KOMO radio and television station in Kansas City.

THE HOT SHOWS COME FROM ZIV!
"SEA HUNT"
starring LLOYD BRIDGES
MIAMI WTVJ
67.8% SHARE
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ARB January 1959
ZIV TELEVISION PROGRAMS, INC.

TV Followup Comment

Continued from page 40

college buddy. As for director Ralph Nelson, it appeared as if he threw up his hands in helplessness right at the start. *Chan.*

Bat Masterson

Don Brinkley, credited with the original teleplay, "The Conspiracy," must have found this slab on Lincolnia tucked away in the musty archives. That he came across something valid and vital, worthy of "Playhouse 90 or "Desilu Playhouse," is not to be gainsaid. As a two-parter in this series, a week apart, it raises some doubt. The public memory, say the wise men, is short.

Last Wednesday night's shirt tail to the cliffer needed more synopsis of what went before. It tended to confuse, there being so many suspects in the plot against Lincoln's life. Story concerned John Suratt, who was acquitted of being a conspirator. His niece seeks out the aid of Masterson (Gene Barry) to help prevent publication of a story of the plot in a small town Wyoming paper, supposedly sold by Suratt for $10,000. If the story runs, protests the niece, it will harm many innocent people and anyway Suratt is dead and she can prove it by his headstone in the cemetery.

In the double header Barry fights his way out of many tight spots with cane, fist and gun before the real culprit is brought to book. The stone cutter is actually Suratt but covered his earthly tracks with the headstone. It was a novel denouement to the mysterioso but some of its dramatic effect was lost because of the delayed reaction.

As the dude swashbuckler, Barry Breezes through his heroics with the sweep of a Loretta Young entrance. Next to his gold-headed cane he values most his wardrobe and just hates to get mussed up. Diane Brewster as the niece supplied the light feminine touch and others according nominal support were Arthur Shields, Paul Richards, Jerome Cowan, Willis Bouchey, Ted De Corsia, John Hart and Royden Clark. Direction of Alan Crosland, Jr. stepped up the action and kept the suspense mounting. *Helm.*

Open Hearing

Throwing the spotlight on World Refugee Year, which begins today (Wed.) in the U.S., was a half-hour documentary aired Sunday (28) on ABC-TV's public service program, "Open Hearing." The timely live-and-film production brought the problems of some 15,000,000 refugees into fresh focus.

Theirs is a pathetic existence as the forthright commentary of John Secondari, ABC News Washington Bureau Chief, pointed out. "These people are guilty of nothing," he said, "except that they are still alive." Integrated in the documentary were filmed scenes of homeless wanderers in Berlin, Vietnam, Korea and the Arab countries.

What is their future, what nation will admit them? Secondari asked. There's no easy solution to the plight of the refugee, it was indicated, but this Helen Jean Rogers production may have helped to reacquaint the American public with what more than 60 international and national voluntary agencies are up against. *Gilb.*

Alaska to Get CBS-TV Pro Hockey, Football On the 'Kinnie Circuit'

CBS-TV is mulling the idea of shipping kine copies of pro hockey and football telecasts next season to stations in Alaska. Odds on the web carrying through with the plan seem pretty good, since the web seems to have had itself an immediate click with pro baseball in the 49th State.

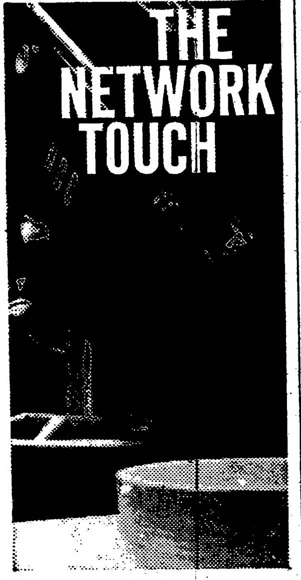
Alaskan stations previously didn't get regular network feeds from the other 48 states, but started receiving CBS-TV's "Game of the Week" kines on June 7, the day after the Saturday baseball show was originally telecast. What CBS does is have an indie production company in Seattle kinescope the games via KIRO-TV facilities. The kines are flown almost at once to Alaska. So on Sunday, a day after the first exposure, the ballgame is exposed over KHVA, Anchorage. On the following Wednesday, it's shown on KHVF, Fairbanks, and the next Saturday, a week later, it's seen in Juneau on KINY-TV.

Though Alaska has never gotten regular baseball feeds before, it's had shortimers such as the World Series.

CBS is investigating ways of turning the kines over to the Armed Services in the Aleutians and Alaskan outposts. No final decision has been reached yet in this regard.

Memphis—Bill Brenneman has been upped to the post of sales manager of WHHM, Memphis' ABC outlet. He was named to post by Skipper Bill Trotter. Station operates 24 hours daily.

GIVE YOUR TAPES



For maximum effectiveness, your commercial tapes demand network quality production. And network quality is precisely what you get from NBC TELESALES.

Here you'll find everything that's needed to transform your commercials from initial concept to final air copy...black-and-white studios...color studios...mobile equipment...complete scenic, staging and technical facilities... A-1 technical and lighting direction...all provided by the same experienced hands who produce the top quality NBC network shows. And today NBC TELESALES is geared to give you faster, more complete service than ever before.

Give your next commercial the network quality touch—the NBC TELESALES touch!

NBC TELESALES

WWOK Bags a Mitt-Full

Charlotte, N.C., June 30.

Radio station WWOK, trying to help combat the plastic bag problem, had so many bags on hand as a result that officials started laying plans for a "bag-burning" ceremony.

The drive started when the station announced it would give away a recording for every bag brought to its studios. This resulted in more than 2,000 bags at the station within 24 hours. One person brought in 350 in exchange for an equal number of records.

The plastic bags are of the type that have been blamed for a number of deaths across the country recently, particularly among small children. News director Reginald Laite said the aim of the campaign was "not to hurt the manufacturer, but only to bring to the attention of parents the danger element in carelessly discarded bags."

Laite added that the station had decided it would hold a public "bag-burning" to get rid of the items after the campaign ended.

Satellite Stations To Up BBC-TV Aud

London, June 30.

New BBC-TV viewers to a total of around 200,000 will be grabbed by a chain of 14 low-power satellite stations, due to be completed by March, 1962. Approval in principle to the Corporation's proposals has been given by Britain's Postmaster-General, Ernest Marples.

Scheme will up BBC's television coverage from 98.7% to 99.2% of the population, leaving only some 500,000 people in Great Britain without a tv service of some kind. They'll get the tele, too, in due course according to a corporation spokesman.

Added significance of the building program is that the satellites will improve existing reception for about 1,000,000. Possibly this will have some slight effect on the thriving relay tv trade in Britain, inasmuch as hire-tv looks to fringe reception areas for much of its custom.

BBC's satellite scheme also involves the erection of 10 VHF sound stations. Most of these, and most of the tv satellites too, will be designed to work unattended, picking up signals from an existing BBC station and retransmitting them on a different channel for local reception.

Meantime, commercial tv is currently claiming that, by the end of the year, about 6% only of the population will be outside its service.

Gewinner's Atlanta Post

Atlanta, June 30.

Holt Gewinner Jr. is new director of promotion and publicity for WSB-TV, AM & FM, owned and operated by Atlanta Newspapers. Gewinner began his career at WMAZ, Macon, in pre-tv days and later was advertising director for Georgia Theater Co., headquatering in Columbus, Ga.

His experience in advertising and promotion spans 23 years. He fills post left vacant due to death of Walter Paschall.

Albany—Fred S. Daiger, who served as program manager for the now defunct WKXW here and who previously had been a broadcaster in Connecticut, Florida and California for almost 20 years, has resigned as executive director of the Convention & Visitors Bureau of the Albany Chamber of Commerce to take a similar post in Syracuse.

Nielsen's Top 10 in Britain

(Week Ending June 14)

Wagon Train (GRANADA/AR/ATV)	72%
Play of the Week—"Sugar in the Morning" (GRANADA)	68%
Sunday Night at the London Palladium (ATV)	65%
Chelsea at Nine (GRANADA)	64%
The Army Game (GRANADA)	62%
Double Your Money (AR)	61%
Spot the Tune (GRANADA)	60%
Television Playhouse—"A Kind of Freedom" (AR)	59%
Take Your Pick (AR)	58%
Emergency Ward 10 (Tuesday) (ATV)	56%

Ziv Sale

Continued from page 31

vestors would have to hold on to their holdings at least six months.

A spokesman for Lazard Freres denied that the deal was made for a contemplated public stock offering in a reorganized Ziv corporate setup.

Ziv's Statement

Ziv's short statement on the deal follows: "Frederic W. Ziv, chairman, and John L. Sinn, prez of Ziv Television Programs Inc., announced that Messrs F. Eberstadt & Co. and Lazard Freres & Co. of N. Y. are making an investment in Ziv Television Programs. The transaction involves no change of any sort in the management or operations of the company. Messrs Ziv and Sinn will retain their present offices and remain substantial stockholders."

Ziv, reached by phone, declined to make any further comment regarding the reported $14,000,000 purchase price, or the reported 20% stock interest retained by Messrs Ziv and Sinn.

Ziv Television Programs, a pioneer in the telefilm biz with Coast studios, is a privately held corporation. It's understood that Maurice (Bud) Rifkin, v.p. in charge of sales, was recently given some stock in the company, and in all probability his stock also figures in the Eberstadt and Lazard "investment."

Ziv in recent years has expanded its operations, from a strictly syndication one to network entries as well. For the upcoming season, Ziv has sold four network shows. Outfit is estimated to be grossing about $25,000,000 yearly now.

Understood the deal is now being finalized in paper form for a round of signatures.

Ziv's roster of network shows for the upcoming season include "Tombstone Territory," "Space," "Challenge" and "Bat Masterson." Outfit, which releases six newly produced syndicated properties yearly, a feat unduplicated in the market-by-market biz, has "Lock-Up" at its most recent entry. For regional clients, Ziv now is pitching two series, "This Man Dawson" and "Luke & the Tenderfoot."

In a recent countdown of sales personnel, Ziv stated it had about 117 sales execs. It also has an extensive and effective foreign sales operation.

Still Repercussions From NABET Strike; 8 Coast Defections

Hollywood, June 30.

Eight engineers and technicians, members of NABET, are leaving NBC-TV reportedly because of dissatisfaction with the way its union handled the recent strike against the network and terms of the settlement. Four more will be checking out later to form their own taping company. Most of the departers will move to other jobs.

At the network it was said that their defection at this time, when live programming is at the year's lowest ebb, would not require replacements but their ranks will be filled with the start of the fall season. All are either engineers or technicians.

Dale Applegate and Ed Pontes have received a construction permit from FCC and will build an FM station in Omaha (KCOM-FM). Bill Wallace, who won an Emmy for his technical direction of the Fred Astaire Emmy-winning special, is joining Ampex. Dick Stump and Wendell Seward have been taken on by Bendix (research) and Boris Isaacson is entering the swim supply business. John Cravens is moving north and George Birdno is hanging out his own shingle.

Organizing Tapex for a partnership next fall are John Agalsoff, Dave Graham, Lou Fusari and Howard Duhamel. Company will handle taping jobs for tv.

JILL JACKSON SWITCHES

New Orleans, June 30.

Jill Jackson, Hollywood commentator and director of women's programs on WWL radio and WWL-TV, has resigned to join staff of WDSU-TV effective July 8.

It was simultaneously announced that Stan Cohen is the new director of program research for WDSU-TV.

Two More Affils Exit CBS Radio

CBS Radio lost two more affiliates this week. KWKH, Shreveport, La., and KTHS, Little Rock, both 50,000-watters, will discontinue longtime affiliations in early July.

Move was made to pave the way for membership of the two stations, both under the direction of Henry B. Clay, in Radio World Wide, the much-talked-about "program service type" network to which many of the nation's powerhouses have been looking for programming salvation, what with the decrease in network programming and network compensation.

Clay said the move would "give the stations full control over hours it could use for programs of local and regional interest." He said Radio World Wide would focus heavily on live, on-the-spot news coverage—local, national and international, plus documentaries, etc.

KWKH has been with CBS since 1936, KTHS since 1953, when it moved from Hot Springs to Little Rock. Clay said: "Evolution of network radio for the past several years, culminating in PCP, makes it mandatory from an economic point of view for our kind of radio operations to develop new methods and techniques to insure our future prosperity and consequent well-rounded program service."

ND Games on Tape For Next Day Telecasting

Notre Dame's 10-game football schedule this fall will definitely be video taped for rebroadcast the following day.

Producer Sports Network Inc. will edit the games down to one hour, stripping out time outs and half times. In most cases, stations will carry games on Sunday, slotting them before or after live pro-game broadcasts.

Stations will be receiving the edited tapes by both AT&T lines and regular tape distribution. In some instances they will be retaping games off the line for individual slotting.

United Press International is handling sales.

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DECREE BROAD ASCAP CHANGE

Publishers Hem in Disk Pirates By Legal Clamp on Pressing Plants

Pursuing a new angle in a continuing campaign to stamp out disk piracy, music publishers have now succeeded in putting a legal clamp on any plant which presses unlicensed platters. Two publishing firms, Reeve Music and Robbins Music, won a motion for summary judgment in Brooklyn Federal Court last week when Judge Matthew T. Abruzzo found that Shelly Products Ltd., a pressing plant in Huntington Station, N.Y., and Crest Records, an indie label at the same address, were liable for damages due to their unauthorized manufacture of disks. Julian T. Abeles, legal rep for the publishers and their agent, Harry Fox, claimed that the action against the pressing plants was essential in the industry's fight against bootlegging and piracy, especially since no criminal action can be taken under the Copyright Act against anyone who infringes in a musical copyright via mechanical reproduction. Abeles has already won decisions against the labels which turn out unlicensed material and, more recently in the so-called "Goody decision," against the retailers and distributors which handle bootlegged disks. Judge Abruzzo's ruling, which cited the Goody decision, held that a pressing plant could be penalized under that part of the Copyright Act which "extends to unauthorized manufacturers" that could not be sued under sections of the act referring to authorized manufacturers.

It's expected that the decision will now cue greater scrutiny of accounts by major disk companies who operate custom pressing plants for other labels. In some cases, the custom divisions pressed platters which were bootlegged from their own commercial label.

In an affidavit submitted to the court by Fox, it was pointed out that disk piracy is generally committed by individuals who operate from state to state and even in-

(Continued on page 50)

Mex Tunesmiths Say Everybody's Doing It (Stealing Their Songs)

Mexico City, June 23.

Mexican tunesmiths are in a dither about the "plagiarism" of many Mexican melodies, not only by U. S. composers but also by confreres in South America. But the general consensus is that nothing can be done to change the situation. A veteran writer admitted that "in many cases it is hard to tell which of disputed melodies really came first."

The writer admitted that song piracy is a universal affair, and that Mexican composers are not free from "barefaced appropriation of foreign tunes and phrases." This is in direct contrast to the "holier than thou" attitude of majority of tunesmiths here who rant to high heaven at the "flagrant gringo piracy" of such Mexican ditties as "Etsrellita," "Jarabe Tapatio," "La Bamba," "La Raspa" and other nationally conceived numbers whose popularity has been appropriated for exploitation abroad.

A more objective composer here, not prone to brick throwing, said that song plagiarism by American fashioners of words and music, drawing on lilting Mexican melodies, has been a problem for years. He expected that now, with possibilities of a formal musical exchange program, there may be a chance to contain baldfaced plagiarism. In some cases, there has been changing of phrasing and a "stealing" of segments of musical phrases. In others, a total pirating of words and music.

It is alleged that this situation is result of fact that U. S. laws protect local authors, whereas Mexican law attempts to give protection to both local as well as foreign song writing talent.

British Disk Bestsellers

London, June 30.

Roulette (Columbia)	Conway
Dream Lover (London)	Darin
A Teenager in Love (Philips)	Wilde
A Fool Such As I (RCA)	Presley
I've Waited So Lang (Decca)	Newly
Battle New Orleans (Pye)	Donegan
It's Late (London)	Nelson
Doesn't Matter Anymore (Coral)	Holly
Peter Gunn (London)	Eddy
Personality (Decca)	Newley

Newport Without Satchmo a Break For 'Progressive'

By DAVID B. BITTAN

Newport, R.I., June 30.

The sixth annual Newport Jazz Festival starts Thursday (2)—minus the services of its perennial feature attraction, Louis Armstrong.

Festival director George Wein said he will not book another attraction to fill Armstrong's spot on the Sunday evening concert which closes the four-day jazztravaganza.

"Who could replace Armstrong?" Wein asked.

Wein gave no indication of whether the Armstrong All Stars, including Trummy Young and Billy Kyle, would play without their leader.

Armstrong's absence will leave a definite void in the Sunday event, coupled with the pullout of Red Nichols, who had been scheduled. Still scheduled are Dave Brubeck, Stan Kenton—and a pair of non-jazz attractions, the folksinging Kingston Trio and singer Pat Suzuki.

Another last-minute switch found Mahalia Jackson bowing out of the Sunday afternoon gospel concert. Several additions have been announced to the program, including Gene Krupa & His Quartet, Coleman Hawkins, Roy Eldridge, jazz flutist Herbie Mann, and young tenorman Johnny Griffin. They replace singer Ernestine Anderson and the Mastersounds, who canceled out.

The last-minute booking switches are expected to have little adverse effect on attendance at the festival, to be held again at the open-air Freebody Park. A record 60,000 jazz fans made the stadium bulge for last year's festival. As many are expected this year.

Duke Swings

Tamiment, Pa., June 30.

A sellout crowd of more than 1,000 guests made the four-day Duke Ellington Jazz Festival at this secluded mountain resort an event to remember.

Breaking from a longtime tra-

(Continued on page 51)

Rank Preps Jaro Int'l

Rank Records of America is readying a new label to be known as Jaro International. It will be made available through a distributing network separate from that of Top Rank International which was launched a couple of months ago.

A full complement of LPs as well as singles are scheduled for the new label. First release will be two singles featuring Woody Byrd and Johnny Cruise. Jaro's initial LP is scheduled for Aug. 1.

FINAL HEARING SET FOR OCT. 19

By HERM SCHOENFELD

Broad changes in the operation of the American Society of Composers, Authors & Publishers will take place as a result of a new consent order amending the 1950 decree. The amendments, covering voting, distribution and survey procedures, were filed by Dept. of Justice and ASCAP attorneys with N. Y. Federal Judge Sylvester Ryan Monday (29). Judge Ryan ordered that all ASCAP members be notified of the proposed changes by July 17 with final hearings set for Oct. 19. Although squawks from some die-hard critics are expected to be heard, it's almost a foregone conclusion that the amendments will be adopted as proposed.

The changes in ASCAP's voting is designed to cut down the power of the Society's top earners, whether writers or publishers. Under the proposed order, no single writer or publishing firm will have more than 100 votes. Currently, writers get one vote for each $20 earned and publishers get one vote for each $500. Irving Berlin, who earns around $100,000 annually, now gets 5,000 votes. Writers and publishers' voting power, under the consent order, will be rated according to performance credits with a sliding scale adjusted to keep the top money earners from commanding too many ballots. Writer members will get one vote for each 1,000 credits up to 20,000 credits, plus one vote for each 2,000 credits up to 26,000 votes, plus one vote each 3,000 credits up to 35,000 credits, etc. The publishers' system will work in a similar manner with the basic votes determined by each 4,000 credits up to 100,000 credits.

Affiliates of each publisher member, as for instance Robbins, Feist and Miller firms in the Big Three setup, or the Remick, Harms, New World, etc., firms in Music Publishers Holding Corp. setup, will be considered as individual firms. However, the decree limits any increase in the votes of the top 10 firms in ASCAP to no more than 10% of their votes when the order goes into effect.

While cumulative voting was rejected, new election procedure permits any group of writers entitled to cast one-twelfth of all writers votes to elect one candidate to the board. Similarly in the publisher director elections.

In the payoff revision, writers and publishers now have the option of choosing a 100% current performance base or a mixed base which continues the present availability and seniority factors. In the publisher division, the 15% seniority factor will be eliminated on a gradual basis over the next five years, leaving the publishers' formula at 70% for current performances and 30% for availability, or "recognized works performance fund."

The publishers' availability factor will be revised so that any number one year old or more,

(Continued on page 51)

French Disk Bestsellers

Paris, June 30.

Comme Ave Maria	William
Eso Es El Amor (VSM)	Lasso
Le Rideau Rouge (VSM)	Becaud
Comme Ave Maria (Polydor)	William
Le Millionaire (Columbia)	Cordy
Gosse De Paris (Vogue)	Debout
Scoubidou (Philips)	Distel
Venus (President)	Avalon
V'La Le Bon Vent (Vogue)	Renard
Bonhomme Accordeon (Barclay)	Delyle
Oh! Que Mambo (Philips)	Moreno

Pressure Building For Price Drop On Single Disks As Sales Slump

The idea of a drastic price slash for 45 rpm singles is now taking shape in the thinking of many top disk execs. At least one top label has already begun serious skull practice on a sweeping price cut and it's believed that such a move is to be expected within the next few months.

While a reduction of 45 rpm prices has been bandied about for some years, the pressure really began to build up in the past few months due to the slump in single sales. The drop in the single market has been extended and profound and some even believe that it may become permanent. One exec put it, "Why should a kid spend $1 for a record when he can buy a transistor radio for under $20 and hear the top records as often as he wants to." It's believed that a sharp reduction in prices would revitalize the single market by bringing the kids back into the stores.

Another aspect to a drop in single prices is the hope that it will drive many of the marginal diskeries out of business. The only way the latter can operate now is by cutting in disk jockeys, making fancy deals with distributors and virtually giving away disks to jukebox operators. All this is possible because it has become inexpensive to make disks while the list prices have remained high.

Dealers also are asking for a price cut. At the National Assn. of Music Merchants show in New York last week, Mike Spector, prexy of the Society of Record Dealers, urged the majors to come out wtih a 59c single as a way of drawing traffic. Spector cited Decca's success with a 35c platter during the depths of the depression in the 1930s and pointed out that every cut in LP prices has resulted in bigger business.

LAWRENCE WELK
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"MR. MUSIC MAKER"
Dot L.P. Album No. 3164
Two E.P.'s—Nos. 1079-1080
(Also Available in Stereo)

British Cleffers Gain in Fight For More BBC Time

London, June 30.

Though there has as yet been no followup to the confab held April 17 between Sir Ian Jacob, director-general of BBC, and Capt. G. R. Chetwynd, M. P., and toppers of the Songwriters Guild of Great Britain, on the subject of ensuring more airtime for British pop songs, indications are that the discussion took favorable effect.

Major pointer to a revision of feeling within BBC is that the Songwriters' Guild has gone pianissimo in its heretofore forte overtures to the Corporation, and the Guild's not a body to call off a campaign midway. Additionally, although the only official reaction from Sir Ian Jacob at the time of the get-together was a promise to examine the position, inquiries within BBC suggest that his interest has inspired a measure of greater pro-British thinking among producers and disk jockeys.

There's no reason yet to believe that U.S. pubberies will suffer unduly. A breakdown prepared by the Songwriters' Guild of BBC programs in 1958 showed that, in all pop music disk shows aired, 64.92% of the items were American as against 24.99% British, while in other programs 59.02% were U.S. comparing with 33.31% British.

RCA Longhair Dept. Romances Pop Jocks

RCA Victor's Red Seal division is going after the pop disk jockey. Under the aegis of Bernie Miller, advertising-promotion manager for Red Seal, two promotional disks culled from Red Seal releases are being shipped to the deejays.

The promotional platters are a one minute and 12 seconds excerpt of Van Cliburn playing the Rachmaninoff 3d piano concerto and a 45 rpm coupling of two songs from Mario Lanza's new LP, "Mario."

Montilla In CBS Int'l Deal

CBS International has taken over the manufacture and distribution of Montilla Records which specializes in Spanish-made recordings, for the U.S., Canada and Latin-America.

Fernand J. Montilla, head of the diskery, will continue to supervise the selection and production of the Spanish disks.

Too Many Jazz Clubs Swinging in Britain; B.O. Take Tapers Off

London, June 30.

There are signs that the jazz club movement, which has had an upswing here in the last year or so, has reached or maybe passed its peak. Though there's nothing to suggest that public interest in jazz has lessened, the situation of several spots suggests that the audience doesn't hold any more potential.

What in fact looked like and was a boom until several months back has now levelled off into a fair-to-middling paying proposition owing to the amount of competition that has sprung up to the then-existing clubs. Jazz fans in outer London, for instance, can generally find clubs locally with name talent whereas once upon a title they had to travel into the metropolis; so that a centre such as The Flamingo, billing itself as "the jazz showplace of Europe," has felt the pinch in terms of falling b.o. and is doing okay biz instead of boffo.

Taking the statistics of the country as a whole, the numbers of jazz hungry have probably increased in the past year, if anything. Material point, so far as the U.S. is concerned, is that there are ample appetites still for visiting combos to the order of 70,000-90,000 patrons, and outfits such as Count Basie—already pencilled in for a return tour next year — needn't have any worries about grossing the coin.

Moretti in MGM Post

Gene Moretti has joined MGM Records as sales manager of its foreign department.

Moretti comes to MGM from ABC-Paramount where he last served in the dual posts of export manager and assistant to the director of album sales and merchandising.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

• ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST												SOUTH								MIDWEST											FAR WEST									TOTAL POINTS
						Brad Phillips—WINS—New York	Jerry Strong—WMAL—Washington	Bob Fantelli—WLAM—Lewiston	Arnie Kuvent—WGAN—Portland, Me.	Ken Mayer—WBOS—Boston	Don Masters—WHIL—Medford	Gene Edwards—WROW—Albany	Don Pelkey—WIRY—Plattsburg	Nick Nickson—WBBF—Rochester	Sam Holman—KQV—Pittsburgh	Chuck Stevens—WRIB—East Providence	Frank McCormack—WHWB—Rutland	Gordon Wyllie—WTRL—Bradenton	Charlie Murdock—WQAM—Miami	Paul Drew—WGST—Atlanta	Bob Kay—WAVE—Louisville	John Wrisley—WIS—Columbia	Bill Criswell—KELP—El Paso	Sonny Sievers—KCTI—Gonzales	Bill Davis—WLOW—Norfolk	Wally Phillips—WGN—Chicago	Buck Leigh—WTRC—Elkhart	Gene Humphrey—KFBI—Wichita	Robin Seymour—WKMH—Dearborn	J. Peter Boysen—WLOL—Minneapolis	King Richard—KWK—St. Louis	Gene Platt—WOW—Omaha	Bill Dawes—WCPO—Cincinnati	Wally King—KYW—Cleveland	Lou Fiedler—WTOL—Toledo	Robb Thomas—WEMP—Milwaukee	Bob Furry—KTAR—Phoenix	George Church III—KLAC—Hollywood	Frank Bell—KEWB—San Francisco	Pete Smith—KRKD—Pasadena	Jim Blaine—KCKC—San Bernardino	Gene Franzenstein—KIMN—Denver	Hal Morelli—KRAM—Las Vegas	Don Porter—KGW—Portland, Ore.	Paul Coburn—KWIC—Salt Lake City	
1	1	9	Johnny Horton	Columbia	†Battle of New Orleans	1	2	3	1	9	9	1	4		2		1	1	2	3	3	1		1	3	1	1	1	11	4	6	1	3	2	2	1	1			5	2		3	9		274
2	4	5	Paul Anka	ABC-Par	†Lonely Boy			7	2		8	6	8	2	3	3	2		3	1	6	3	8		1	2	3	7	2	1	3		9	3	1							2		1	6	195
3	2	8	Lloyd Price	ABC-Par	†Personality	3		8	3			3	9		6			7	1		2		7	3		3	2	3		6	1		4	9	5	3					1			4		149
4	30	6	Stonewall Jackson	Columbia	†Waterloo				4			8	6				3			4		6	10		2				3	2			6	1	8							6				85
5	8	6	Connie Francis	MGM	*Lipstick on Your Collar				9			2								2	8	8				6	5	9		3				7	3							9	4	3		76
6	3	9	Bobby Darin	Atco	†Dream Lover	4		6	10			9	7					5			1						7	6		9	2				7						3			7		71
7	25	3	Kingston Trio	Capitol	*M. T. A	10	7		6			10		3			5							2					4									7	1			7			2	68
8	5	10	Martin Denny	Liberty	†Quiet Village	9		10										3	8			10			5	4	6	8				2											6		5	55
9	26	4	Frankie Avalon	Chancellor	†Bobby Socks to Stockings							4					6		4			4					9		7	8	9		1											6		52
10	17	4	Mystics	Laurie	†Hushabye	2				4	2					1				5				4																						48
11		1	Fabian	Chancellor	†Tiger				7			7		6	8		4		7	10						7		10														1	7			47
12	21	4	Preston Epps	Original	†Bongo Rock			4					3				9					7			6	8		2		5														10		45
13	14	7	Jimmy Dean	Columbia	*Sing Along		6	1					1																									1					2			44
14		1	Falcons	UA	†You're So Fine					6	1					6							1											5												36
15	6	12	Wilbert Harrison	Fury	†Kansas City	5		9					10					2	6		7		4																							34
16A	20	12	Frank Pourcel	Capitol	†Only You		4			8	5							9								5											2									33
16B	11	4	Coasters	Atco	†Along Came Jones																	9						4			10		2								6			2		33
18	7	8	Hugo & Luigi	Victor	*La Plume De Ma Tante	8	10	2					2																									5			10		10			30
19	18	4	Carl Mann	Phillips	*Mona Lisa					2	3	5				5																														29
20		1	Carl Dobkins, Jr.	Decca	†Heart Is An Open Book	6			8							8														10					4	10			4							27
21A		1	Drifters	Atlantic	†There Goes My Baby										1					6													8	4												25
21B		1	Flamingos	End	*Only Have Eyes For You										5												8						10									3		8	7	25
23A	9	5	Freddy Cannon	Swan	†Tallahassee Lassie														10							9		5			4										9			5		24
23B		1	Al Martino	20th-Fox	*Can't Get You Out Heart		1																								7	6			6											24
23C	33	2	Johnny Mathis	Columbia	*Small World									4																									5	2					9	24
26	37	5	Dee Clark	Abner	†Just Keep It Up																	2	3																		7					21
27		1	Frank Sinatra	Capitol	*High Hopes									9																									3						1	20
28A	13	7	Connie Francis	MGM	†Frankie				5								7		9	7																					8					19
28B	22	5	Nat King Cole	Capitol	*You Made Me Love You																											7					3								4	19
30A		2	Jerry Keller	Kapp	†Here Comes Summer					1	10					4																														18
30B		1	McGuire Sisters	Coral	†Summer Dreams																																			1					3	18
32		2	Sam Fletcher	Cub	†Time Has a Way					3						2																														17
33A		3	Dinah Washington	Mercury	*Difference Day Makes	7																										8			10	8	9						8			16
33B	45	2	Frankie Avalon	Chancellor	†Boy Without a Girl										7										4									6												16
35A	44	5	Ray Peterson	Victor	*Wonder of You																			7	9														2							15
35B		1	Duane Eddy	Jamie	†40 Miles of Bad Road										9														5													4				15
35C	19	2	Mickey Mozart	Roulette	*Little Dipper																										5			10												15
38	24	4	Four Lads	Columbia	*The Chosen Few																																	3					5			14
39A	12	10	Dion & Belmonts	Laurie	†A Teenager in Love													8			6				7																					12
39B	35	3	Patti Page	Mercury	*With Eyes Wide Open											7																				4				10						12
39C	36	11	Kathy Linden	Felsted	*Goodbye, Jimmy, G'dbye																	5																			5					12
42A		1	Pat Boone	Dot	*Twixt 12 & 20						4						10																												8	11
42B	27	8	Brook Benton	Mercury	†Endlessly						7																														4					11
42C	10	4	Jimmie Rodgers	Roulette	*Ring-A-Ling-A-Lario																			6																		5				11
45		4	Imperials	End	†Jukebox & Prayer					7																														6						9

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Album Reviews

Johnny Horton: "The Spectacular Johnny Horton" (Columbia). Currently riding the top of the pop best seller lists ~~with~~ the flashly "Battle of New Orleans," Johnny Horton has a natural LP seller in this wrapup of country-flavored items that includes his single click as well "When It's Springtime In Alaska," "Sam Magee," "Mr. Moonlight" and others in that idiom. Although he's hillibilly-oriented, his crooning vitality helps him cross over into pop areas.

Abbe Lane: "Where There's A Man" (RCA Victor). Abbe Lane knows what to do with a lyric when the words concern the opposite sex. Peg for this album is just that with tunes like "No Man Gets Me Right Away," "The Man I Love," "The Gentleman Is A Dope" and "I Must Have That Man," to name some. Sid Ramin's orch lays down strong support, and although she's no great shakes as a singer, she gets by.

Patti Page: "On Camera" (Mercury). Subtitled "Favorites from TV," this package wraps up a dozen of thrush's most requested numbers in her two years on camera. They're all standards, naturally, and Miss Page puts 'em in an attractive vocal setting. Jack Rael's orch offers able support.

Ray Anthony: "Sound Spectacular" (Capitol). The Ray Anthony trumpet is given plenty of room to blow up a storm in this set giving it an exciting and dynamic motif. Plas Johnson's tenor sax helps make the orch's sound all the more vivid. Some of the titles are "Blue Bells Of Scotland," "Chop Sticks" and "Annie Laurie."

Billie Holiday: (MGM). Although a lot has happened to Billie Holiday since she was riding the vocal crest, her style circa 1959 still makes a lot of sense and packs an emotional wallop. Some of the purists may say "she isn't singing like she used to," but then again, who is. As it stands, it's a worthwhile set for the collectors and it's good to hear her work over such as "All The Way," "I'll Never Smile Again," "It's Not For Me To Say" and "There'll Be Some Changes Made." Ray Ellis supplies a reliable orch backing.

Sabicas: "Furioso!" (Decca). There are few flamenco guitarists around who can top Sabicas for pure musical excitement. The repertoire in this package gives him wide range and he gives out with the kind of zest that bounces across the grooves. For added appeal there are some vocals by Dolores Vargas.

Eddie Le Mar Orch: "Broadway '58-'59" (Warner Bros). Eddie Le Mar has collected tunes from "Flower Drum Song," "Gypsy," "Redhead" and "Destry Rides Again." It's a slick roundup of Broadway's current (1958-59) scene and Le Mar plays it in an easy dancing mood with his expert keyboard leading the way.

Henry Morgan-Isobel Robins: "The Saint and the Sinner" (Offbeat). The blending of song (Isobel Robins) and patter (Henry Morgan) comes off extremely well in this concert-styled LP. The patter is especially good on spoofs of hi-fi and the poetry-and-jazz movement and Miss Robins shows up best on the Martin-Blaine tune, "Ev'rytime," and a light-hearted cha cha number.

Alexander King: "Readings From His Best Seller and Other Stories" (Urania). Alexander King's ability as teller of tales has been evidenced by his bestselling nonfiction tome, "Mine Enemy Grows Older" and the popularity of his WNTA (N.Y.) gab show. This disking combines the best of both and also includes some of the stories he's going to tell in his upcoming book, "May This House Be Safe From Tigers." His readings are vibrant and his stories have punch, so the album could stand the test of replays, too.

Eugene Conley: "Immortal Melodies of Love" (Request). The "immortal melodies" are out of Beethoven, Schumann, Brahms, Schubert, etc. and they've been handily adapted by Irwin Rowan and John Peters. Eugene Conley's tenor pipes make them all romantic and attractive which should help this indie rack up a provtable score.

Gros.

Artist-Disk Deals

UAR: Kaye Ballard

Kaye Ballard, nitery singer-comedienne, has joined the United Artists Records roster in a long-term deal. Her first album on the UA label, due for release this month, is titled "Kaye Ballard Swings." It was recorded during one of her performances at the Bon Soir, N. Y., where she's currently appearing.

Finch: Lulu Godfrey

Lulu Godfrey will make her disk bow via the Finch label. Her first two sides are "Stop Cheating On Me" and "Moanin'."

WBR: The Nortones

The Nortones, a singing duo, have been pacted by Warner Bros. Records. Bernie Reed and Steve Barry, the two 18-year-olds who comprise the group, play their own guitar accompaniment as well as write their own material. Karl Engemann, WBR a&r man, will supervise the sessions.

VARIETY Scoreboard
OF
TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).*

TALENT

POSITIONS This Week	Last Week	ARTISTS AND LABEL	TUNE
1	1	JOHNNY HORTON (Columbia)	Battle of New Orleans†
2	2	LLOYD PRICE (ABC-Par)	Personality†
3	4	PAUL ANKA (ABC-Par)	Lonely Boy†
4	3	BOBBY DARIN (Atco)	Dream Lover†
5	6	CONNIE FRANCIS (MGM)	Frankie† Lipstick On Your Collar*
6	5	STONEWALL JACKSON (Columbia)	Waterloo†
7	9	FRANKIE AVALON (Chancellor)	Boy Without A Girl† Bobby Sox To Stockings*
8	7	WILBERT HARRISON (Fury)	Kansas City†
9	8	MARTIN DENNY (Liberty)	Quiet Village†
10		DRIFTERS (Atlantic)	There Goes My Baby†

TUNES

POSITIONS This Week	Last Week	TUNE	PUBLISHER
1	1	†BATTLE OF NEW ORLEANS	Warden
2	2	†PERSONALITY	L-Logan
3	4	†LONELY BOY	Spanka
4	3	†DREAM LOVER	Fern-Prog.-Trin.
5	5	†WATERLOO	Cedarwood
6	6	†KANSAS CITY	Fire
7	7	†QUIET VILLAGE	Baxter Wright
8	8	*LIPSTICK ON YOUR COLLAR	Joy
9	10	*BOBBY SOX TO STOCKINGS	Debmar
10		†THERE GOES MY BABY	Eric-Jot-Prog.

* ASCAP † BMI F-Film

Jocks, Jukes and Disks

By MIKE GROSS

Gene Vincent (Capitol): "THE NIGHT IS SO LONELY" (Central Songs†) has a teen-styled ballad mood that will attract lots of spinning attention. "RIGHT NOW" (Vanderbilt*) is a jumping rocker that will keep the jean set swinging.

Kay Armen (Decca): "ANNA-BOSHA" (Topper*) is a brisk novelty item and Kay Armen belts the Near Eastern motif to the hilt. "ONLY THOSE IN LOVE" (Topper*) has an appealing ballad mood that's delivered in an attractive style.

Robin Luke (Dot): "FIVE MINUTES MORE" (Melrose*) is the oldie worked up for current deejay and jukebox tastes with a flavorsome vocal. "WHO'S GONNA HOLD YOUR HAND" (Statco†) holds on to the teenage franchise with an okay lyric and melodic pattern.

George Morgan (Columbia): "THE LAST THING I WANT TO KNOW" (Acuff-Rose†) is a plaintive ballad that will do nicely in alfalfa areas. "LITTLE DUTCH GIRL" (Cedarwood†) bounces along at a pace that will lure the juke trade in the hillbilly belt.

Dino Fitzgerald (Coral): "SHYEST BOY IN SCHOOL" (Willow*) has a perky beat and a likable vocal approach. "LULLABY IN RAGTIME" (Dena*) sways with a lilt that will appeal to some deejays.

Frank Curtis (Palette): "THE MADONNA OF TEARS" (Zodiac†) is a sentimental ballad highlighted by an effective vocal workover. "LAUGH OR CRY" (Compton*) is a slow and not too effectual ballad try.

The Bongos (Splash): "MY LOVE, MY LOVE" (Portrait†) gets a slick terp treatment that should fare well in juke situations. "THAT'S ALL" (Portrait†) plays with a cha cha tempo for good results.

Louis Armstrong & All Stars (MGM): "THE BEAT GENERATION" (Robbins*) is a blues-styled effort that gets most of its appeal from Armstrong's hoarse vocal. "SOMEDAY YOU'LL BE SORRY" (International*) is a neat rhythmic concoction with some attractive vocal riffs.

The Delicates (Unart): "RONNIE IS MY LOVER" (Saxon†) is a lightly built and delivered entry for teener appreciation. "BLACK AND WHITE THUNDERBIRD" (Saxon†) has a bouncing rocking mood that the kids will pick up for a spinning ride.

The Signatures (Warner Bros.): "CLING TO ME" (Peer†) works a south-of-the-border tempo into a fair offering for the gringo market. "PLEASE DON'T PLAY THE CHA CHA" (Prince†) is an okay variation on a familiar theme.

Bobby Brookes (Carlton): "LOOKA, LOOKA, LOOKA" (Shapiro-Bernstein*) is a flashy item with a hot juke-pegged beat. "THE GREATEST ADVENTURE OF ALL" (Hill & Range†) is a big, moody ballad that gives the crooner a chance to show off his dramatic styling.

The School Belles (Hanover): "THE COUNT DOWN GAME" (Trinity†) plays up a dance-styled novelty for so-so results. "SWING-SWANG" (Trinity†) has a cute beat and lyric idea that kids may swing to.

Los Congaceiros" (Urania): "VENUS CHA CHA" (Renbed-Lansdale†) makes the most of the Latino tempo, giving it a good chance for jock and juke play. "ALEGRE CHA-CHA" (Amour) has a colorful chile flavoring.

Lindsey Meehan (Buddha): "WHERE IS SHE" (P. T. Hayes†) is an average ballad handled in a fair manner. "CORAL ROCK" (P. T. Hayes†) works around a catching melodic turn that could keep the jukes spinning.

*ASCAP. †BMI.

Julian Adderley has teamed up with his brother Nat to form a new jazz group which will be known as Julian (Cannonball) Adderley & The Quintet. Combo will record exclusively for Riverside Records.

Best Bets

ELVIS PRESLEY......................**A BIG HUNK O'LOVE**
(RCA Victor)......................**My Wish Came True**

Elvis Presley's "A Big Hunk O'Love" (Presley†) is another hyped-up shaker pegged for a big hunk o'spins. "My Wish Came True" (Desiard†) sets Presley in a more subdued mood and his fans will be attracted to it, too.

* * *

JAMIE COE......................**SUMMERTIME SYMPHONY**
(Addison)......................**There's Gonna Be A Day**

Jamie Coe's "Summertime Symphony" (Music Development†) is a surefire payoff platter because of the way it plays right up to teen trends in all departments. "There's Gonna Be A Day" (Music Developments†) switches to a slower mood, but it, too, has solid teener appeal.

* * *

BROOK BENTON......................**THANK YOU PRETTY BABY**
(Mercury)......................**With All My Heart**

Brook Benton's "Thank You Pretty Baby" (Eden†) is another socko rhythmic ballad side that will keep him on top of the spinning lists. "With All My Heart" (Raleigh†) has a rocking ballad mood that stands out because of the top drawer delivery.

* * *

MARTIN DENNY ORCH......................**SAKE ROCK**
(Liberty)......................**Martinique**

Martin Denny Orch's "Sake Rock" (Exotica) has more of the exotic musical sounds that makes it a natural to follow his clicko "Quiet Village." "Martinique" (Mills*) is loaded with colorful musical images, giving it a good spinning potential.*

* * *

JIMMY DAREN......................**ANGEL FACE**
(Colpix)......................**I Don' Wanna Lose Ya**

Jimmy Daren's "Angel Face" (Brenner†) is a neat ballad that will attract those who made his "Gidget" a click and will pay off similarly. "I Don't Wanna Lose Ya" (Knollwood) moves along bright rocking lines that's good for current market.*

* * *

THE BELL NOTES......................**THAT'S RIGHT**
(Time)......................**Betty Dear**

The Bell Notes' "That's Right" (Brent†) hits the right mood in beat and lyric, putting it in a payoff position. "Betty Dear" (Brent†) toys with a rocking beat with familiar vocal mannerisms.

* * *

JIMMY NEWMAN......................**GRIN AND BEAR IT**
(MGM)......................**The Ballad of Baby Doe**

Jimmy Newman's "Grin and Bear It" (Cedarwood†) has a frisky hillbilly beat and a novel message that's sure to cross over into a pop payoff. "The Ballad of Baby Doe" (Cedarwood†) has an interesting, swinging ballad lilt.

* * *

KATHY LINDEN......................**SO CLOSE TO MY HEART**
(Felsted)......................**You Don't Know Girls**

Kathy Linden's "So Close To My Heart" (Trinda) sets up a highly appealing ballad mood that will have a positive attraction to jock and juke players. "You Don't Know Girls" (January*) is a bright rhythmic entry that the teeners will pick up for lots of play.*

Disk Pirates

Continued from page 47

ternationally in a manner that was difficult to trace. The pirates cut prices, use inferior manufacturing materials and otherwise discourage purchases of legitimate platters. Fox also pointed out that piracy "has mushroomed into a serious threat to the music publishing and legitimate phonograph recording industries." Songwriters, moreover, have been deprived of the mechanical royalties they would have received from their publishers. Hence, Fox said there was urgent need to strike against the "base of manufacture" of the pirated records.

In the current case, Fox outlined the devious methods by which the piracy was committed in an operation that shuttled between the U.S. and Canada. Fox originally received information, he said, that a Toronto firm, Solitaire Records, was flooding the Canadian market with bootleg records. As usual, Fox asserted, the owner and address of this label in Toronto could not be located. However, it was disclosed that Shelley Products did the manufacturing, but the latter firm asserted that all orders were taken verbally and no records were kept. Crest Records, which has the same prexy, Clark F. Galehouse, as Shelley Products, mastered the platter for Solitaire.

A special master will now compute the royalties due from the defendants. Plaintiffs are asking for the 2c statutory royalty plus 6c treble damages on each disk pressed, in addition to legal costs.

Reevé Music, owned by Lew Chudd of Imperial Records, owns the copyright on "I'm In Love Again" while Robbins Music owns "Too Young To Go Steady," both of which tunes turned up on the unlicensed disks.

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RETAIL ALBUM BEST SELLERS

VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This wk.	National Rating Last wk.	Artist, Label, Title	Boston—(Mosher Music)	Albany—(Ten Eyck Record Shop)	Washington—(Disc Shop)	Philadelphia—(Goody's)	Pittsburgh—(National Records)	Chicago—(Lyon-Healy)	Miami—(Spec's Records)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Memphis—(Trent Wood Records)	Louisville—(Shackleton's)	Minneapolis—(Dayton's Dept. Store)	Kansas City—Jenkins Music)	Portland—(Lipman-Wolfe)	San Francisco—(Sherman Clay Co.)	Hollywood—(Wallich's Music City)	Seattle—(Frederick & Nelson)	TOTAL POINTS
1	1	**MARTIN DENNY** (Liberty) **Exotica, Vol I** (LRP 3034)	..	4	1	7	9	3	..	1	1	..	6	9	1	2	1	8	8	93
2	2	**HENRY MANCINI** (Victor) **Peter Gunn** (LPM 1956)	..	6	5	2	1	2	2	6	2	3	..	..	..	3	..	5	..	84
3	3	**KINGSTON TRIO** (Capitol) **At Large** (T 1199)	..	1	6	..	..	..	..	2	..	..	2	1	..	1	3	3	1	79
4	4	**GIGI** (MGM) **Soundtrack** (E 3641)	7	..	8	4	8	1	4	5	3	9	10	7	..	4	10	7	7	71
5	13	**SHELLY BERMAN** (Verve) **Inside Shelley Berman** (MGV 15003)	..	..	3	..	..	..	..	..	..	..	..		2	..	2	6	2	40
6A	7	**MITCH MILLER** (Columbia) **Folk Song With Mitch** (CL 1316)	3	..	..	9	10	..	8	..	..	..	..	2	..	5	..	..	6	34
6B	23	**KINGSTON TRIO** (Capitol) **The Hungry i** (T 1107)	..	2	..	8	..	..	3	3	5	..	..	..	..	..	..	..	..	34
6C	6	**HENRY MANCINI** (Victor) **More Peter Gunn** (LPM 2040)	..	..	..	..	3	..	..	..	..	..	5	..	..	..	8	1	4	34
9	10	**FRANK SINATRA** (Capitol) **Come Dance With Me** (W 1069)	1	..	..	..	..	4	..	..		1	8	..	..	..	..	..	..	30
10	5	**FRANK SINATRA** (Capitol) **Look to Your Heart** (W 1164)	..	3	..	1	..	..	7	4	..	..	..	..	..	..	..	..	..	29
11	16	**MANTOVANI** (London) **Film Encores, Vol. II** (LL 3117)	..	5	..	5	..	..	..	..	..	2	..	..	..	..	..	..	10	22
12	14	**BELAFONTE/HORNE** (Victor) **Porgy & Bess** (LOP 1507)	..	..	..	..	4	8	9	..	..	..	..	..	4	..	..	9	..	21
13	17	**ARTHUR LYMAN** (Hi-Fi) **Taboo** (E 806)	..	..	..	6	..	..	..	..	..	..	..	4	..	..	4	..	..	19
14	..	**GYPSY** (Columbia) **Original Cast** (OL 5420)	..	..	2	..		..	..	8	7	..	..	..	..	..	9	..	..	18
15A	18	**FABIAN** (Chancellor) **Hold That Tiger** (CHL 5003)	4	..	..	..	7	..	10	..	..	..	..	8		..	..	..	..	15
15B	..	**MY FAIR LADY** (Columbia) **Original Cast** (CL 5090)	..	..	9	..	..	7	..	..	..	..	..	..	..	8	5	..	..	15
15C	19	**PREVIN/ROSE** (MGM) **Songs For Young Lovers** (E 3716)	..	..	..	..	..	..	..	..	..	..	..	3	..	10	..	..	5	15
18A	..	**ROGER WILLIAMS** (Kapp) **More Fabulous 50's** (KL 1130)	..	10	..	..	..	..	6	..	..	..	..	..	..	..	..	..	3	14
18B	21	**MILES DAVIS** (Columbia) **Porgy & Bess** (CL 1274)	..	..	..	..	..	..	..	7	..	..	1	..	..	..	..	..	..	14
18C	8	**RAY CONNIFF** (Columbia) **Hollywood in Rhythm** (CL 1310)	..	..	..	..	..	..	..	..	6	..	..	..	..	9	..	4	..	14
21	12	**JOHNNY MATHIS** (Columbia) **Open Fire, Two Guitars** (CL 1270)	..	..	10	..	..	..	..	9	..	..	..	5	..	7	..	..	..	13
22A	15	**SOUTH PACIFIC** (Victor) **Soundtrack** (LOC 1933)	..	8	..	..	..	5	..	..	..	..	..	..	8	..	..	..	..	12
22B	..	**ARMSTRONG & FITZGERALD** (Verve) **Porgy & Bess** (MG 4001)	..	9	4	10	..	..	..	..	..	..	..	..	..	..	..	..	9	12
22C	9	**77 SUNSET STRIP** (WB) **TV Soundtrack** (W 1289)	..	..	..	..	..	9	1	..	..	..	..	..	..	..	..	..	..	12
25	..	**FLOWER DRUM SONG** (Columbia) **Original Cast** (BL 5350)	..					..					9			6		..	..	7

On The Upbeat

New York

Invitations to the Aug. 3-4 outing at Shawnee, Pa., tendered by the Professional Music Men's org and Fred Waring are being sent out this week to those who've attended previous shindigs. Newcomers who want to attend this year's bash should apply at the PMM hq . . . **Ray Meinberg** exited Colpix Records' sales-promotion post . . . **Eileen Barton** goes into the Living Room July 6 . . . Apollo's first stereo LP, "Johnny April Says, If You're Not Plucked You Die," out this week . . . **Stanley W. Zabka**, Palladium Records prez, has added 14 distributors, bringing the total to 31.

London

Eddie Fisher talking plans to wax two longplay albums for Decca in August, also discussing tv appearances . . . Deejay **Jack Jackson** switching from exclusive commercial tv work to broadcast for BBC starting September, after a five-year gap . . . **Benny Goodman**, in town vacationing, aiming the while to fix a couple of tours . . . Kassner Associated Publishers Ltd. publishing the "Cremate Me Later Cha-cha" — pause for reaction— from "Murder On Arrival," playing Westminster Theatre . . . Parlophone label presents "If You Change Your Mind," winner from among 20,014 songs submitted in a "Write a Pop Song" contest organized by the People, Sunday paper. **Jerry Angelo's** the vocalist . . . Pye label has grabbed a sixmonth option on U.S. singer **Johnny Jenene**, stipulating release and promotion of disks in Europe prior to American marketing . . . Pianist **Russ Conway** has cleffed a new version of "Rule Britannia" for the Associated-Redifussion tv series, "Farson's Guide To The British," starting tomorrow (Thurs.).

Hollywood

Sherman K. Ellis, former ad agency exec now in retirement, penned a couple of tunes which RCA Victor will record . . . **Jeannie Carson** has received pitches from Capitol and Mercury since exiting Decca . . . **S. Neil Fujita** will design the album jacket for the "General Electric Theatre" theme music album **Elmer Bernstein** recorded for Columbia . . . Greek songstress **Stassa Damascus** will record one of her own compositions for Keen Records . . . Bel Canto Stereophonic Tapes Inc. has acquired tape rights to the Dot Records catalog . . . **Ed (Kookie) Byrnes** cut his first album for Warners diskery with **Don Ralke's** orch . . . **Anita O'Day** will portray herself in Columbia's "Gene Krupa Story" biopic.

Chicago

Buddy Rich five into the Embers, Ft. Wayne, Oct. 5, with **Eugene Smith Trio** skedded for the 19th . . . **Don Shirley** combo signed for Mr. K's, Minneapolis, Dec 21 for two . . . **Edmond Sisters** (3) open at Preview July 6, with **Leonard Sues Dixielanders** joining them on the 8th . . . **Danny Ferguson** orch has shifted from Terrace Grill of Muehlebach Hotel, Kansas City, to Picardy Room in same hospice . . . **Larry Green** orch to Town Club, Corpus Christi, June 30 . . . Band lineup for the LeRoy, Ill., Festival includes **Frankie Masters, Jan Garber** and **Hal Munro**, Aug. 27-29, respectively.

San Francisco

Charles (Pop) Kennedy, longtime prexy of Frisco Local 6, was elected to the AFM exec board at Seattle convention . . . **Brew Moore** has recovered from his critical illness . . . **Barney Kessel** (for his first Frisco nitery shot) and **Andre Previn, Shelly Manne** and **Oscar Peterson** are booked into the Blackhawk this summer, following **Cal Tjader's** engagement . . . **Al Wallace** band, winding up a long Fairmont Hotel (Cirgue Room) engagement, moves to Lake Merritt Hotel, Oakland, next week . . . **Joni James** opened at Fairmont's Venetian Room, **Gateway Singers** at Fack's . . . **Miles Davis** missed the last night of his three weeks at Blackhawk . . . **Roy Hamilton** is booked into Fack's starting Aug. 12 and **George Shearing** opens there Oct. 8 . . . **Judy Tristano Quartet** held over at Mr. Smith's.

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VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 18 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Gaiety Music Shop)	Boston—(Mosher Music)	Albany—(Van Curler Music Co.)	Washington—(Super Music)	Philadelphia—(Goody's)	Pittsburgh—(National Records)	Miami—(Spec's Records)	Louisville—(Variety Records)	Memphis—(Tent Wood Records)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Chicago—(Hudson-Ross Music)	Detroit—(Harper Music)	Minneapolis—(Don Leary Music)	Kansas City—(Jenkins Music)	San Francisco—(Columbia Music)	Hollywood—(Wallichs' Music City)	Seattle—(Sherman-Clay)	TOTAL POINTS
1	1	**JOHNNY HORTON** (Columbia) **Battle of New Orleans**	1	1	8	1	2	1	1	3	1	1	3	1	1	3	6	1	1	1	161
2	2	**LLOYD PRICE** (ABC-Par) **Personality**	2	6	1	5	10	2	3	6	2	3	2	3	5	2	..	3	..	3	118
3	3	**PAUL ANKA** (ABC-Par) **Lonely Boy**	3	..	2	2	5	4	..	2	..	6	10	2	4	5	5	..	2	2	101
4	4	**BOBBY DARIN** (Atco) **Dream Lover**	4	..	10	..	8	..	5	10	8	5	..	..	6	..	..	2	..	4	48
5	5	**MARTIN DENNY** (Liberty) **Quiet Village**	9	..	..	8	..	..	9	..	3	..	1	5	..	..	2	..	..	10	41
6	8	**FRANKIE AVALON** (Chancellor) **From Bobby Sox to Stockings**	10	3	6	..	1	..	7	..	..	..	..	4	..	..	..	..	..	..	35
7A	6	**STONEWALL JACKSON** (Columbia) **Waterloo**	5	..	..	4	..	..	4	..	..	10	..	..	8	1	..	..	..	..	34
7B	11	**CONNIE FRANCIS** (MGM) **Lipstick on Your Collar**	6	..	4	10	6	..	10	..	..	..	..	..	3	..	4	..	..	..	34
9	10	**DRIFTERS** (Atlantic) **There Goes My Baby**	..	..	..	..	4	..	..	..	..	..	..	..	2	9	1	..	..	..	28
10	9	**WILBERT HARRISON** (Fury) **Kansas City**	7	..	9	..	..	6	..	..	9	..	..	..	9	7	..	4	..	..	26
11	12	**DION & BELMONTS** (Laurie) **A Teenager in Love**	..	..	..	..	..	..	6	1	..	9	..	..	..	..	8	7	..	..	24
12	19	**FRANKIE AVALON** (Chancellor) **A Boy Without a Girl**	..	..	..	..	..	3	..	..	..	4	..	..	..	..	..	..	4	..	22
13A	14	**FLAMINGOES** (End) **I Only Have Eyes For You**	..	..	3	..	..	8	..	..	..	..	..	7	..	..	7	..	..	..	19
13B	15	**FALCONS** (UA) **You're So Fine**	..	..	..	3	..	..	..	4	..	..	..	..	..	..	..	..	7	..	19
15	7	**FREDDIE CANNON** (Swan) **Tallahassee Lassie**	..	..	..	..	9	..	..	..	..	7	5	6	..	..	..	..	10	..	18
16	23	**CONNIE FRANCIS** (MGM) **Frankie**	8	..	..	..	..	..	..	..	4	..	..	..	..	10	..	..	..	5	17
17	17	**ED BYRNES & CONNIE STEVENS** (WB) **Kookie, Kookie**	..	..	..	..	..	..	2	..	5	..	..	..	..	..	..	..	..	..	15
18	22	**CARL DOBKINS, JR.** (Decca) **My Heart Is An Open Book**	..	..	..	..	..	..	..	..	..	..	..	..	..	6	3	..	..	..	13
19	..	**PRESTON EPPS** (Original) **Bongo Rock**	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	7	12
20	13	**FABIAN** (Chancellor) **Tiger**	..	9	..	..	7	9	..	..	..	..	..	10	..	..	..	..	..	9	11
21A	21	**JOHNNY MATHIS** (Columbia) **Small World**	..	7	..	..	..	10	..	..	..	..	6	..	..	..	..	..	..	..	10
21B	..	**BROOK BENTON** (Mercury) **Endlessly**	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	6	10
23	24	**SKYLINERS** (Calico) **This I Swear**	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	8	..	7
24	18	**FRANK POURCEL** (Capitol) **Only You**	..	..	..	..	..	..	..	..	..	..	8	9	..	..	..	..	..	..	5
25		**SAMMY TURNER** (Big Top) **Lavender Blue**	..	..	..	9	..	..	..	..	..	..	..	..	10	..	..	..	..	..	3

Newport

Continued from page 47

dition of presenting longhair artists and Broadway-type musicals, Tamiment-in-the-Poconos booked the Ellington orch in an effort to beef up business in the "week-before-July 4," always a slow one.

The experiment paid off—artistically and at the cash register. Several hundred persons were refused reservations because of a lack of sleeping accommodations. And hundreds from the immediate Stroudsburg area who wanted to attend the Ellington concerts were turned away because the Tamiment Playhouse seats only 1,000.

Last year, only about 400 persons stayed at the resort for the same period. And the eighth annual Tamiment Chamber Music Festival held June 18-June 21, attracted only 800.

Surprisingly, most of the guests were not jazz buffs, but persons who stayed at the plush resort in past years.

The fact that Ellington packed the big playhouse at both evening concerts Friday and Saturday (26-27) shows the universal appeal of this veteran leader-composer-arranger-pianist.

Jazz authority Marshall Stearns traced the history of jazz, with the aid of phonograph records, at a lecture Thursday night. He presided over a roundtable discussion Saturday afternoon with members of the Ellington orchestra. On Sunday morning, jazz dancers Albert Minns and Leon James displayed their unusual talent in showcasing steps from the beginning of jazz to the present day.

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ASCAP Decree Changes

Continued from page 47

rather than the current two-year limitation, will be counted on a straight one-year basis, rather than on the current five-year average. The writers' availability fund is being revised to allow 30% fund for tunes one-year old or more, averaged over five years.

Writers' Formula

Writers who do not choose the 100% current performance formula, will continue to get 20% for current performance, 30% for a five-year average, 30% for availability and 20% for seniority. Under the new system, a writer may jump 50% of his current standing and fall one-third in any one year. At the same time, the maximum seniority has been limited to 42 years of membership.

While the amended decree gives every ASCAP writer the privilege of choosing between two payoff systems, a special provision has been made for the top 100 writers, the so-called super-dreadnaught class rated above 1,000 points. Under the decree, ASCAP may withhold the option of a 100% current performance payoff from super-dreadnaughts provided that a majority vote of that class approves such a rule. It's understood that a majority of the top writers have already given their okay to the proposal that they be disallowed from taking the 100% performance base.

On ASCAP's survey or logging procedures, the decree provides that an independent outside agency, appointed by the court, and paid by ASCAP design a scientific sampling system that would cover performances over radio, tv, wired music services and in night clubs and concert halls, if feasible. The depth of the sample is to be determined by considerations of sampling efficiency. The outside agency would also be empowered to periodically review the survey methods. ASCAP will set up a pilot project to determine the best sampling methods.

Themes, Cues, Etc.

Other provisions of the consent order would reduce the spread of credits awarded to themes, background music, jingles, cues, bridges, etc., from the existing 100-to-1 ratio to about 10-to-1. Standards which are used as themes will get one full credit for the first use on a show and one-tenth of a credit for each subsequent performance on a single program. Any tune which does not qualify as a standard, either via listings in the "VARIETY Music Cavalcade" book, or on the top 10 charts of VARIETY and another trade paper, or on the "Lucky Strike Hit Parade," will get a minimum of one-tenth of a credit. At present the minimum is one-one hundredth of a credit.

New consent order boosts payments for concert works with a 5% special fund set aside for prestige compositions. A special committee, independent of ASCAP, will determine how the fund shall be allocated.

ASCHER EXITS DISKERY

Sidney H. Ascher has resigned his exec post with Worcester Records to concentrate on his public relations, personal management and tv production enterprises. He has also bowed out of Teen Age Survey, Inc., the research org he founded eight years ago with Mrs. Ruth Scalyer.

Worcester company was the diskery producing masters for the Felsted label of London Records.

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New Acts

CROSBY BROS. (4)
Songs
58 Mins.
Chez Paree, Chicago

Bing Crosby's four sons are launched on the cabaret scene in high style. The freres—Gary, Phillip, Dennis and Lindsay—have a superlative act that is likely to abash those skeptics who surmised the boys would trade merely on the lustrous family name. Inevitably, of course, and what ever the quality of their turn, the name will mean something at the boxoffice. But the act is no freak for one-shoting around the circuit—it is a savvy presentation of songstering and laughs that clicks along with solid entertainment values and the built-in dynamics to carry the boys far into professional orbit as a unit.

Its success is no chance result, considering the wise pros who shaped it. Nick Castle's loving staging, notably, is standout, and Dick Stabile's (ex-Martin & Lewis) batoning is a crafty exercise in support of the vocalisthenics. When a punk note is sung, for example, the maestro makes sure it's sufficiently masked from the bandstand. Greater love hath no conductor.

Gary, the eldest brother, is the galvanizer. He has the experience and moxie to steward the ensemble in bigleague fashion, generating the quips with a familiar airiness, and otherwise impressing his personality with an easy, polished deportment. And if anything, it's a helping sentimental endearment outfront that he's a chip off the old block in sound and demeanor, especially when he gently spoofs his stylized papa in a windup olio of such Bing-identified tunes as "Small Fry" and "Swinging on a Star."

The brothers' sock songology owes much to the crisp and clever arrangements of Bill Thompson, another behind-the-scener with nosegays coming. His note-tailoring is marked by a constant freshness that's especially evident in "Mack the Knife" and "Singing in the Rain." More than equal to the evergreen excitement are the Harry Crane-Jack Brook specialties, including "You Gotta Have One of Each" ("to have a whirl a boy and girl is what you need"), and a dandy self-ribber called "You Gotta Think About the Act," which describes offstage temptations to be spurned for the sake of their careers. Latter number also exhibits some winning ensemble hoofing.

Solo spotlight shines once on each brother ("In a Little Spanish Town," "You Are Too Beautiful," "Old Man River" and a "Baltimore Oriole" blues), and in one or two cases Stabile's shrewd covering helps make the sale. It's amply clear from this segment that the harmonizing fore and aft derives its smooth underpinning mainly from Gary's intrinsic vocal ability. Earlier, an effective folksong potpourri strikes some arresting contrapuntal chords, chiefly with "Noah" and "Joshua Fit de Battle of Jericho." Segment showmanly employs two mikes, one to feature Gary centre stage on a couple of the offerings.

Important to any act, and perhaps crucial to this one, the Crosbys register strong right off with a song-and-patter intro that identifies the lads and sends some of them offstage to handshake ringsiders. It's immediate rapport that builds right up to a getaway soupcon of "A Lovely Way to Spend an Evening." For backing, the boys not only have Stabile but a pair of capable sidemen, pianist Sidney Bulkin and drummer Fred Otis, to augment house orchs.

In sum: a rouser of an entry for the big rooms and vaudeo, with no fear of name-trading on a famous sire. *Pit.*

YVONNE DE CARLO
Revue
38 Mins.
Chaudiere, Ottawa

While Yvonne de Carlo's nitery presentation is mainly songs, she has surrounded herself with a neat package that can best be described as a miniature revue. It strings together four items, each distinct in itself but woven into a unit via smooth scripting and cleffing. The Chaudiere Club preem of the stint shows need for tightening and trimming which can be expected before next bookings. The act has strong potential not only as a showcase for the screen actress but as a piece of entertainment in itself.

With Miss de Carlo in the stanza is standout guitarist Manolo; a chant foursome, the Regents, and Benno Rubiny at the baton. Act opens with the Regents in a fast-paced circus intro, bringing Miss de Carlo on as the girl from the flying trapeze to work in a "Be A Clown" bit that moves into a "Be A Star" parody to allow theming about the loneliness of a star. Then comes an uptempo Irish item, a classroom sequence where the actress is a professor analyzing love. Closer is built around a Spanish theme, using Manolo sparingly and a heel-pounding flamenco terp by Miss de Carlo.

Staging is clicko throughout and a fast pace is maintained except in an overlong handling of the professor bit. Customers were also left wanting more of Manolo's superb work on the guitar in the Spanish sequence. Closing is also weak, giving the effect of stopping in the middle of a number with more to come. It needs more fanfare to mark it as a finale.

Faults that will likely be cleared up as the act progresses through its projected nitery circuit include an in-the-dark delay while the miniature set is put into place before the opener, which could be utilized to build the opening itself and the act as a vehicle for Miss de Carlo. There is also a general impression that the star doesn't get enough showcasing throughout, although it would be difficult to determine how this could be done without the danger of being redundant in the performance.

Costuming is colorful and lends impact, with Miss de Carlo's gowns bringing gasps to the audience femmes while the males gasp at what's in them. She's a top looker and garners plenty attention by sight appeal alone. Her piping and terping are adequate, not strong but enough to carry her through the chores with the help of the Regents. *Gorm.*

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Belafonte $77,000, S.F.

San Francisco, June 30.

Harry Belafonte's "Night with Belafonte" grossed over $77,000 in seven performances at 3,300-seat Frisco Opera House last week.

House was scaled to $5.50.

Crowds, Scribes Hail Danny Kaye In Sydney Stand

Sydney, June 23.

Debuting at the Empire Thursday (28), Danny Kaye racked the biggest score ever by a single performer here. Here for J. C. Williamson Ltd., he had a plush first-night audience in his grasp at $5 top. Working for two hours solid, comedian had them yelling for more after an 11:15 p.m. finale.

Kaye hit the top with "Minnie the Moocher," "Ballin' the Jack," and reduced the customers to hysterical laughter with skits of a tenor singing offkey, and a Negro number about bones.

After working for about an hour, Kaye decided to take a breather and just sat down on the stage and spoofed the mob outfront until he was ready to commence again with some nifty dancing.

Newspaper critics hailed Kaye as "the comedian who brought to Australia a brand of comedy hitherto unknown."

In for a four weeks' stay at this acer, with a similar term in Melbourne in association with Garnet Carroll, Kaye, who is reported as working his Aussie tour on a top (undisclosed) figure plus percentage, should take out quite a wad of coin covering his eight weeks' span. Comedian has nixed local tv offers and is playing eight shows weekly.

Kaye was wise in his choice of support for his Aussie tour. Kavus Grunn, juggler; Senor Wences, ventriloquist, and the Dancing Dunhills all went over solidly.

Leo Packer handled his pit boys at the right tempo, with Sam Prager taking several bows at the piano.

Kaye is the best thing that has happened here since the country's discovery by Captain Cook. *Rick.*

Duncan Renaldo Bails Out Ersatz Diablo For 10G After Court Writ

Cleveland, June 30.

Duncan Renaldo, television's "Cisco Kid," making personal appearances here, had his horse, auto trailer and other props impounded on a court writ of attachment filed by Neil Personnel Inc. of Cleveland.

Latter company of show promoters claim the western actor failed to fulfill a rodeo contract at Berea (O.) Fairgrounds May 7-10. They're asking for $50,000 damages, alleging Renaldo did not bring all the performers he promised in his act, that he did not show up for a press interview and that he cut out one performance.

Renaldo had to appear without his hoss last week during a shopping center date. Later he bailed his stallion out of jail by posting bond for $10,000. Then he had to admit that his horse was not his famous Diablo, still stabled in California, but was an imposter. "Cisco Kid" also got back his station wagon and trailer in time to keep an engagement in Dayton, O.

Macdonnell to Become London Palladium Chief

London, June 23.

Leslie Macdonnell, who became joint managing director of Moss Empires at the beginning of the year, will assume direction of the London Palladium next Jan. 1. This was revealed by Prince Littler in his report to stockholders.

Macdonnell's appointment at Moss Empires was a sequel to Val Parnell's desire to be relieved of his duties as managing director in view of the heavy pressure of his job as managing director of Associated TeleVision. He did, however, retain control of the London Palladium. His last production there will be the Christmas pantomime.

Vaude, Cafe Dates

New York

Liberace to work the Beverly, Cincy, Oct. 9 . . . **Georgia Gibbs** pacted there Aug. 24 . . . **George Tapps** going into the Shoreham, Washington, Aug. 18 . . . **Celeste Holm** down for the Gatineau Country Club, Hull, Que., Sept. 28 . . . **Tommy Edwards** playing the Regal Theatre, Chicago, July 23 . . . **Sophie Tucker** to work the Muehlebach Hotel, Kansas City, Nov. 21 . . . **Al Bernie** goes into El Morocco, Montreal, Oct 26 . . . **Keefe Brasselle** inked for La Fiesta, Juarez, Mex., Sept. 14.

Chicago

Comic **Frankie Scott** current at Glen Casino, Williamsville, N. Y. . . . **Eydie Gorme** inked for Chicagoland Music Festival Aug. 22 . . . **Prof. Backwards** into Ray Colomb's Aug. 4 for two, with **Carol Richards** and **Don Marlowe** due Aug. 18 . . . **Johnny Desmond** signed for Roosevelt Hotel, New Orleans, July 23 . . . **Earl Grant** has a three-weeker at Tidelands, Houston, July 27 . . . **Del Rubio Triplets** into Rancho Don Carlos, Winnipeg, July 11-18, and for fortnight at Adolphus, Dallas, Aug. 3 . . . Kentucky State Fair, Louisville, landed **Marguerite Piazza, Billy Falbo, Sue Scott** and **Yonely** for July 29. Yonely is current at Chez Paree here.

Hollywood

Earl Grant opens a three-weeker at the Copacabana in N.Y. Aug. 20 . . . **Art & Dotty Todd Trio** hold over four weeks in Casino Room of Hotel Ambassador . . . RCA Victor's **Esquivel** opened a six-weeker at the Melody Room Monday (29) . . . **Nelson Eddy & Gale Sherwood** open Friday (3) for two weeks at Riverside Hotel in Reno . . . **Bobby Darin** will appear at Chicago Jazz Festival Aug. 8 . . . Songstress **Diane Lefti** holds over an additional two weeks at Ben Blue's Santa Monica nitery.

Atlantic City

Patti Page into 500 Club to open big Vermillion room for season July 4 with **Sammy Davis Jr.** due in for following week . . . **Tommy Sands** into Steel Pier Music Hall July 4-6 when **Fabulous Fabian** opens six-day engagement. With Sands is **Don Cummings, Cabot & Dresden, Elkins Sisters**. Fabian revue costars **Alan Drake** as emcee, **Marge & Madrid, Rich & Gibson. Sammy Kaye** in Marine Ballroom July 4-9 when **Billy May** orch comes in . . . **Bobby O'Neill** into Paddy's Pub for season . . . **Sara McLawler, Richard Otto, 3 Jones Bros, Jackie Vernon, Benny Boyle, Sammy Clanton** duo current at Black Orchid Lounge . . . Hialeah offers **Strong Bros, Yvonne, Ron Sterling, Loretta Lee, Lynn Fader, Eddy Curry** . . . **Mike Pedicin Sextette** plus **The Victors** in suburban Somers Point Steele's Ship bar . . . **Steve Gibson & Redcaps** into the Cove . . . **Lilo and Joey Adams** first to be booked into LaConcha's Castilian Room . . . **Mickey Freeman** and **Vivian Laurie** in Traymore's Submarine room. **E Revoss** and **Rocking Horses** into McGettigan's.

Kansas City

Grover Ruwe hospitalized Friday (26) with a skull fracture, result of a car crash in downtown K.C. He's the voice of **Ruwe, Louie & Sunshine** . . . **Anna Maria Alberghetti** east for roles in "Rose Marie" and other musicals in New England summer theatres, including the Carousel Theatre, Boston, opening July 6. Her first appearance here was in "Firefly" at the Starlight Theatre last week . . . **Bill Hays** out of Starlight's "Oklahoma" to Portland and two days at Oregon Centennial celebration June 25-26 . . . **Charlotte Sparkman** has been set by the Hotel Muehlebach into its Le Bistro with **Peter Eye** at piano. **Danny Ferguson** orch shifts from Terrace Grill upstairs to the Picardy Cafe, beginning Monday 29 . . . **Bea Vera** orch out of the Kansas City Club at the Midland (Tex.) Country Club.

Danny Thomas Carries Union's $250,000 Gift To St. Jude's Hospital

Memphis, June 30.

Danny Thomas, currently making the personal-appearance rounds to raise funds for a proposed St. Jude Hospital here, presented to a local committee on the project a check for $250,000 which had been given him by the Hotel & Restaurant Employees and Bartenders International Union.

The money, which was presented to Thomas in St. Louis last week, represented a gift of $50,000 from the union's exec board and contributions of $200,000 from individual members. Thomas is pledged to raise $1,500,000 and the Memphis steering committee another $500,000.

Head of the national committee is Abe Lastfogel, of the William Morris Agency.

Timmie Rogers' 100G Suit Vs. U.S. and Major Bailey

Timmie Rogers has filed a $100,000 damage suit against the U.S. Government and an Army major as a result of a beating administered to him by the officer at an Army post in Germany last August. Rogers, who entered the suit under his square handle, Timothy Louis Ancrum, said he was attacked by Maj. Leonard V. Bailey in an officers club at Baumholder. The Negro performer was hospitalized for three weeks at Weisbaden as a result of the beating, it was charged.

Suit contends that the Government was negligent in failing to properly supervise, care for and control the activities of one of its agents. Maj. Bailey was found guilty and fined $1,000 by a general court martial last September.

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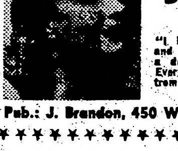

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'NO DICE' ON NEW VEGAS INNS

Chalfen Eyes Ice for Other Reds As Segue to Moscow 'Holiday' Click

Minneapolis, June 30.

Back from Moscow, where his "Holiday on Ice" ice show was a sensational click, local impresario Morris Chalfen says he now hopes to take the attraction into Red China and some of the eastern European Soviet satellite countries, including Mungary. He anticipates permission to do so.

"Holiday on Ice" ran eight weeks in Moscow to capacity houses and, even though he lost money because of the shortage of dollars there—a condition that also will prevail in China and the satellite countries—Chalfen is happy and eager for the show to play other Iron Curtain engagements.

Chalfen expected to lose $50,000 on the Russian deal, but as a result of the 74 performances' total attendance of nearly 900,000, the sum was considerably less than that.

He thought that "Holiday" created goodwill between the Russians and Americans, reaching the masses—the waitresses, the factory worker, etc.

Premier Khrushchev not only saw the show but entertained the cast and told them he thought the cultural exchange was good and in the interest of world peace, Chalfen said.

Impresario believes he can get State Dept. permission to take his show into Red China, and the fact that one of the latter's opera troupes is scheduled to appear in Canada this summer gives him hope he can obtain Chinese visas. The State Dept. wouldn't be asked for any financial support for any of the engagements.

He already has started negotiations for Poland, Czechoslovakia and Romanian appearances. En route home, he and his wife stopped in Budapest and found eagerness, he says, for an American ice show and jazz groups.

"Holiday" was televised from Moscow, giving many more Russians the chance to see it. The Russian ministry of culture was delighted with "Holiday," all the more reason because while it was giving the Chalfen show the equivalent of $1,500 a day in rubles, plus room and board for the cast, it was receiving more than $20,000 a day and, accordingly, was earning a good profit.

La Concha Opens In Atlantic City; 'Helicopter' Hotel

Atlantic City, June 30.

This resort's first major hotel since the 1920s, a five-story structure in mid-city which drastically reveals the vast changes in hotel architecture over the years, came into being here Saturday (27).

La Concha, erected at a cost of more than $2,000,000, joined the resort beachfront hotels when a party with celebrities from metropolitan areas, including Bess Myerson, a former Miss America, filled the Latin-type structure.

Miss Myerson and Earl Wilson N. Y. Post nitery columnist, arrived Saturday afternoon to do something which Arthur Brisbane, the late Hearst editor, predicted would one day be accomplished. They landed by helicopter atop the hotel. Brisbane, in 1923, wrote a special story for the Atlantic City Evening Union, which carried his column, and predicted that this would be done one day.

Hotel has 129 guest rooms, starting on the third floor. A penthouse rents for $130 per day and the services of a Japanese houseboy is included.

Public rooms, located on the mezzanine, include a cocktail lounge, supper club, coffee shop, all with Caribbean atmosphere, and three large meeting rooms, indicative that convention business is expected.

Cafe Condado, the cocktail lounge, has a seating capacity of 125, and the eye-catcher is an aquarium of tropical fish behind the bar. Each table has a Swiss phone, so that guests can chat to those at other tables.

A supper club is located in the Castillian Room, which seats 165. Here name bands will be featured with name acts. Lilo, Joey Adams, Al Kelly, the Jones Bros., backed by Ted Huston orch., opened the spot Saturday night.

A portable platform on the roof, adjacent to the penthouse, will be used for other helicopter landings.

A swimming pool will be enclosed with a plastic bubble in cold weather, and an ice skating rink will also be available.

Hotel is owned and operated by the Fleetwood Motel Corp. which has other motel and hotel holdings here. Victor Mongelli is president; R. Peter Miller, executive v.p.; Ray W. Hart, treasurer and general manager; Richard A. Miller, v.p., and H. Palmer Woodcock Jr., secretary.

CURRENT CROP IN EXPANSION

By JOE COHEN

There's enough trade in Las Vegas to accommodate more hotels, but increase in the number of inns is being inhibited by the lack of names, say talent handlers, and by the lack of new executive ability, say the hosteliers. These two factors are combining to make the present well-established hotels more secure and more prosperous and make the addition of new hostels more dangerous and financially uninviting.

This is borne out by the fact that during the 1956 season four hotels shuttered. However, since then, there has been an increase of about 40% in rooms but managements are fewer. Of the present crop of inns, there are a couple that are still to make it, including the New Frontier, operated by Bill Miller and Warren (Doc) Bayley, and the Tropicana, which while not completely out of the woods shows signs of remaining on the local scene.

Of all the hotels, the Desert Inn Group seems to be the most rapidly expanding. Not only has this group successfully launched the Stardust as well but it has taken over the Royal Nevada next door. Construction has already started on an arcade to connect the RN and the Stardust. The combined room capacity will be 1,365 which will enable it to get several conventions under one roof. The large cafe at the Royal Nevada and the casino area will be converted into convention and showcasing space. All the gaming will be in the Stardust section of the setup. The new arcade will house a Polynesian restaurant.

Lotsa Potential

The present managements feel that the potential of Las Vegas is still on the upbeat. For example, the Sahara is constructing a 14-story wing; the Dunes, Tropicana and virtually all other established hotels are blueprinting added rooms.

A still more important facet is the expansion of hotels on Route 91 Strip into the downtown sectors and in other hotels. For example, operators of the Fremont Hotel (the largest in the downtown area) Eddie Levenson and Eddie Torres, together with Jack Entratter and Carl Cohen of the Sands, have purchased substantial holdings in the Riviera Hotel. The Sahara has interests in the Lucky Strike and Mint in the downtown portion of the town. The Thunderbird owns the Silver Dollar. The Flamingo has the Pioneer, also downtown, and operators of various hotels have some points in the other clubs. Thus with the interconnection of Strip and city gambling centres, an effort is being made to popularize the downtown portion. The Las Vegas Chamber

(Continued on page 54)

$500 AGVA Bond Hits Mt. Agents

The small agents booking the Catskill mountain resorts are being hard hit by a demand by the American Guild of Variety Artists to post a $500 cash bond with the union by July 1. This is to be held in escrow to insure payment for performers.

The smallies are particularly disturbed about this edict because of the fact that some are financially unable to do so prior to the season's peak bookings which start around July 4. In most cases, the bonds are usually put up by the talent user, but in this case, the bookers are asked to advance the coin.

Also demanded by the union from the agents is the repsonsibility of the AGVA Welfare Fund payments, and filing of contracts or booking reports in advance of the engagement.

U.S. Immigration Nods Visas For 60 Japanese at New Frontier Show; AGVA Pushing 60-40 Talent Ratio

Las Vegas, June 30.

One aspect of the muddled status of the lavish foreign entertainment on the Las Vegas Strip was cleared Thursday (25) with an announcement by the U.S. Immigration Office that it has approved visas for 60 Japanese performers skedded for the New Frontier.

At the same time, Stardust Hotel officals, producers of "Le Lido de Paris" shows, were studying an American Guild of Variety Artists ruling that there must be a 60-40 percentage favoring American talent in all shows.

The ruling does not affect the current Lido show, since commitments were made for it over a year ago.

The Immigration Office overruled a protest of AGVA in granting working visas to the Japanese entertainers, set to arrive here July 5 and open at the New Frontier July 14.

Ralph H. Holton, deputy district director of immigration in San Francisco, told VARIETY, "We would be unjustified in denying the petition (for visas) because of the protest."

Fred Haettel, branch manager of AGVA in Las Vegas, said the union launched the protest because so many members in this country are unemployed.

'Show Will Go On'

Bill Miller, producer of the New Frontier shows, said, "The show will go on. It will be settled shortly because I am abiding with the AGVA ruling by employing more members in the New Frontier lounge to balance the total employment situation according to the new AGVA ruling."

He said over $100,000 has been spent on costumes and arrangements for the new Japanese show and that money had been sent to the company to pay its transportation to Las Vegas.

Miller added that the AGVA ruling will "make a decided change in forthcoming foreign shows."

"We must abide with the AGVA rulings and we will," he declared.

Warren "Doc" Bayley, New Frontier prexy, said the Japanese entertainers are skedded for a 12-week run, with an option to renew for a year. The visas cover that length of time, he said.

The question of future Lido shows at the Stardust remained clouded. A Stardust spokesman said that "it's too soon to find out" the effect of the AGVA ruling on future productions.

Miller said that he understands 20 of the 60 incoming Japanese entertainers carry AGVA cards from past work in Hawaii and other AGVA areas.

Diana Dors' Hot Madrid Cafe Bow; Plenty Pesetas

Madrid, June 30.

Diana Dors, making her smsah Continental cabaret bow at chichi Villa Rosa, last week (23), is reforming Spanish impresario outlook on top international late-spot bookings.

British screen star, in for two nights and optioned for a third at 90,000 pesetas ($1,750) per performance, filled al fresco Villa Rosa to capacity with a blue ribbon outpouring seldom seen in Spanish capital city boites, despite hiked minimums to 800 pesetas ($15) for dinners and 300 pesetas ($5.75) for drinks. Boniface Diaz Prieto registered in excess of 300,000 pesetas in food tabs alone.

Within days after inking Madrid pact, Miss Dors' debut parlayed to circuit proportions and added dates in Barcelona and Tito's Palma de Mallorca showcase. An example of upbeat boite trade economic thinking was pre-opening move here by rival boniface from Madrid's class Pavillon to sign Miss Dors unheard and unseen for four days after she winds in Majorca, June 29.

U. S. Dates Cancelled

Diana Dors has cancelled a series of cafe dates booked for her in the U. S. Miss Dors, who last week played a stand in Madrid, has been reported suffering from a virus, and will be unable to make her engagements which were booked by personal managers Berger, Ross & Steinman through the William Morris Agency.

Keystone of her tour was to have been four weeks at the Tropicana, Las Vegas, starting July 16. Miss Dors was to precede that with the Casino Royal, Washington, July 6, and was also slated to play the Gatineau Country Club, Hull, Que., Aug. 31.

Probabilities are that the dates will be rebooked for the fall, when she will also do a series of guesters on the Steve Allen tv show.

Oasis Full of Japan

Honolulu, June 23.

Bill Pacheco's Oasis, keenly aware that several other niteries are featuring imported Japanese talent, is spotting 16 such performers in its current show.

Headliner is Chiyogiku, banjo-playing Japanese singer who specializes in—of all things—songs with a Texas drawl ("Yellow Rose of Texas," "Davey Crockett," etc.). Also in the four-shows-a-night roster are Peaches Kiyono, exotic dancer; Yuki & Fumi, comics; Kabuki Dancers, line gals; and Gene Roland, singer-emcee.

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VARIETY BILLS

WEEK OF JULY 1

NEW YORK CITY

MUSIC HALL 2
Erich Brenn
Dartmouth Glee Club
Corps de Ballet
R. Paige Orc.
Rockettes
ROXY
Gretchen Wyler
Blackburn Twins
Robt. Boucher Orc

AUSTRALIA

MELBOURNE
Tivoli
Jimmy Wheeler
Bassi & June
Quaino & Partner
Danny Dean
Gerry Dreyer
Panlaqui Twins
Lloyd Lindroth
Barton & Stuchb'r'y
Johnny Marco
SYDNEY
Tivoli
Will Mahoney
Rudy Horn
Gibson Girls
Gordon & Colville
Allen Bros. & June
Amazing Margoes
Anny Berryer
Margo Glancy
Edit Juhasz
Frank Wilson
Lor'a'ne Bransgrove
PERTH
Majesty's
Sabrina
Andrea Dancers
S & M Harrison
Billy Baxter
Mistin Juniors
Crocker & Clark
David Sterle
Jackie Monnier

BRITAIN

ASTON
Hippodrome
Piddock & Penny
Annette & Noel
Trevor Evans
Billy O'Sullivan
Jimmy Carrol
Excelsiors
BLACKPOOL
Opera House
Jewel & Warriss
Jill Day
Larry Griswold
Peiro Bros.
Najarros
Bert & Ilonka
BLACKPOOL
Palace
Roy Castle
Marion Ryan
Peter Haigh
5 Dallas Boys
Baker & Douglas
Gillian Moran
Bergman & Mimi
Winter Garden
Charlie Chester
Mirko deYork Co.
Ghezzis
Ward 3
Marian Miller
Grier & Co.
BRIGHTON
Hippodrome
Bernard Bresslaw
Ballet Montparnasse
Albert Sturm
Don Fox
Gladys Morgan
Owen McGiveney
2 Trevals
Keppel & Betty
Murray & Maidie
COVENTRY
Newsome
Annell & Brask
2 Rexanos
Stan Stennett
Suzi Miller
GLASGOW
Empire
David Hughes
3 Martinis
Arthur Worsley
Maxims
Reg Dixon
Georgette
Dulay & Co.
Billy (Uke) Scott
LEEDS
Empire
Bill Kenny
Anton & Janetta
Maurice Rocco
Overbury & Suzette
Fran Dowie & Kane
Fred Lovelle
MORECAMBE
Winter Gardens
Toni Dalli
Dorothy Reid
Mongadors & Ann
Peter Dulay
Tessie O'Shea
Rosinas
Alan Clive
NEWCASTLE
Empire
Jimmy Young
2 Munro's
Max Wall
Juggling Brauns
Desmond Lane
Marcies
Peggy Cavell

Cabaret Bills

NEW YORK CITY

Basin St. East
Ahmad Jamal
Jimmy Smith 3
Blue Angel
Dorothy Loudon
K. & M. Welch
Randy Sparks
Jimmy Lyon 3
Bart Howard
Bon Soir
Felicia Sanders
Little, Dane & Mason
Three Flames
Jimmie Daniels
Chateau Madrid
P. & G. Reyes
Montes de Oca
Domingo Alvorado
J. G. DeLa Garcia
Ralph Font Orc
Panchito Orc
Candi Cortez
Copacabana
Frankie Vaughan
Ron Stewart
Zeme North
Charles Manna
Lou Donn Orc
Pagan Orc
Den
Jack Douglas
John Gorman
Bernadine Read
Downstairs Room
Demi Dozen
Sylvia Shay
Isobel Robins
Ceil Cabot
Jack Fletcher
George Hall
Gerry Mathews
Stan Keen
Ronny Graham
No. 1 Fifth Ave.
Yvonne Constant
Phil Leeds
Robert Downey
Harold Fonville
Hotel Astor
Eddie Lane Orc
Hotel Roosevelt
Lenny Herman
Hotel Taft
Vincent Lopez Orc
Hotel St. Regis
Ray Bari Orc.
Milt Shaw Orc
Latin Quarter
Andrews Sis
Jack Durant
The Tuckers
Dick Curry
Pony Sherrell
Jo Lombardi Orc
B Harlowe Orc
Le Cupidon
Evelyn Sharpe
Howard Beder
Living Room
Jaques Kayal
Jack Kelly
International
Ice Show
Vic Charles
McKenna Line
Mike Durso Orc
Palmieri Orc
Two Guitars
Olga Valdi
Ivan Nepa
Xenia Brante
K. Poliansky Orc
Misha Usdanoff
Viennese Lantern
Monica Boyar
Dean Sheldon
Ernest Schoen Orc
Village Barn
Larry McMahan
Ellen Kampman
Marty Savat
Zeb Carver
Belle Carroll
Eddie Smut
Ernie Blank Orc.
Village Gate
Leon Bibb
Anita Sheer
Village Vanguard
Carmen McRae
Irwin Corey

CHICAGO

Black Orchid
Harmonica Rascals
Ivy V
Joe Parnello (3)
Blue Angel
Mighty Panther
Anita Del Rio
Talley Beatty & Lady Candy
Jamaica Slim Henry
Al Lopez Orc
Roger McCall
Blue Note
Sarah Vaughan
Chez Paree
Crosby Bros.
Bennett & Patterson
Geo. Cook Orc.
Chez Adorables (9)
Cloister Inn
Don Adams
Meg Myles
Bobby Freeman
Ramsey Lewis Trio
Conrad Hilton
"Frosty Frills"
Helga Neff
Farra & Carter
Ben Gee & Bernie Harris
Jack Kodell
Eddie Ash
Manuel Del Toro
Inez & Gordon
Ken Harris Orc
Drake
Jimmy Blade Orc
London House
Teddy Wilson Trio
Mister Kelly's
Mel Torme
Fay De Witt
Marty Rubinstein 3
Marx & Frigo
Palmer House
Ted Lewis
Eddie Chester
Cathy Basic
Manor & Mignon
Chop Chop & Charlene
Ben Arden Orc

HAVANA

Hotel Capri
Rosita Fodres
Mitsouko & Roberto
Nancy & Guile
Natalie Herera
Hotel Hilton
Miguel Herrero
Carmelita Vazquez
El Martin
Mario Alvarez
Cecilia Padro
Armonicos
Imperio de Triana
Ada Zanetti
Victor Alvarez
J. Moreno Orc
Fajardo Orc
Hotel Nacional
Carlos Argentino
Rudy Fanerti
Carlisse & Raymond
Manteca
Godino Singers
"Dancing Waters"
Hotel Riviera
Elsa Marvel
Elena del Cueto
Ramon Calzadilla
Natalie Herrera
Gloria & Wattuses
Faxa Q
F. Guerrero Orc
Tropicana
Celia Cruz
Riveros

LOS ANGELES

Band Box
Billy Gray
Bat Ya
Mickey Katz
Jackie Lee Cochron
Ben Blue's
Barbara Heller
Frankie Rapp
Diane Lefti
Mildred Law
Sammy Wolf
Dick Bernie
Richard Cannon
Ivan Lane Orc.
Cloister
Buddy Lester
Anita O'Day
Joe Castro Orc
Cocoanut Grove
Nat Cole
Allen & Rossi
Freddy Martin Orc
Crescendo
Frances Faye
Dino's
Gwen Harmon
Jack Elton
Steve La Fever
Interlude
Shelly Berman
Bobby Short
Moulin Rouge
Spike Jones
Helen Grayco
Channing Pollock
Donn Arden's "Big Ben Beat"
Dick Stabile Orc
Seville
Ahmad Jamal
Slate Bros.
Dave Gardner
Trudy Stabile
The Players
Statler Hotel
Rose Marie
Birk Twins
Skinnay Ennis Orc
Ye Little Club
Ethel Azama
Joe Felix
Roger Nichols

LAS VEGAS

Desert Inn
Patti Page
Prof. Backwards
Art Johnson
Donn Arden Dncrs
Carlton Hayes Orc
Dunes
"1,001 Nights at Minsky's"
Pinky Lee
Janik & Arnaut
Victor Julian & Dogs
Jamal Twins
Gillian Grey
Bob Vegas
Allen Conroy
Marya Linero
Tony diMilo
Cee Davidson Orc
El Cortez
Dubonnet Trio
Eddie Bush
Versatiles
El Rancho Vegas
Eydie Gorme
Mr. Vagabond Trio
John Conrad Dncrs
Dick Rice Orc.
Flamingo
Peggy Lee
Jack Carter
Jeannie Stevens
Don Kirk
Flamingoettes
Jack Cathcart Orc
Fremont Hotel
Joe King & Zaniacs
Make Believes
Joe Sante 4
Newton Bros.
Golden Nugget
Harry Ranch
Lee & Faye Maynard
Sons of Gold'n Wst
Hacienda
Four Tunes
Johnny Olenn
Shirley Scott
Nevada Club
Jig Adams
Rivera-Barranco Latin Revue
The Mark IV
Mildtones
Felix Ramirez Trio
Leo Wolf & Joe Wolverton
New Frontier
Mickey Rooney
Joey Forman
Diahann Carroll
Ruth Olay
Ernie Andrews
Mr. Domingo
Little Red & Marcy Layne
Riviera
Dennis Day
Mills Bros.
Ray Sinatra Orc
Dorothy Dorben Dcs
Sahara
George Burns
Bobby Darrin
Tybee Afra
Johnny Brascia
DeCastro Sis
Louis Prima-Keely Smith
Saharem Dancers
Louis Basil Orc
Sands
Lena Horne
Corbett Monica
Harry Nofal
Evelyn Dutton
Roy Palmer
Texas Copa Girls
Antonio Morelli Orc
Showboat
Sons of Pioneers
Hank Morton
Johnny Cash
Merle Travis
Silver Slipper
Hank Henry
Sally Rand
Sparky Kaye
Appletons
Dick Weston
Peggy Dietrick
Toni & Harry Wham
Red Marshall
Danny Jacobs
Geo. Redman Orc
Stardust
Lido De Paris
"Ca C'est L'Amour"
Happy Jesters
Audrey Cooper
Tony Pastor
Kim Sis
Thunderbird
Vivienne Della Chiesa
Sonny Howard
Samara
Al Jahns Orc
Tropicana
Jackie Miles
Ford & Hines
Arthur L. Simpkins
Dick Contino
D Williams Singers
Perez Prado
Herman Kaye Orc

MIAMI - MIAMI BEACH

Americana
Nina Ramon 3
Lee Martin Orc
Carillon
Larry Lynn
Elissa Jayne
Tun Tun
Ken Nelson
Ted Kivitt
Cindy Fuller
Jacques Donnet Orc
Ruth Wallis
Clover Club
S Britton Rev
Deauville
Mandy Campo Orc
Spivak Orc
Diplomat
Hal Fisher
Kathryn Kane
Mal Malkin Orc
Eden Roc
Jackie Heller
Giovannis
Luis Varona Orc
Duke Jenkins Orc.
Fontainbleau
Al Bernie
Marion Colby
Sacasas Orc
Pupi Campo Rev
Natale Fields 3
Lucerne
Havana Mardi Gras
Diosa Costello
Roberto & Alicia
Milos Velarde
Don Casino
Pepe
Blanco
Fausto Curbelo Orc
Montmartre
Eddie Schaffer
The Cookies
Freddie Calo Orc
Murray Franklin's
George Darcy
Paul Gray
Murray Franklin
Dick Havilland
Kay Carroll
Sue Lawton
The Cooks
Eddie Bernard

RENO

Golden
Freddie Bell
Mafalda
3 Suns
Chet McIntyre
Harrah's Club
Red Nichols
Hank Penny
Denis & Rogers
Johnnie McCormick
Al Morgan
Los Nortenos
Harold's Club
Wiere Bros.
Carl Ravazza
Buddy Mars
Holiday
Nick Lucas
Harry Ranch
Woodsons
Chuck Leonard
Mapes
Ken Murray Blackouts
Marie Wilson
Bob DeVoye
Peggy De Castro
Leo Diamond
Jack Melnick Orc
Riverside
Nelson Eddy
Gale Sherwood
Elsa & Waldo
Riverside Starlets
Ed Fitzpatrick Orc

SAN FRANCISCO

Backstage
Stan Arnold
Rene Joubert
Blackhawk
Miles Davis 6
Canterbury
Geo. Alexander
Benny Strong Orc
Easy Street
Marty Marsala
Wally Rose Orc
Fack's
Gateway Singers
Mel Young
Ann Henry
Fairmont Hotel
Joni James
E. Heckscher Orc
Gay 90's
Diamond Lil
Sharon Apel
Bee & Ray Gorman
Dick Keegan Orc
Hangover
Earl Hines
Joe Sullivan
Muggsy Spanier
Hungry i
Lenny Bruce
Ada Moore
Marilyn Child
Jazz Workshop
J. J. Johnston 5
On the Levee
Kid Ory Orc
Purple Onion
Phyllis Diller
Smothers Bros.
Fred Smith
365 Club
Antone & Curtis
Marquis Family
Bill Clifford Orc.
Moro Landis Orc

Unit Review

Ella Fitzgerald

(Carter Barron Amph., D.C.)

Washington, June 23.

Super Attractions present Ella Fitzgerald in The Ella Fitzgerald Songbook; orch under Nelson Riddle; Oscar Peterson Trio; at Carter Barron Amphitheatre, Washington.

Ella Fitzgerald was slightly off her best form here as she opened (22) a seven-night stand at Carter Barron Amphitheatre.

But to nearly 3,000 of her admirers on hand, Ella Fitzgerald not at her best is still better than anyone except . . . Ella Fitzgerald at her best.

She had to cope with murky, enervating heat, insects and a loosely knit program format which, with the orch, appeared lost at times. As Miss Fitzgerald began her second number—"My Baby"—an insect became lodged in her throat (as happened to Red Skelton on the stage two weeks ago). In obvious discomfort, she continued singing, punctuating every other phrase with a cough until Nelson Riddle was able to find water backstage.

She recovered her voice, but a little of the verve was gone for the evening. Her selection was large, varied and very warmly received nonethelss. It included: "A Train to Harlem," "Desert Caravan," "I'm Beginning to See the Light," "They Can't Take That Away From Me," "Lucky So-and-So" and "Man I Love." Featured were numbers from her Duke Ellington and Gershwin albums. She offered a different selection altogether on Tuesday, Thursday and Saturday—based on Cole Porter and Irving Berlin.

The Oscar Peterson Trio, alternating with Miss Fitzgerald, stirred a lot of excitement, and the audience obviously yearned for more than the program allowed. Riddle's group did a fine job by itself, but appeared to lack rehearsal when accompanying Miss Fitzgerald.

Overall, there was a certain lack of direction. There were times when no one onstage appeared quite certain as to what was coming off next. But with talent like Miss Fitzgerald's and Peterson's, no one seemed to mind. *Lew.*

'No Dice'

Continued from page 53

of Commerce is plotting a contest for a new and more inviting name to the downtown sector so that it will attract more people on its own and perhaps get a few major gamblers.

How To Make the Grade

The Strip hotels sometimes come out of difficulties through management know how and sometimes because of the talent involved. The Dunes, for example, made it on the strength of the Harold Minsky shows. The Stardust, long a white elephant on the Strip, was taken over by John Factor, and the Desert Inn took over the casino operation on a lease. The casino and show room were eminently successful because of the Lido show. There was rarely an empty table in its Continental Room during the run of the first show. Later Factor dropped out of the hotel as well. The success of this room came as a result of talent and management savvy. The Riviera, following its initial difficulties, was taken over by the late Gus Greenbaum and Ben Goffstein, who cut down on expenses to the point where it could operate solvently with the shows plotted by Sammy Lewis.

The Sahara established itself on the soundness of its shows plus a strong bankroll which operater Milton Prell had to extend because of a losing streak during the early part of the operation. Names and its sound lounge and cafe operation with bookings by Stan Irwin have kept it in the black ink since the early days.

House That Jack Built

The Sands, with Jack Entratter heading, has remained one of the top prestige inns in the resort since its opening. This spot still is able to entice such toppers as Frank Sinatra, Dean Martin, Lena Horne, Danny Thomas, and a few others of that stripe. El Rancho, owned by Beldon Katleman, is a fluid operation because of its one-man say. Joe E. Lewis, however, is the strong attraction here and is certain to bring in the big gamblers. Milton Berle is also strong here.

The Flamingo does well under the Al Parvin management with its judicious use of names. However, it's doing one of the excellent public relations jobs in the area through Abe Schiller who is a traveling goodwill ambassador. Dressed in conspicuous cowboy regalia, Schiller is seen at important events throughout the country, preaching Las Vegas in particular and Flamingo incidentally.

The demand for rooms is growing primarily because of conventions, industry incentive programs and other gimmicks that have increased the flow of tourists to breaking points on some weekends and during the summer. The 12,000 rooms on the Strip (including motels) are frequently insufficient.

There are still failures dotting the scene. The Desert Spa is soon to be converted into a shopping area, over the objections of neighboring hotels. What's more, there is still Strip acreage available with no builders grabbing it up.

Talent Angles

Executive talent is being developed slowly in Las Vegas, some of it for export to the Caribbean gaming spas. However, it is a highly prized commodity in Las Vegas, and most of it is being kept in its own area. There has never been enough talent to go around. The Strip spots are using longterm contracts and are repeating acts more often while looking. Stan Irwin last week went out to the Chez Paree, Chicago, to case the Four Crosby boys. Major Riddle of the Dunes went to see Frankie Vaughan at New York's Copacabana. All the hotels have bankrolls and will travel to see the right names. Entratter is casing talent in Europe at this point and Lewis together with Desert Inn booker Frank Sennes are also global travelers when it comes to searching for new names.

Just as long as names and show ideas are scarce and hotel executives just as rare, the presently existing hotels will grow larger and starting of new spots will be kept within bounds.

Liberace

Continued from page 2

the thesps. Liberace, making a few cracks about his successful lawsuit, was joined in his act by redhead Jenet Medlin, with Gordon Robinson as guest conductor of Charles Windsor's Palace Theatre orch.

Several first-line British comics were on parade to dish out the yocks, notably Arthur Askey, young Roy Castle, Jewel & Warriss, Benny Hill, Dickie Henderson and Al Read in a sketch with Jimmy Clitheroe.

Five of the commercial tv's "Army Game" cast gave with the laughs, and a bit that particularly earned the Royal nod was the 49-strong Children's Ballet from Blackpool's Tower Ballroom, in a Joan Davis arrangement of the number, "Be A Clown." Numerous other artists helped this to be a truly Royal show proving, despite all evidence, that vaude is not really dead in Britain. Alec Shanks with decor and John Russell as production manager did a standout job, and behind the scenes throughout was the VABF's energetic organizer, Arthur Scott.

WOO PITT CASINO AS PART OF BURLEY CHAIN

Pittsburgh, June 30.

Maurice Bortz, lesseee of the Casino Theatre, the burlesque house here, has been contacted by its former ops, Frank Bryan and Frank Engle of Boston, to join their new 15-house circuit.

Bryan and Engle would serve as producers and bookers of each travelling unit and are seeking indie houses to supplement their own circuit and allow them to make better deals with people they have contracted for their own houses.

Bortz, who is having a very good year here, is now weighing the proposition.

House Reviews

Roxy, N. Y.

Robert C. Rothafel presents Gretchen Wyler, Blackburn Twins & Jerry Collins, Robert Boucher Orch; "This Earth Is Mine" (U), reviewed in VARIETY, *April 22, '59.*

New outing at the Roxy represents a continuation of the recently adopted policy of offering acts in lieu of production; current lineup attests to the wisdom of the change. Theatre's on-the-boards shows had fallen into an unimpressive groove, having been suggestive of road companies out of the more elaborately-projected Music Hall.

Although it appears incongruous that a single turn should take over the massive stage, the fact remains that a good turn can entertain the customers regardless of setting. Take Gretchen Wyler, for instance.

Topping the bill, this musical comedy figure comes through very well, indeed. Miss Wyler opens with only mild effect via a rendition of the Cole Porter tune about CinemaScope and other technological cinematic turns. It's not too strong a song and Miss Wyler, heavily (albeit tastefully) gowned, has no easy time in getting it across. She follows with "Got You Under My Skin" with better results, due largely to nice phrasing.

She then gets down to serious entertainment business, peeling to a striking green leotard which is substantially more fitting for her type of song-dance business. She shows off well in a leggy and fancy chassis way and especially scores with a cool-cat version of "Frankie & Johnny" plus an imitation of Ray Bolger with his famed "Once in Love with Amy." Her vocals and legwork are cleverly delivered and bring the appropriate mitting. Miss Wyler ought to lay off one item, though. This is her bid to the audience to join in on an "Amy" chorus, which brings her only an embarrassing silence, at least at show caught.

But let's keep the criticism in balance. The important observation is that Miss Wyler is a strong contender on a big stage and very likely would be even more at home in an intimery or on television. Talent shows through in her case, no matter where.

Opener at the Roxy is the Blackburn Twins teamed with comic Jerry Collins. They're a hardworking combo and get the laughs in reasonable abundance, as Collins plays the zany in counterpoint with the freres' look-alike dance and patter. There's just too much conversation, however, about the audience's reception of their clowning; if the laughter doesn't come, why not let it go unsaid?

Robert Boucher's house orch starts the show with some likable jazz, including nifty trumpeting upfront by Alan Smith, and backs the balance of the program competently. *Gene.*

Apollo, N. Y.

"Dr. Jive's Rhythm & Blues Show" with Shirley & Lee, Ebonaires (5), Nappy Brown, Shirrells (4), Cavaliers (4), Beverly Ann Gibson, Quintonian Cubs (5), Valerie Carr, Wilbert Harrison, Imperials (5), Brook Benton, Reuben Phillips Orch (14); "Wolf Larson" (AA).

New York deejay "Dr. Jive," whose square handle is Tommy Smalls, has rounded up a rock 'n' roll package that's sure to please the teenage set. There's little appeal here for the adult, so the house will have to count on the pro-juke jeaners to fill it up.

With 11 vocal acts on the bill, the kids have plenty to listen to although much of it is in the same monotonous groove. Smalls does little more than act as a traffic guide onstage, but the kids seem assured by his presence and join in his enthusiasm for the turns he intros. The songs, for the most part, are divided into only two categories—the raucous rocker and the boring ballad with seemingly no beginning, middle or end. However, the kids recognize the first few notes, through the disk association, and their heroes or heroines can do no wrong after that. The acts come and go with rapidity, limited for the most part to two numbers. Only the big disclickers get a crack at a third tune.

Among the diskers in the layout who have the most stage substance were Brook Benton, Valerie Carr and Beverly Ann Gibson. They seem to have the vocal stature to keep 'em around for some time. As for the others, they'll probably stay around as long as their last record. *Gros.*

Copacabana, N. Y.

Frankie Vaughan, Charlie Manna, Tony Franco, Copa Girls (8), Paul Shelley and Frank Marti Orchs; staged by Douglas Coudy; songs, Al Foster & Keefe Brasselle; costumes, Billy Livingston (Mme. Berthe); $5.50 minimum.

Copa boniface Jules Podell has a strong summer attraction in Frankie Vaughan, British import. Singer would be a strong winter draw also since his vocal impact has no seasonal segregation. He's a hard-working, highly effective personality interpreter of the present pop parade and past perennials, endowing each with an undeniable strong sell. Not for nought has the Copa established a first—a British headliner. Vaughan will do beaucoup biz.

Vaughan looks like a young Victor Mature and his vocal style is a blend of the Tony Martin romantics and Sinatra drive, which isn't a bad parlay in anybody's saloon. Singer is a hot disk and deejay fave in Britain; in the States he's on the Columbia label which, via table placecards, heralded "Big Deal" and "Honey Bunny Baby" as his latest American releases, plus the fact that the FV international fan club's headquarters is in Twickenham, Middlesex, England. Vaughn, of course, would have accented audience identification with some concurrently riding pop platter (he's been very effective in his native Britain with several hot juke faves), but he has so many basic solid values that the vinylite spotlight would only afford added gloss.

For an obviously young man Vaughan has the authority of a vet. In a 1953 VARIETY review at the Empire, a Glasgow variety house, *Gord* summed it up that "the 25-year-old singer, born in Liverpool, lacked advance ballyhoo of American singers, but this did him no harm . . . Now in his fifth week of headlining a U. K. tour, he is a cinch for the American market, both in video and vaude, and also shapes up as a useful nitery asset."

Last month this reviewer caught Vaughan in London as star of the Palladium show, to solid business for eight weeks. As virtually a one-man show Vaughan gave of himself generously then, but the only error at his Copa debut is his over-generosity. In fact, it's a wonder that his voice can stand up with those 20-odd numbers he unreels in virtually a one-hour tour-de-force. As result, he runs to peaks and valleys with his marathon of music which needs pruning, not only for heightened customer effect but for personal professional and physical purposes.

Vaughan is an undeniably ingratiating performer with an intimate audience impact that hasn't been around too much in recent years; i.e., the crooning, in closeup, to the ringside femmes which he does disarmingly with showmanly reserve and understanding, such as keeping the lights low with no glare on the gals as he serenades a line of the lyric to one, and another there.

Podell's good show also includes two other male components, Charlie Manna's offbeat comedy and Tony Franco's chores in leading the choral numbers. Latter manifests opportunities for greater vocal horizons and, incidentally, Manna is also possessed of a good voice although his metier is the funnybone. The corpuscle routine is fresh and original albeit somewhat cranial. His "handkerchief singers" evidences a nice concept of the risible. His "Figaro" nonsense ("English translations" of the Italo lyrics) indicates he can carry a tune.

Manna reminds of a goodlooking Danny Thomas in personality. He might broaden the base of his brand of humor for wider audience values. As a newcomer, from the esoteric Village Vanguard - Blue Angel belt, he merits the wider Copa exposure and augurs strong professional future.

The Copa octet are a good set of fillies; the costuming is seasonally fresh and summery; and Al Foster and Keefe Brasselle have fashioned a sprightly set of special songs for Douglas Coudy's staging.

Abel.

Chez Paree, Chi

Chicago, June 25.

The Crosby Bros. (4) (with Dick Stabile), Yonely, Chez Adorables (6), George Cook Orch (11); $1.95 cover $4 minimum.

This is the first major cafe stop for Bing Crosby's four boys on a break-in tour, and they line out a sock session of harmonizing (see New Acts) for husky plaudits. It's a potent turn constructed and abetted by such potent talents as stager Nick Castle and conductor Dick Stabile.

In the warmup, musical humorist Yonely makes his Chez bow and proves an easy winner against the anticipation for the Crosbys. He gets 'em early and sustains interest with his panto nonsense and instrumental trickery. Lotsa laughs are builtin per his playing of midget instruments, and latterly with such astounders as upside-down fiddling and the use of baseballs at the keyboard.

Chez Adorables (6), in two appearances, including a holdover stint, are as line dancers most ordinarily are, and George Cook's AFMers back well.

Show's in for 18 days, with a follow bill still to be set. *Pit.*

Cocoanut Grove, L. A.

Los Angeles, June 26.

Nat King Cole, Allen & Rossi, Freddy Martin Orch (25); $2-$2.50 cover.

Nat Cole's slight case of laryngitis at Cocoanut Grove opener didn't hamper him enough from proving his right to the "King" monicker. His act came across with the serenity of royalty.

As expected, the Grove was packed. Advance reservations indicate that Cole's drawing power will keep the sardine atmosphere here throughout his four-week stay.

Cole's songathon of 15 tunes, several of which he popularized, encompasses ballads to blues. It's a mixture on which few singers with the mellow vocal qualities of Cole would tackle and make yardage. For example, his opener, "Ballerina," and then a closer like "Joe Turner's Blues." With a minimum of chit-chat he gives out with "The Very Thought of You," "Continental," "Madrid," "Mardi Gras" and "Mona Lisa." All come across, but his "Dinner For One" bit is a heart tugger that hits home most. He also takes a turn at the piano and shows some fancy finger action on "Tea For Two," "Where Or When" and "Look Out For Love."

Marty Allen & Steve Rossi, a young, personable comedy team, come on before the singer to loosen up the first-niters. This they do on several occasions but not throughout. While both look to have the ingredients to make the big leagues, their stiffness in spots shows they need more work together. Rossi, who looks and sounds somewhat like Tony Martin, is the straight. Allen, the shorter of the two, is the laughgetter. His "poor soul" attitude onstage is an asset. A bit on a Jap holdout (Allen) meeting the Yanks (Rossi) is a cutie. *Kafa.*

Latin Quarter, N. Y.

(FOLLOWUP)

The Andrews Sisters have come back to New York for their first date in about 10 years with a crackerjack turn which, at the Latin Quarter preem last Thursday (25), earned them an authentic ovation. The past decade has matured this pop vocal trio into a highly savvy combo that knows how to parlay music, nostalgia and comedy into a whammo payoff.

It's still predominantly a singing turn and Patty, Maxine, and LaVerne hang their routine on a catalog of standard tunes, many of which they made hits when they were hot in the disk market. It's a great songbook and this trio delivers in a highly listenable style doubly welcome in its contraast with the contemporary vocal groups riding the rock 'n' roll breakers.

But even more important than their singing is the staging of the act. It's loaded with nifty pieces of business which look so casually inserted and ad libbed but which, in summation, made it a standout sight-and-sound turn. After opening with a group of the old disk hits, such as "Bei Mir Bist Du Schoen," "Don't Fence Me In," "South America Take It Away," et al., the gals go into a quick gown change for their piece de resistance, a rundown of tunes from the 1920s.

With Patty in the pivot slot, the short-skirted trio performs the jazz age numbers with a dash and humor that's all the more effective since most customers in any typical nitery audience have memories of that era. The gals sing, hoof and clown up a song folio consisting of such numbers as "Collegiate," "Keep Your Skirts Down," "I Love Him In The Morning," "Barney Google" and "Show Me The Way To Go Home," done with tricky strobe light effects and an oldfashioned bouncing-ball community-sing gimmick good for a fast laugh.

Also new on this bill is comic Jack Durant who's still knocking himself out with his punishing pratfalls and self-breakups. Durant delivers his gag routine at a furious non-stop pace and, by sheer dint of his own enthusiasm, spreads a broad contagion of laughter. He's very effective in this room where even his singing on the square is received strongly.

Herm.

Waldorf-Astoria, N. Y.

(FOLLOWUP)

Tommy Sands was brought into Starlight Roof of the Waldorf-Astoria as a booking designed to attract the younger, prom crowd. He is doing just that. Taking the place of Ella Fitzgerald and the Lou Levy Quartet, who moved on because of prior commitments, this is proving the highlight of his current and initial nitery trek which has taken him to Buffalo, Washington and Philadelphia since early spring. This is the blowoff show for the Roof which is shuttering tonight (Wed.), a first in its summer operation, because of the paucity of desirable attractions to lure the hot weather trade.

Formerly known as a rock 'n' roller, Sands smartly has patterned his act to include standards and pop tunes; and so he no longer is strictly an r&r singer. He has done this by devoting the first portion of his act to tunes in the popular idiom and then packing his jive numbers into the second half when backed by the Sharks, instrumental-singer trio. And it's all to the good.

If he looks like a much different lad from his May appearance of 1957 on the N.Y. Roxy Theatre stage, Sands, too, shapes a much improved singer in a space of two years. The important thing appears to be that he has lost none of the crowd which made him more or less a "teenage idol" while seemingly enlarging his audience to the older folks.

Launching his appearance here with "Everything's Coming Up Roses" from the musical, "Gypsy," youthful singer swiftly swings into "Ain't We Got Fun" for contrast. Then comes "Still of the Night" at much slower pace but which he really blasts out. "I'll Be Seeing You" also is in more moderate tempo. With "What Is This Thing Called Love," Sands holds the final note almost to the breaking point.

To bridge the change to the rock 'n' roll tempo, Sands is persuaded to take off his dinner jacket in favor of a scarlet coat, the garb of the Sharks. He loops a guitar over his shoulder and four are on their way—first with "I'm All Shook Up," quickly followed by "Short Shorts," one of the better efforts.

"Nothing But A Hound Dog," also in the rocking category, is supplanted by "Unchained Melody," truly a highlight of this part of his act. This "Melody" ballad marks Sands as having arrived as a warbler beyond the r&r field. Lad relates how he recorded this tune some five years ago, but it's fullblown here on this nitery appearance.

Otherwise, it's the same show which opened here about a month ago with Count Basie's crew giving out with the special arrangements and Joe Williams on for about three vocals. All to good effect. Besides the Basie orch, the Bela Babai combo plays for patron dancing. *Wear.*

Flamingo, Las Vegas

Las Vegas, June 23.

Peggy Lee, Jack Carter, Don Kirk, Jeannie Stevens, Flamingoettes (11), Jack Cathcart Orch (17); produced by Barry Ashton; costumes by Lloyd Lambert; $3 minimum.

Peggy Lee and Jack Carter seesaw the Flamingo Room's new bill, which is a solid show with good balance.

Miss Lee's distinctive song styling and warmer-than-in-the-past personality registered easily with first-nighters as she delivered "It's All Right With Me," "Hallelujah, I Just Love Him So," "When A Woman Loves A Man," "Don't Fool Around With Calico," "Well All Right, Okay, You Win," "Life Is For Living," "What A Little Moonlight Can Do," "You Can Always Judge A Gal," a medley of her disclicks, and "Diamonds," latter being "Fever" with updated lyrics. Top-level assistance is given Miss Lee by Bill Miller at the 88; Larry Bunker, drums, and Max Bennett, bass, with Jack Cathcart orch (17). Staging and special material are by Sid Kuller, arrangements by Jack Marshall and Dave Cavanaugh.

Carter, long a Vegas fave, seems to improve with each visit. This, his first appearance at the Flamingo, was the talk of the Strip immediately after his first show. The glib comedian breezes through some very funny new material punctuated with sock songology, all good for booming yocks.

Curtain-raiser is nifty holdover production number by Barry Ashton, featuring chirps by Don Kirk and terps by Jeannie Stevens, fronting the Flamingoettes (11). Show set for four frames. *Duke.*

The World's Costliest Floorshow—Stardust's $500,000 Lido Array

Stardust, Las Vegas

Stardust presentation of Le Lido de Paris show, "Ca C'Est L'Amour," produced by Pierre Louis-Guerin & Rene Fraday; staged & directed by Donn Arden; costumes, Folco; music, Landreau, Brienne & Delvincourt; lyrics, Charles Jarrell; choreography, Arden; orchestra, Eddie O'Neal; sets, Harvey Warren & Fost. With Les Lido Models, Les Bluebell Girls, Les Marottes, Marjii Lee, Les Lucky Latinos (3), Alfredo Alaria Ballet (11), Les Marottes, (5), John Juliano, Jack Rains, Beverly Richards, Marion Conrad. Opened June 23, '59; $3 beverage minimum.

Las Vegas, June 30.

Le Lido de Paris, long a symbol of the French postcard civilization, has in its U.S. transposition become synonymous with opulence, lushness, and b.o. insurance, even though none of its epidermis accent is missing. Peculiarly enough, it cost more to adorn the undressed. The costuming bill on this opus, the second edition to be used at the Stardust, is much over $300,000. While cost accountants haven't finished tallying up all the charges, it's expected that this show will run in the neighborhood of $500,000, making this the costliest floorshow ever to be presented in the U.S. or maybe anywhere in the world. An idea of the shows size and opulence is that 1, It required two chartered planes to transport the production and talent from Paris; 2, the show necessitates a backstage crew of 32 stagehands, elestricians, etc; 3, extra pumps have to be built for the spectacular waterfalls effect (imported), to supplement the six pumps already installed.

The initial shock of nudity, if ever there was one during the first edition of Le Lido layout which closed recently after a year's run, is gone. The show has to make it on its own. Nudity, it so happens, is a small (but important) element here. The show has so many other important attributes that it can get along handsomely for its contemplated 18-month run, and continue with the standup business that the Stardust has become accustomed to.

There are times when the spectacle is overwhelming. The sight evident than in this number in which white-dressed courtiers and of 6,000 gallons of water per minute cascading onstage is sufficient to incite gasps. There are other awe-inspirers such as the burning of Paris during the Revolution, and a torrent of fireworks at the finale. There are many elements of spectacular proportions.

On the opening last Tuesday (23), it was evident that the production had to be cut from its 105 minutes, it was also evident that the acts needed reroutining and perhaps a replacement or two, but these are defects easily managed, and the returns are expected to be as strong as it has been.

Probably the most opulent episode is the Versailles number. The attractiveness of the undraped upstairs cheesecake was never more extravagant red costuming of the courtesans make for brilliant spectacle. In this sequence, the sacking of Paris takes place. While the firemaking apparatus didn't perform at its peak, there was tremendous excitement. The Brazilian number similarly begat gasps. The waterfall is used at this juncture with the Alfredo Alaria Ballet sparking the number. The Japanese sequence is similarly strong with ceramic masks worn by the dolls giving the proceedings an unreal and old-print look, but withal having a great deal of charm.

Worthy of recognition is the CinemaScope stage, which can do as many tricks as a troupe of Arabian tumblers. It's a rival to the Radio City Music Hall in its inventive design. The stage is equipped to make rain, snow, fire and holocausts of various descriptions. The Stardust is still to use the full potential of its facilities.

The act retinue is spotty, unfortunately. The major item is the holdover of Gino Donati & George, who had already gone back to Paris with the end of the run of the first Lido edition, but were called back when the replacing comedy act wasn't working out. They somehow didn't fit into this layout, and therefore deprived the show of an important comedy element. These singing-acrobats are essentially a clever act and were the hit of the first edition.

Another major act, the Alaria Ballet, showed a mixed-up tendency. The 11-person troupe is excellently disciplined, is live and responsive, and there's been a lot of creativity poured into this turn. Unfortunately, its viewpoint seems warped. There's a neurotic quality in many of its efforts. The makeup, for example, is unreal. It is seemingly seeking to symbolize orthodox dances, but they go into a murky and turgid area in which many viewers would feel uncomfortable. Its explorations of the nether world of terpsichorean thought give an insight to a rarely seen facet of the dance, but a nitery housing an essentially escapist show is hardly a likely exhibition spot for this turn. The flamenco numbers give strongest evidence of the tendency to oversymbolize what is essentially an earthy type of dance. Showing up better were a Brazilian sequence which permits a comedic byplay and which takes off some of the curse of its viewpoint.

Les Lucky Latinos (3) are an expert troupe of dancers with a flair for comedy. They turn in stretches of song and comedy which, coupled with genuine acrobatic ability, provide a combination that puts them well ahead.

Probably as charming a turn as has been seen in a nitery are Les Marottes, a puppet turn which needs five operators as presented here. It's a fanciful and happy romp during which they overwhelm the viewers with weight of numbers and loads of charm. Their opening is centered around a line of mice. While all the verbiage wasn't caught, there's enough to please. A topper is the caterpillar and snail duet, and there's a Russian sequence that provides many laughs. The costuming and general conception are ultra-imaginative.

There are many production aides that come off well including Beverly Richards in song, and dancer Marion Conrad. The vocals by John Juliano and Jack Rains dress up the works and a brief, tasteful and exciting ice skating sequence is by Marjii Lee during the Japanese number.

Donn Arden has done a masterful job of collating the numerous and diverse elements that constitute this exhibit. He has used his usual good taste and expert organizing ability to top advantage.

The backing by Eddie O'Neal, while too loud at the preem, was handled expertly. The special songs by Landreau, Brienne & Delvincourt, with lyrics by Charles Jarrell, fit in well with the production scheme, and the fanciful sets by Harvey Warren & Fost dress up the show. Another brilliant performer is costume designer Folco who has combined imagination and a near limitless bankroll into garb of spectacular proportions. *Jose.*

Fairmont, San Francisco

San Francisco, June 25.

Joni James with Joseph Berlingeri, Ernie Heckscher Orch (11); $2.50 cover.

Joni James draws an enthusiastic response from crowd in the Fairmont's big Venetian Room during her 45-minute stint. She works hard, does 17 songs (five or six above par for the course) and shows herself as a sweet, big-eyed and rather pretty, though slightly zoftig, brunet who's had topnotch promotion.

First part of show is devoted mostly to her record hits—"Your Cheating Heart," "Have You Heard," "There Goes My Heart," etc. These are pleasant. She then digs up a few oldtimers, "Among My Souvenirs," "Always," "There Must Be a Way," goes into an Italian-language set and winds up with a final group of pops.

Director-pianist Joseph Berlingeri accompanies well, though he allows Ernie Heckscher's orch to get too loud on occasion.

As show wears on, some of audience gets impression that Miss James has no change of pace from her rather syrupy ballads and much watered-down r&r accompaniments. Result is a sameness which seems inappropriate in a night club act, though she continues to get heavy response from a large segment of audience.

Miss James also seems a bit flat in some numbers. Nevertheless, her fans get a big belt from the act and she should do nice business through July 8, when show closes.

Stef.

Unclad Leading Ladies Doing Naught For Mexican Dramatic Prestige

Mexico City, June 30.

A morality drive is hitting the legit theatre here. Office of Public Entertainments (which grants permits to theatrical impresarios) will not okay any future plays where leading ladies disport about the stage loosely clad in anything from negligees, girdles and bras, bikinis to wispy next-to-nothing lace panties.

In recent months producers have turned full force to production of local bedroom farces whose only difference from burlesque is that the leading ladies do not actually bump and grind on stage. But only reason for the "plays" is so that actresses can parade their charms across stage for several hours.

Dialogue, bawdy and double-entendre, is secondary to the undressed ladies, and action centers usually about bedroom misadventures of the eternal triangle, or a quartet of principles.

Now city fathers, who have given mild warnings in the past, are up in arms. The Mexican stage is not to be a thin excuse for voyeurism. As one official put it "Mexico is a cosmopolitan city and our theatre should reflect this in presentation of serious works."

But the door is open for theatregoers who prefer spicy dialogue and unclad leading ladies. One theatre will be designated where this type of performance can be given. This apart from the Tivoli, the classic burlesque house here.

There is a rumor, too, that impresarios, deprived of legitimate theatres, may lobby for establishment of a special theatrical zone for the presentation of "frivolous" theatre entertainment.

Further Crackdowns

Office of Public Entertainments has since refused license for production of three plays, and ordered cutting of scenes in one already giving public performances.

Affected are "Atentado al Pudor" (Design Against Virtue), a Carlos Prieto play; "La Sed" (Thirst) which was being readied for presentation at the Bon Soir Theatre and "Canasta de Ninos" (Basket of Children) slated to premiere at the Ariel last week.

In each case, Octavio Peredo, head of the Office, dubbed plays as "immoral" and unfit for public presentation.

University of Mexico's School of Architecture, presenting "El Alfarero" (The Potter) was told to cut some lines of dialog deemed too strong, and also a scene simulating childbirth.

Veronica Lake's 'Game' Reopens Atlanta's Arena

Atlanta, June 30.

Arena Playhouse here, usually inactive during the summer, is scheduled to reopen next Friday (3) for a 10-performance run of Veronica Lake in "Fair Game."

The in-the-round offering will be presented in the former Latin Quarter club.

Off-B'way Makes Print

"The Off-Broadway Theatre," edited by Richard Cordell and Lowell Matson (Random House; $5), is a collection of seven plays, presented with varying success in recent seasons in "smaller" theatres away from Times Square, N. Y. Reprints include O'Casey's "Purple Dust." Jean Anouilh's "Ardele," Prisetley's "Dragon's Mouth," Joyce's "Ulysses in Nighttown," James Lee's "Career" (currently being made into a novel from playscript and screen play), Alfred Hayes' "The Girl on the Via Flaminia," and James Forsyth's "Heloise."

The editors trace the history of the "off-Broadway" movement in a factual foreword. Excellent service to contemparary show biz is provided with this volume, possibly publication of such plays will occur annually. However, in future intros to selected plays, vital statistics should be included, such as dates, theatres, credits for casts, creative personnel and production staffs. William Gibson's "Seesaw Log" (Knopf), would be a fine example.

Rodo.

BRITISH REVUE OFF-B'WAY

'Share My Lettuce' Will Crash The Village Gate

An off-Broadway production of the British revue, "Share My Lettuce," which was presented in London during the 1957-58 season, is planned for a mid-July opening at the Village Gate The venture will be sponsored by Saul Gottlieb, Bathsheba Garnett and G. Roy Levin, with the last named doubling as director.

A cast of eight will be recruited for the show, written by Bamber Gasgoigne, with music by Keith Statham and Patrick Gowers. It's not certain whether the production will operate under the jurisdiction of Actors Equity since the union as yet hasn't been contacted by the management.

Jog Symphonies Re Race Bias

Urban League of Greater N. Y. has been stepping up pressure on Manhattan longhair orchestras to break their traditional disinclination to hire Negro musicians. Actually this is an old campaign. The CBS house orchestra and the NBC Symphony under Arturo Toscanini were under pressure 20 years ago.

A helpful precedent is the employment of a viola player, Selwart Stewart, 25, as contractor (hiring agent) of the Municipal Concerts Orchestra which will give 10 concerts this summer in parks. It means Stewart will have a part in recruitment of 42 musicians. He's believed to be first instance of a Negro orchestral contractor.

Urban League's recent check showed that the Little Orchestra (Thomas Scherman) had used one Negro musician and the N. Y. City Center, a tympanist. Lewisohn Stadium is just now breaking the ice.

Urban League is pointing finger at U. S. State Dept. for financing many international tours of American symphonies without a single Negro member included. Implication: this is a major flop in public relations, the very purpose for cultural subsidy overseas.

TAKARAZUKA DANCERS (OF 'SAYONARA') HIT U.S

Los Angeles, June 30.

Takarazuka Dance Theatre, all-femme Japanese troupe which was featured in William Goetz' "Sayonara" and Cinerama's "Seven Wonders of the World," opens an American tour Aug. 10 at the Vancouver Festival.

Itinerary will include Seattle, Portland, Frisco, Los Angeles—where it goes into Shrine Aud. Sept. 2 for seven performances—Chicago and N. Y., playing at Met Opera House. American tour is in charge of Albert B. Gins. L. A. stand is under auspices of Moss & Hayman.

Salmaggi's Opera Week At Barron Amphitheatre

Felix W. Salmaggi, the indie impresario, via his N. Y. Opera Festival Inc. will present eight opera at the Carter Barron amphitheatre, Washington. First al fresco performance will be "La Traviata" on Monday, July 6, with Dolores Wilson, Thomas Hayward, Robert Merrill, Joyce Jones, Sara Hageman, Calvin Marsh, Carlo Tomanelli, Adrien La Chance, Anthony Palmeri.

Other singers included:

"Madame Butterfly" (July 7). Gloria Lind, Rudolf Petrak.

"Carmen" (July 8), Mignon Dunn in the title role, Olivia Bonelli, Kurt Baum, Josephine Guido.

"Rigoletto" (July 9), Cesare Bardelli, Dolores Wilson, Jacques Barkin, Norman Scott.

"Aida" (July 10), Rina Telli.

"La Boheme" (July 11), Maria di Berlando, Josephine Guilo, Jan Peerce, Frank Valentino, Salvatore Baccaloni.

Sunday, July 12th, has been reserved as a rain date.

Anton Guadagno, of the Metropolitan Opera Staff, will conduct.

Method to U. of Minn.

Minneapolis, June 30.

U. of Minnesota Theatre wants to go into the New York Actors' Studio type of histrionics. So it has brought Lee Strasberg, the Studio head, here to teach it.

Strasberg will spend all this week at the university, bringing the Theatre's actors up to date on The Method's acting technique.

He's also giving lectures every day with the public invited to attend without cost.

Nat'l Ballet In Mex Hits Snags

Mexico City, June 30.

Move by the National Institute of Fine Arts to create an official ballet company has hit some inevitable snags. Four top dancers of the 20 selected from individual dance groups have resigned.

After a period of "reflection," dancers Carlos Gaona, Valentina Castro, Aurea Turner and Vieves Paniagua declined the invitation to become permanent members of the company being created by Ana Merida, chief of the dance department at Bellas Artes. The quartet returned to its original group, the Mexican National Ballet.

Under the old setup, Mexico totaled five dancing groups—the National Ballet, the Contemporary Ballet, the Popular Ballet, directed by Guillermo Arriaga, which was virtually disbanded last year during a European tour, with only four of 14 dancers returning, and the others accepting jobs with European companies, night clubs, musicals, etc.; the New Theatre of Dance and the University Ballet.

Major part of dancers of first three groups were sustained by salaries received from Bellas Artes, even though these were irregular and small in quantity. The New Theatre of the Dance never received any federal subsidy for salaries although at times the Institute underwrote costs of theatre, costumes, produtcion, etc. This same applied to the University Ballet.

Before the selection of the 20 dancers, with this broken down into five from the National Ballet, four from the Popular and the entire Contemporary company, the Institute had issued suspension notices to all dancers receiving money from Bellas Artes.

This arbitrary selection has been widely criticized in dance circles. All this is further complicated by the fact that Bellas Artes wants an official group on a par with the Saddler Wells Ballet, the Bolshoi Theatre and the Paris Opera Ballet.

Show Abroad

Los Signos del Zodiaco

(The Signs of the Zodiac)

Mexico City, June 23.

Sergio Magana production of his own three-act drama. Stars Maria Douglas, Carlos Fernandez, Pilar Souza and Raul Dantes. Staged by Julio Prieto. At Teatro del Bosque, Mexico City, June 13, 1958; 12 pesos (96c) top.

This is a restaging of Magana's hit play of eight years ago, presented then at the Palace of Fine Arts. Part of the cast, including stars Maria Douglas and Carlos Fernandez, had appeared in the original version.

Main importance of the work is that it accents the position of this play in contemporary Mexican drama. Playwright-director Sergio Magana is among the very few here, of recent times, who can translate a slice of Mexican life with realism and efficiency. Basic theme of play is hopes and disillusionments, laughter and tears, virtue and vice that make up life of a cosmopolitan city.

With a top heavy cast, director Magana has achieved balanced performances from his actors, with work of Carlos Ruiz and Raul Dantes especially good. Mario Garcia Gonzalez, Pilar Souza, Irma D'Elias, Maria Douglas, Graciela Doring, Carlos Fernandez and the others are more than adequate. Felipe Santander, in a bit part, gave stark reality to a rebellious scene, marked by its sincerity and emotion.

Stage settings by Julio Prieto are functional and up to his customary excellence.

Emil.

Inside Stuff—Legit

Fact that the touring company of "Music Man" has not yet tapped an SRO week during its long run in Chicago is not necessarily an index to ticket demand. The 2,100-seat Shubert in Chi is plagued with posts, and the show's management has made a policy of not selling the bad seats until curtain time. Even then, it's with warning that they are undesirable seats and with promise of refund if they're found insufferable. Management's motive is to show the tuner under most favorable circumstances to all customers.

Grosses for the past two weeks, topping $70,800 in each case, are felt to be as high as they will probably ever get, under the circumstances. Capacity week would be around $71,500. Show has never dropped below $63,000 in its 20 weeks in Chi and is aiming to break the city's longrun record for a tuner of 67 weeks, set by "South Pacific" in 1952. "My Fair Lady" closed after 66 weeks last season.

The presentation this week of "Diary of Anne Frank" at the Spa Theatre, Saratoga, N. Y., involves several performers connected with the Broadway production of the drama, although not as original cast members. They are Lilis Skala, Renee Haffner, Steve Press and Mildred Trares. Clifford Cothren, production stage manager for the Broadway presentation, directed the play for its Spa outing.

The Misses Skala and Haffner appeared on Broadway during part of the show's run as Mrs. Frank and Margot Frank, respectively. Miss Skala, who's dittoing as the heroine's mother at the Spa, also played the part on tour. Miss Haffner's New York association with the play also included understudying the title role, which she's playing in the Spa production.

Cleveland Amory's "The Last Resorts," originally published by Harpers in 1952, has gone through eight legit options with an eye to a musical version. Irving Berlin, Leland Hayward, Lindsay & Crouse, John Patrick, Hal Prince & R. E. Griffith, Ketti Frings and Jean Kerr all have had a crack at it at different times. Amory's previous book, "The Proper Bostonians" (1957), has also been eyed for legit. His newest is "Who Killed Society?" (also Harpers) and just published is "Belle Out of Order" (Holt), memoirs of Prohibition hostess Belle Livingston, for which he did the preface.

Boris Sokoloff, Minneapolis Symphony orchestra conductor, took umbrage at a newspaper interview remark attributed to Morris Chalfen in connection with his "Holiday on Ice" show's smash success in Russia to the effect that this particular kind of attraction was more effective in getting the American and Russian people together than "long hair attractions which would appeal only to intellectuals."

In a letter to the Minneapolis Morning Tribune editor, Sokoloff accused Chalfen of "hitting below the belt" and he explained why he disagrees with the latter's contention.

"First," wrote Sokoloff, "I think that many 'intellectuals' enjoy a good ice show and other forms of light entertainment, but implying that so-called long-hair attractions appeal only to 'intellectuals' gives a false picture.

"Speaking of the experience of the Minneapolis Symphony which appeared in 24 concerts in eight countries in Europe and the Middle East, by no stretch of the imagination could it be said that it appealed only to 'intellectuals.'"

Gingham Mingles With Mink as Central City (Colo.) Taps New Lode in Opera

By T. BIDWELL McCORMICK

Central City, Colo., June 30.

Central City, old gold burg high in the heart of Colorado's Rocky Mountains, long since a summer tourist trap, came alive anew for travellers and Denver society. Resuming its seasonal color and gayety at the inaugural Saturday (27) the 28th annual "Festival" of opera and drama at the historic Central City Opera House was launched with Johann Strauss' "Die Fledermaus," (Rosalinda), with libretto in English by Gottfried Reinhardt and John Meehan Jr., and lyrics by Paul Kerby.

Leading roles opening night were sung by Jack Harrold, Eva Likova, Judith Raskin, David Lloyd, John Alexander, Clifford Harvuot, Osie Hawkins, Arthur Malet and Grant Williams. These roles will be sung at alternate performances by Sarah Fleming, Paul Franke, Jeanette Scovotti, William Metcalf, Chester Ludgin and Joseph Folmer. Artists are chiefly from the Metropolitan and New York City opera rosters.

Orchestra was under the direction of Emerson Buckley, of Lyric Opera, Chicago, who returned for his fourth season at Central City. Stage direction was by Nathaniel Merrill, a Metropolitan Opera stage director. Original stage sets were those of Robert O'Hearn. Choreography by Mattlyn Gavers, ballet mistress of the Metropolitan Opera. Alternate performances will be conducted by Walter Taussig of the Met. doing his ninth season in the ravine.

First night of the 1959 Central City season took on the appearance of a Metropolitan Opera opening with white tie and tails, mink stoles and high fashion gowns mingling with the bluejeans and ginghams of the local mountaineers who, with good showmanship, dress up the old town a la 19th century when Central City was known as "the richest square mile on earth" and was the largest gold mining city in the world. Day and evening festivities were climaxed by "The Opera Ball" at the equally famous Teller House, one of the primitive west's most luxurious hotels, famed because "Ulysses S. Grant slept here."

Denver newspaper critics were lavish in praise of "Die Fledermaus" opening performance. Marjorie Barrett in the Rocky Mountain News said: "One of the frothiest and funny opera evenings ever presented at Central City . . . . Jack Harrold stole the show as Prince Orlofsky (usually sung by a woman) . . . Eva Likova brought to Rosalinda a rare quality of magic."

Alex Murphree writing in the Denver Post said: . . . even the sets designed by Robert O'Hearn waltzed to a Vienneze rhythm . . . utilizing stage wagons and revolving stages, O'Hearn achieved a fluidity as easy as motion pictures . . . vocal honors were about evenly divided between Eva Likova and Judith Raskin . . . and for pure fun the honors went to Jack Harrold . . . a comic high spot was the performance of Arthur Malet . . . Edith Jerell and Thomas Andrew, soloists of the ballet, accomplished choreographic difficulties with distinction."

A Denver film showman, Frank H. Ricketson Jr., is president of the Central City Opera House Assn.

'FOR 2c PLAIN'

Willson, Lee, Lawrence Partner on New Golden Musical

Hollywood, June 30.

Three popular figures of radio and early tv in Hollywood, who hit the jackpot on Broadway, will team up for their next stage production. They are Meredith Willson ("The Music Man") and Robert E. Lee and Jerry Lawrence ("Inherit the Wind" and "Auntie Mame").

They'll transform into a musical Harry Golden's latest tome, "For 2c Plain," the story of his early youth on the East Side of N.Y. when 2c bought a soft drink without the flavoring. Willson will compose the score and collaborate with Lawrence & Lee on the stage play. Willson starts work on the musical after he completes scoring "The Unsinkable Mrs. Brown" for Dore Schary as a Broadway production.

NEARLY KILL U. S. FUN-FUNDS

Pitch 'Open' Union For Legit P.A.'s But Managers Yet To Have Their Say

By JESSE GROSS

An open-door policy for new members is being advocated by the N. Y. pressagents chapter of the Assn. of the Theatrical Pressagents & Managers. The publicists group has resolved that the union's yearly limitation on the enrollment of apprentice drumbeaters and the admittance of regular p.a. members be eliminated.

This coincides with the termination next Labor Day of a two-year moratorium on the enrollment of new apprentices for the chapter. The moratorium was put into effect to permit an overflow backlog of p.a. novitiates to enter the union at the completion of the required three-year apprenticeship period. The backlog has been absorbed.

The chapter's stand on the lifting of restrictions includes a proviso retaining the present limitation on the admittance of its members to overall membership in the union. Thus the pressagents, in moving to take in new members as they see fit, are also taking the precaution to sidestep any infringement on the union's management and road agent chapters.

The pressagents have not yet presented their resolution to the ATPAM board of governors. It's figured the resolution will meet stiff opposition from the manager group, which, in the past, has tended to be conservative in any modification of entrance restrictions.

Under present regulations, the N. Y. pressagents chapter is permitted to enroll six new candidates annually and only two-a-year

(Continued on page 61)

Mexican 'Fair Lady' In Latin Tour Scratch, But Eyes Texas, Philippines

Mexico City, June 30.

Mexican company of "My Fair Lady" has cancelled its projected Latin American tour, which should have begun at end of this month. Too much political unrest in far too many countries has cast worried about being involved in "incidents" and producers feel that boxoffice returns would suffer.

It's only a temporary suspension, it is asserted. And musical will hit the road when its fair political weather ahead.

Meantime, plan is to tour the Mexican provinces, going back to Guadalajara and Monterry. Later shift may be made north of the border to Los Angeles, San Antonio and Laredo.

During American tour it is hoped that agreement will be signed permitting a tour of the Philippines.

'Fledermaus' in English At Santa Fe Opera Co.

Albuquerque, June 30.

"Fledermaus" in English opens the third season of the Santa Fe Opera Co. on Wed. (24).

Musical director John Crosby will conduct the opera orchestra and the singers for the performances. A total of six performances of the opera are planned. Other dates are June 27, July 3 and Aug. 7, 15 and 18.

Cast includes Saramae Endich as Rosalinda and Mildred Allen as Adele. Others are Elaine Bonzzi, Charles Anthony, Rolf Sander, Peter Binder, Robert Trehy, Robert Rue and Roy Lazarus.

The production is being staged by George Mully with sets and costumes by Patton Campbell.

Last week, a group of 23 Albuquerque business men opened a city-wide fund drive for the Opera Company on the theory that it is "good for the state as whole."

Gifts are being sought on an industrial and business, but not on a personal basis.

Tom Popejoy, president of the U. of New Mexico, is one of the leaders in the drive.

Red Rocks Keep $2 Top

Denver, June 30.

Nature's own ampitheatre near here, Red Rocks, general admission tickets are to remain at $2 for the Music Festival events this year.

The decision to make no increase in prices is to encourage the attendance of families, (children are 75c)

Agatha Christie's Summer Bonanza On Royalties

British author-playwright Agatha Christie is in for a royalty mopup on the strawhat circuit this summer. She'll be represented by a flock of productions involving at least five of her London-originated plays. Of those only one, "Witness for the Prosecution," has been presented on Broadway.

The other four are "The Hollow," "Spider's Web," "Towards Zero" and "The Mousetrap." The last named, the longest running production in the history of the British theatre, is still playing in London where it opened Nov. 25, 1952. Miss Christie is also currently represented on the West End by another entry, "The Unexpected Guest," which has been running since Aug. 12, 1958.

Both Equity and non-Equity groups are giving the plays a workout this summer. The vehicles represent an almost steady yearly output by Miss Christie since 1951, which was the year "Hollow" debuted in London. "Mousetrap" opened there the following year, while "Witness" preemed on the West End in 1953. "Spider's Web" opened in London in 1954 and "Zero" bowed on the West End in 1956.

ED PLOHN REMEMBERS ACTORS FUND ($64,000)

Washington, June 30.

Actors Fund of America will receive about $64,000 from the will of Edmund Plohn, onetime general manager for George M. Cohan's productions and longtime manager of the National Theatre here, who died in Washington June 8.

Plohn's $130,000 estate, accordinf to court records, also included gifts to Jewish charities in Washington and New York and to the local Salvation Army division.

Plohn was also once manager of New York's New Amsterdam Theatre. He managed the National here from 1937 until his retirement in 1954.

12 WEEKS FOR TOTEM POLE

Tryouts Include Lane's Mystery, Stickney's 'Lovely Light'

Fayetteville, Pa., June 30.

"Divide by Two," a mystery-comedy by Robert Lane, is scheduled for a July 20-25 tryout at the Totem Pole Playhouse here. Also lined up for an early September booking at the barn as part of its pre-Broadway breakin tour, under the production auspices of Sol Hurok, is Dorothy Stickney's "A Lovely Light," in which the adaptor-actress will star.

The Totem Pole, operated by William H. Putch, began its sixth season last week with television quiz-winner Barbara Hall in "Late Love." Putch is also director, with Francis Benko, as designer; William Falkner, as stage manager; Roger Titus, as technical director, and Putch's actress-wife, Jean Stapleton, doubling as pressagent and resident cast member. The semester runs 12 weeks.

AIMED AT TICKET TAX DEDUCTIBLES

Washington, June 30.

U. S. Senate rejected the effort by Sen. Joseph Clark (D.-Pa.) to impose a $1,000 annual maximum on income tax deductions for all forms of entertainment.

The vote was 44 to 34, but left Clark with an idea to try it again later. There were 20 absentees, who, if present, could have easily turned the vote the other way.

Clark offered it as an amendment to the corporation tax extension bill and may offer it again as an amendment to any tax bill coming before the Senate. It differs slightly from his original bill to disallow "expense account" income tax benefits. His first plan laid down night club and legit theatre tickets as not deductible in any amounts. But the amendment he offered cut out all entertainment expenses topping $1,000 per year.

Paar's TV Guests Build Barn's B.O.

John Kenley, operating the Kenley Players for the second summer in Warren, O., is continuing to cash in on performers associated with Jack Paar's NBC-TV show. Peggy Cass, a frequent guest on the Paar's program, established a record straight play gross of $24,663 for the Kenley operation as star of the June 16-21 season opener, "Born Yesterday."

The show ran seven performances (six nights and one matinee) at the 2,418-seat Packard Music Hall, with the b.o. scaled to a top of $2.20 for the evening performances and $1.65 for the matinee. Besides the Paar exposure, Miss Cass also recreated the role she originated on Broadway in the film version of "Auntie Mame," which was released late last year.

Kenley previously hit the jackpot with another Paar regular last summer when French singer Genevieve starred in "Can-Can" and set a record musical gross for his low-priced stock venture, which operated in other locales prior to setting up shop in Warren.

Tallchief As Terp Lead With Chi Lyric Opera

Chicago, June 30.

The Lyric Opera Co. has signed Maria Tallchief as its star ballerina for next season. She will appear in all the performances of Ponchielli's "La Gioconda," in which she will do the "Dance of the Hours" sequence.

Ruth Page's Chicago Opera Ballet will again work as Lyric's ballet complement in all productions. Miss Page has been the company's choreographer and ballet mistress from its inception.

Tony Randall Slides In

Tony Randall, starring this week in George Bernard Shaw's "Arms and the Man" at the Westport (Conn.) Country Playhouse, had to some "jet-age" hustling to get to the barn early last week for rehearsals of the play. He began warming up in the Shaw vehicle Tuesday (23) after a hectic Friday-Monday (19-22) performing schedule in New York and Los Angeles.

His Friday chore involved 12 hours of filming an Archibald MacLeish television play in New York. After that, he planed to the Coast to tape a "Playhouse 90" tv presentation, on which he spent 12 hours Saturday, 19 hours Sunday and 12 hours Monday. Immediately following the completion of his "Playhouse 90" stint, Randall planed back to New York and from there raced on to Westport.

N.Y. Court Sez It's O.K. For Party Org To Toss Theatre Benefit For Itself

The right of a non-charitable organization to toss a theatre party benefit for itself was upheld last week in the summonses part of the N. Y. Magistrate's Court. The court tossed out a claim by N. Y. City License Commissioner Bernard J. O'Connell charging the National Lawyers Guild committed a misdeameanor by reselling, at more than the stipulated b.o. price, tickets to a performance of the Bolshoi Ballet at Madison Square Garden, N. Y.

The tickets were sold as a theatre party benefit to raise money for the Guild. The commssioner charged that the Giuld, in reselling the tickets at upped prices, violated the law by doing so without a broker's license.

The court action in the Guild case is regarded by Mortimer Greif, attorney for the Assn. of Theatre Party Benefit Agents, as a significant step "in the striking down of unwarranted restrictions imposed by the license commissioner on theatre parties."

Mt. Kisco Tryouts

A tryout of either Muriel Bolton's "Oh, Genevieve" or Davis Snow's "Starlight" is planned for this summer at the Mt. Kisco (N.Y.) Summer Theatre, which begins a 10-week season next Tuesday (30) with Jack Sterling in "Tunnel of Love." The barn will be operated this season by Charles N. Hill, who's associated with Edward R. Murrow on the "Person to Person" television show.

John Kirkpatrick will be resident director at the barn.

Jane Moultrie Loss, $8,000, Off-Broadway

Around $8,000 is figured to have been dropped on the recent 15-performance off-Broadway run of Jane Moultrie's one-woman show, "Cast of Characters." It's understood the costs involved about $5,300 to open the show and approximately $1,300 in weekly operating expenses. The gross for the entire run reportedly totaled $96.42.

The presentation, in which Miss Moultrie was assisted by actors Clay Jones and Jesse Jacobs, ran at the Downtown from June 10-21. The program was produced by Calinda Productions, presumably the name of a firm formed by Jon W. Schwartz and Frederick Halaman-Daris, who leased the house for 14 weeks, with "Characters as their initial offering.

MONY DALMES PENDING FOR BROADWAY DEBUT

Comedie Francaise actress Mony Dalmes may make her Broadway debut in "La Bonne Soupe," Felicien Marceau's current Paris smash which is closing down for the summer, after a year's run, reopening in September. Garson Kanin is adapting and producing the play with his wife, Ruth Gordon, starring in the role created by Marie Bell.

Latter has recommended to the Kanins that Miss Dalmes would make a good second lead in the American adaptation. Latter has been studying English and, apart from tv and a strawhat production last summer, this would mark her New York stage bow although she was seen on Broadway some seasons back with the Comedie Francaise in repertoire.

CENTRAL CITY AGAIN

Alternate 'Baby Doe' and English 'Fledermaus' This Year

Denver, June 30.

This summer's two works at Central City, the mining ravine hamlet which comes alive annually for Denver chi-chi and theatrical art, will be "Ballad of Baby Doe" and an English version of "Der Fledermaus."

Some 25 singers of Met and N. Y. City Center credits are in Central City for the performances, which run through July.

"Die Fledermaus" will be an adaptation of a Reinhardt version. Original staging by Nathaniel Merrill and sets by Robert O'Hearn.

A special press reception was held at the historic Teller House here in Denver. Due to the very limited seating capacity of the famous old Central City Opera House extra advance performances have been arranged for both productions to deadhead the press.

Ralph Alswang is designing the sets and lighting for "The Girls Against the Boys."

'Dark Halo' in Tryout At Canton, Conn.; Aircondition Reduced-Capacity Barn

Hartford, June 30.

Sylvia Leigh's "Dark Halo," which preemed at the Arts Theatre, London, last April, is scheduled for production this summer at the Canton (Conn.) Show Shop. The barn, which is being operated for the second consecutive year by Robert Andrews, began a contemplated 20-week season June 17 with a fortnight's run of Edward Everett Horton in "The Reluctant Debutante."

Air-conditioning has been installed in the house this season and the seating capacity has been reduced to 250, but will be enlarged to 650 next year if the current semester is successful. Andrews' plans also include the launching of kiddie shows later this summer.

The silo's staff includes Lowell Matson, co-editor of the recently-published "The off-Broadway Theatre," as general manager and pressagent; Robert Judy, house manager; Arthur Haag, art director; Hubert Rolling, stage manager; Robert Russell, children's theatre director, and Allan Schwartz, technical director.

Meg Mundy in "Bell, Book and Candle" is current.

Symph Orch Proposed For Oil-Gushing Town

Albuquerque, June 30.

Proposals for a San Juan County symphony orchestra in the New Mexico oil boom town of Farmington are receiving favorable comment.

Officers are slated to be picked July 7, Walter Thimble, who is in charge of organizing the group, said.

Tentative plans call for six concerts by a 40 to 50 piece orch, four youth concerts and five chamber concerts.

Condutcor will be Bruce Bullock,, who played oboe with the Salzburg festival orch for two years while studying in Europe. He later played with the Albuquerque symphony.

Geo. S. Kaufman in Orbit

Albuquerque, N. M., June 30.

The Albuquerque Summerhouse Theatre here is presenting a George S. Kaufman Festival. The first of the festival entries earlier this month was "Once in a Lifetime," co-authored by Kaufman and Moss Hart. The second, opening tomorrow night (Wed.), will be "Solid Gold Cadillac," a Kaufman-Howard Teichmann collaboration. That'll be followed by another Kaufman-Hart comedy, "The Man Who Came to Dinner."

The barn is in its 12th season.

B'way Sags, But 9 Shows Sellout; 'Destry,' 'Raisin' Set House Records; 'Pleasure' $31,200, Phoenix $23,100

Business on Broadway dropped last week for most of the non-regular sellout shows. The b.o. decline is expected to continue through the summer. The lineup of Main Stem entries, down to 15 this week, will be temporarily cut to 13 next week because of the single-stanza layoff of "Redhead" and the start of a four-frame vacation by "La Plume de Ma Tante."

Hitting capacity last week were "Destry Rides Again' and "Raisin in the Sun," both setting house records, and "Flower Drum Song," "Gypsy," "La Plume," "Majority of One," "Music Man," "My Fair Lady" and "Redhead."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Destry Rides Again, Imperial (MD) (10th wk; 76 p) ($8.35-$9.40; 1,427; $67,500) (Andy Griffith, Dolores Gray). House record at $68,200. Previous week, at $67,806.

Flower Drum Song, St. James (MD) (30th wk; 240 p) ($8.05; 1,615; $63,291). Nearly $63,300. Previous week, house record at $63,321.

Gypsy, Broadway (MC) 6th wk; 43 p) ($8.60-$9.40; 1,900; $83,000) (Ethel Merman). Over $82,900. Previous week, $82,900.

J. B., ANTA (D) (29th wk; 228 p) ($6.90; 1,185; $46,745) (Christopher Plummer, Basil Rathbone, James Daly). Over $23,800. Previous week, $29,200.

La Plume de Ma Tante, Royale (R) (33d wk; 263 p) ($8.05; 1,050; $44,500) (Robert Dhery). Nearly $45,100. Previous week, $45,100. Lays off following the evening performance next Saturday (4) and resumes Aug. 3.

Majority of One, Shubert (C) (19th wk; 152 p) ($6.90; 1,453; $53,000) (Cedric Hardwicke, Gertrude Berg). Over $53,200. Previous week, highest gross for run at $53,487.

Make a Million, Morosco (C) (36th wk; 284 p) ($6.90; 946; $35,300) (Sam Levene). Nearly $16,400 with twofers. Previous week, $20,200 with twofers.

Music Man, Majestic (80th wk; 636 p) ($8.05; 1,626; $71,000). Almost $71,500. Previous week, $71,400.

My Fair Lady, Hellinger (MC) (172d wk; 1,371 p) ($8.05; 1,551; $69,500) (Edward Mulhare, Pamela Charles). Another $70,400. Bramwell Fletcher is subbing for Mulhare this week.

Pleasure of His Company, Music Box (C) (36th wk; 286 p) ($6.90; 1,101; $38,000) (Cyril Ritchard, Cornelia Otis Skinner, Charlie Ruggles, Walter Abel). Nearly $31,200. Previous week, $34,600.

Raisin in the Sun, Barrymore (D) (16th wk; 126 p) ($6.90; 1,076; $41,569) (Sidney Poitier). House record at $42,207. Previous week, $42,177.

Redhead, 46th St. (MD) (21st wk; [illegible] p) ($9.20; 1,297; $62,410) (Gwen Verdon). Over $63,100. Previous week, house record at $63,171. Lays off next week.

Sweet Bird of Youth, Beck (D) (16th wk; 127 p) ($6.90; 1,280; $47,963) (Paul Newman, Geraldine Page, Sidney Blackmer). Over $45,800. Previous week, $47,900.

Two For the Seesaw, Booth (CD) (76th wk; 604 p) ($6.90; 780; $32,300) (Dana Andrews, Anne Bancroft). Almost $28,200. Previous week, $28,900. Hal March and Lee Grant took over the co-starring roles last Monday (29).

World of Suzie Wong, Broadhurst (D) (37th wk; 295 p) ($6.90; 1,214; $47,400). Almost $27,200. Previous week, $32,100.

Miscellaneous

Once Upon A Mattress, Phoenix (MD) (7th wk; 56 p) ($4.60; 1,150; $29,382). Almost $23,100. Previous week, $24,400.

Closed Last Week

West Side Story, Winter Garden (MD) (92d wk; 732 p) ($8; 1,404; $64,200). Nearly $58,800. Previous week, $56,500. Exited to tour last Saturday (27) at a profit of approximately $550,000 on a $300,000 investment. A Broadway return is planned following the termination of a Chicago run, which gets underway Oct. 8.

ARLENE FRANCIS $30,000

12 Performances of 'Feeling' Big At Westport

Westport, Conn., June 30.

"Once More With Feeling," with Arlene Francis repeating the role she originated in the recently-closed Broadway production, grossed a smash $30,000 in 12 performances from June 18 to last Saturday (27) at the Westport Country Playhouse here. The top at the 755-seater is $4.40 for all evening performances except Saturday night, which is scaled to $4.85.

Tony Randall in "Arms and the Man" is current.

'Guys and Dolls' With TV's Bob Horton Hits Sock 35G in Warren, O.

Warren, O., June 30.

The Kenley Players production of "Guys and Dolls," starring Robert Horton, of tv's "Wagon Train," grossed a robust $35,000 last week in eight performances at the 2,418-seat Packard Music Hall here. The musical set an attendance record for the operation, but the gross, held down by 5,000 subscriptions, fell short of the record $36,000 take established at the spot last summer by Genevieve in eight performances of "Can-Can."

The house is scaled to a top of $2.20 for evening performances and $1.65 for matinees. "Seven Year Itch," with Dick Shawn, Sherry Britton and Sherry O'Neil, is current. Miss O'Neil also appeared with Horton in "Guys and Dolls."

'Angels' Lively $17,300 In Philly Park Stanza

Philadelphia, June 30.

"Fallen Angels," costarring Nancy Walker and Margaret Phillips, grossed a sturdy $17,300 last week at the Playhouse in the Park here.

Luther Adler in "A View From the Bridge" is current.

Off-Broadway Shows

(Figures denote opening dates)

NEW YORK

Billy Barnes Revue, York (6-9-59).
Boy Friend, Cherry Lane (1-25-58).
Crucible, Martinique (3-11-58).
Drunkard, Gate (6-23-59).
Enemy of the People, Actors (2-4-59).
Leave It to Jane, Sheridan Sq. (5-25-59).
Many Loves, Living Theatre (1-13-59).
Mark Twain Tonight, 41st St. (4-6-59).
Our Town, Circle in Square (3-23-59).
Shaw Festival, Provincetown (5-26-59).
Threepenny Opera, de Lys (9-20-55).
Waltz of the Toreadors, Cricket (4-6-59).
Young & Bu'ful, Theatre East (5-28-59).

SCHEDULED OPENINGS

Cave Machpelah, Living Th'tre (6-30-59).
Connection, Living Theatre (7-8-59).
Three Sisters, Fourth St. (9-10-59).
Simone, Gate (9-23-59).
Shakuntala, St. Mark's (9-29-59).
Vincent, Cricket (9-30-59).
Great God Brown, Phoenix (10-5-59).

LOS ANGELES

Billy Barnes Revue, Las Palmas (10-13-58).
Boy Friend, Ivar (2-16-59).
Camino Real, H'wood Center (5-21-59).
Cold Wind, Players Ring (6-8-58).
Mendel Beatnik, LeGrand (5-29-59).
Letter, Centre (6-20-59).
Streetcar, Omnibus (6-11-59).
Tender Trap, Valley (6-5-59).
Who That Lady, Civic (4-13-59).

SCHEDULED OPENINGS

Look Back in Anger, Gallery (6-24-59).
Immoralist, Horseshoe (7-17-59).
Palm Tree, Stage Society (7-24-59).

CLOSED

Plain & Fancy, Pasadena (3-29-59); closed last Sunday (28).

London Shows

(Figures denote opening dates)

All in the Family, Strand (6-17-59).
Blue Magic Revue, Wales (2-19-59).
Caught Napping, Piccadilly (5-22-59).
Clown Jewels, Vic. Palace (3-5-59).
Complaisant Lover, Globe (6-18-59).
Farewell, Farewell, Garrick (6-5-59).
Five Finger Exercise, Comedy (7-16-58).
Fool's Paradise, Apollo (4-1-59).
Gilt, Gingerbread, Duke York's (4-17-59).
Grass Is Greener, St. Mart. (12-2-58).
Hostage, Wyndham's (6-11-59).
How Say You, Aldwych, (4-22-59).
Irma La Douce, Lyric (7-17-58).
Let 'Em Eat Cake, Cambridge (5-6-59).
Long, Short, Tall, New (1-7-59).
Marigold, Savoy (5-27-59).
Mousetrap, Ambassadors (11-25-52).
Murder On Arrival, W'stm'nst'r (6-16-59).
My Fair Lady, Drury Lane (4-30-58)
Pleasura His Co., Haymarket (4-23-59).
Prodigal Wife, Winter Gard. (5-28-59).
Roar Like a Dove, Phoenix (9-25-57).
Salad Days, Vaudeville (8-5-54).
Simple Spyman, Whitehall (3-19-58).
Taste of Honey, Criterion (2-10-59).
Ulysses in Nighttown, Arts (5-19-59).
Unexpected Guest, Duchess (8-12-58).
West Side Story, Majesty's (12-12-58).

SCHEDULED OPENINGS

Ages of Man, Queens (7-8-59).
Once More, Coliseum (7-9-59).

CLOSED

Repertory, Old Vic (9-17-58).
Orpheus Descending, Royal Ct. (5-14-59).

Concert Review

Lewisohn Stadium
(With Leonard Bernstein)

Minnie Guggenheimer premiered her annual fresco concerts Tuesday night (23) with Leonard Bernstein on the podium in front a portion of his New York Philharmonic. "Lennie," with added dignity and authority as the American-born-and-trained maestro of one of the world's great orchestras, was his own soloist in the opening menu, which offered a mixed fare of Beethoven and American composers, with the conductor-composer-pianist performing Gershwin's "Rhapsody in Blue."

In recent years, the Lewisohn Stadium ensemble has been dubbed the Stadium Symphony, because a number of the first-chair men of the Philharmonic elected to take the summer off. This year, however, with an ANTA European tour slated for summer season's end, most of the regular sidemen are in action and the band bears a closer resemblance to the winter-season Philharmonic. (A few were missing, 'tis said, at the Tuesday night opening, because of recording commitments which conflicted as a result of the one night's postponement due to heavy rains.)

Beethoven, a major b.o. draw at summer sessions as well as indoor concerts, was represented by his "Egmont" overture and the seventh symphony. Following intermission, Samuel Barber's second Essay for Orchestra, a suite from Aaron Copland's "Billy the Kid" and the aforementioned Gershwin Rhapsody were performed. The classical works were only adequately-presented. "Billy the Kid" fared better, with Bernstein and his cohorts playing the cowboy tunes with obvious relish and abandon.

The maestro's keyboarding in the familiar "Rhapsody" and his doubling in conducting at the same time, brought the opener to a rousing close and incited the first genuine enthusiasm of the evening.

Wein.

Bard Repertory 41G 2d Wk., Stratford, Conn.

Stratford, Conn., June 30.

Business jumped for the American Shakespeare Festival here last week, with the gross hitting $41,000 for three performances of "Romeo and Juliet," two performances of "Midsummer Night's Dream" and three preview performances of "Merry Wives of Windsor," which opens officially next Wednesday afternoon (8). The stanza was the second of the regular season.

The 1,453-seater is scaled to a $5.75 top.

'Firefly' Tuneful $50,000 In K.C. Outdoor Stand

Kansas City, June 30.

"Firefly," with Anna Maria Alberghetti and Webb Tilton, grossed a good $50,000 last week at the 7,600-seat Starlight Theatre here. The musical played through last Sunday (28) at a $3.50 top.

Iva Withers in "Gentlemen Prefer Blondes" is current at the Swope Park outdoor showcase.

Touring Shows

(June 28-July 12)

Bells Are Ringing (Judy Holliday)—Curran, S.F. (29-4).

Music Man (2d Co.)—Shubert, Chi (29-11).

My Fair Lady (2d Co.) (Michael Evans, Diane Todd)—Philharmonic Aud., L.A. (29-11).

Once More With Feeling (Coast Co.) (Fernando Lamas, Marjorie Lord)—Alcazar, S.F. (29-4).

Romanoff and Juliet (Coast Co.) (Peter Ustinov)—Hartford, L.A. (29-4); Geary, S.F. (6-11).

Sunrise at Campobello (Ralph Bellamy)—National, Wash. (29-11, Lays off).

Two for the Seesaw (2d Co.) (Ruth Roman, Jeffrey Lynn)—Geary, S.F. (29-11).

West Side Story—Aud., Denver (1-10).

Scheduled B'way Preems

Taste of Honey, Lyceum (9-8-59).
Much Ado, Lunt-Fontanne (9-17-59).
Gangs All Here, Ambassador (10-1-59).
Happy Town, 54th St. (10-6-59).
Drop of a Hat, Golden (10-8-59).
Golden Fleecing, Miller's (10-14-59).
Heartbreak House, National (10-18-59).
Miracle Worker, Playhouse (10-19-59).
Warm Peninsula, Hayes (10-20-59).
Connecticut Summer, Shubert (10-22-59).
Girls Against Boys, Alvin (10-27-59).
Fiorello, Broadhurst (11-3-59).
Highest Tree, Longacre (11-4-59).
Tenth Man, Booth (11-5-59).
Sound Music, Lunt-Fontanne (11-12-59).
Only in America, Cort (11-16-59).
5 Finger, Music Box (12-2-59).
Silent Night, Morosco (12-3-59).
Saratoga, Winter Garden (12-7-59).
L'Hurluberlu, ANTA (12-8-59).
Mrs. 'Arris to Paris, Alvin (12-17-59).
Pink Jungle, Plymouth (1-11-59).
Saturday Night, 54th St. (1-21-60).

Stage Manager As Equity Deputy

[IT'S PRACTICALLY UNKNOWN]

Mortimer Halpern, stage manager of "Song of Norway," which opens June 25 at the Jones Beach (N.Y.) Marine Theatre, has been elected by the company as its Equity deputy. The handling of the deputy's duties by a stage manager is believed to be unprecedented in the history of the union.

In the past, the eligibility of stage managers for the deputy post had been discounted on the theory that they were representatives of the producers. About a year ago a recommendation that stage managers be eligible for the deputy assignment was presented to the Equity council, which decided there was no conflict of interests and issued a ruling in support of the recommendation.

Stock Items

George Cuttingham, bartender at the Diplomat Restaurant, N. Y., has the lead role in "Picnic," being presented tonight (Wed.) through next Sunday (5) by the Shelley Players, New Scotland, N. Y.

Female impersonator **T. C. Jones** is playing the part of the actress in the current production of "The Man Who Came to Dinner" at the Bucks County Playhouse, New Hope, Pa.

Edward Eager's updated version of **Franz Lehar's** "The Merry Widow" opens the season next Tuesday (7) at the Brandywine Music Circus, Concordville, Pa.

The U. of Connecticut, Storrs, Conn., launched its third campus stock season last Monday (29).

Connie Sawyer will appear in the **St. John Terrell** tent production of "Ziegfeld Follies."

Ben Gazzara and **Meg Mundy** will tour the strawhat circuit in a package of "Epitaph for George Dillon," co-produced by **Sheldon Secunda** and **Roy A. Somlyo** and directed by **John Stix**, with **Cameron MacCardell** as advance director.

Elliot Martin, production stage manager of "Majority of One," is producing and booking three summer packages, "Biography," with **Faye Emerson**; "Once More With Feeling," with **Betsy Palmer** and **Kurt Kasznar**, and "The Sleeping Prince," with **Jean Pierre Aumont**.

The staff for the Cherry County Playhouse, Traverse City, Mich., includes **Ruth Bailey**, producer; **Barnett Owen**, director; **Bill Bowers**, business manager; **William Everett**, assistant business manager and boxoffice treasurer; **David Gebhart**, office and house manager; **Robert Bauer**, lighting; **Norma Smith**, stage manager, and **Ruth Norton**, prop girl. **Harden** and **Lucille Deview** are handling promotion and publicity.

Ken Parker will double as star and director of his play, "There's Always a Murder" at the Towers Summer Theatre, Cedar Grove, N.J., the week of July 14-19.

Bill Matthews is resident director at the Oakdale Music Circus, Wallingford, Conn.

Crane Jackson is with the resident company at the Peninsula Playhouse, Erie, Pa.

Frankie Laine will star in "Pajama Game" Aug. 17-30 at the Carousel Theatre, Framingham, Mass. **Mark Stevens** will costar with **William Bendix** in "Caine Mutiny" at the same spot during September.

The new Garden Theatre, Vineland, Ont., opened last week with **Muriel Cooper** and **Louis Zorich** in "Cat on a Hot Tin Roof."

Marigold Charlesworth has taken over the Red Barn, Jackson's Point, Ont., which begins its season June 27 with "Skin of Our Teeth," directed by the producer.

Ronald Dawson will appear at the Cincinnati (O.) Summer Playhouse in "Ten Little Indians" next week.

Nitery comedian **Rusty Dore** is appearing in the **Stanley Prager** package of "Bells Are Ringing."

Lilia Skala will again play the heroine's mother in "The Diary of Anne Frank next week at the Spa Summer Theatre, Saratoga, N.Y.

Nancy Hudson is business manager and treasurer for the Hunterdon Hills Playhouse, Jutland, N.J.

Peter Flournoy is sending out package of "Paris," with **Mimi Benzell**, and "Auntie Mame," with **Constance Carpenter**.

Production staff for the Festival Music Theatre, Ft. Wayne, Ind., includes **Ben Tarver**, director; **Charlene Tarver**, choreographer; **John Custer**, technical director; **Larry Goss**, assistant technical director and stage manager; **Don Junk**, costumer, and **Letty Bryce**, office manager. **Lester Webber** is president of the operation, which is in its 10th season at the Franke Park outdoor theatre.

Road Sturdy, Bellamy $44,500, D.C., Ustinov $36,527 House Record, L.A.

Business on the road continued generally good last week. The musicals held strong, as did two of the straight plays, "Sunrise at Campobello," in its fourth week in Washington, and "Romanoff and Juliet," which established a house record in its third week at the Hartford Theatre, Los Angeles.

"West Side Story" joins the touring lineup tonight (Wed.) in Denver.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

CHICAGO

Music Man, Shubert (MC-RS) (20th wk) ($5.50-$6.60; 2,100; $71,458). Nearly $68,100. Previous week, $70,800.

LOS ANGELES

My Fair Lady, Philharmonic Aud. (MC-RS) (4th wk) ($5.75-$6.50; 2,670; $79,800) (Michael Evans, Diane Todd). Over $79,400 with Civic Light Opera subscription. Previous week, $79,300 with subscription.

Romanoff and Juliet, Hartford (C-RS) (3d wk) ($5.40-$6.50; 1,024; $32,000) (Peter Ustinov). House record at $36,527. Previous week, $33,400 with Guild subscription.

SAN FRANCISCO

Bells Are Ringing, Curran (MC-RS) (4th wk) ($5.75-$6.90; 1,758; $59,000) (Judy Holliday). Over $58,800 with Civic Light Opera subscription. Previous week, $58,600 with subscription.

Once More With Feeling, Alcazar (C-RS) (3d wk) $4-$4.50; 1,147; $33,000) (Fernando Lamas, Marjorie Lord). About $18,700. Previous week, $23,000 with Guild subscription.

Two for the Seesaw, Geary (CD-RS) (5th wk) ($4.30-$4.85; 1,550; $39,000) (Ruth Roman, Jeffrey Lynn). Almost $16,800. Previous week, $20,500.

WASHINGTON

Sunrise at Campobello, National (D-RS) (4th wk) ($4.95-$5.60; 1,657; $46,200) (Ralph Bellamy). Over $44,500. Previous week, house record for non-musical at $45,570. Continues here through July 11 and then lays off until Sept. 10 when it resumes at the Hartman Theatre, Columbus.

'Wish' Moderate $33,900 In Initial Dallas Week

Dallas, June 30.

"Wish You Were Here" grossed a fair $33,900 last week in the first stanza of a fortnight's frame at the 4,126-seat Music Hall here.

The cast for the State Fair Musicals presentation is headed by Shirley Jones and Jack Cassidy.

Stock Tryouts

(June 28-July 12)

Dig We Must, revue by Ira Wallach and David Baker, starring Alice Ghostley, Paul Lynde—John Drew Theatre, East Hampton, L.I. (4-11).

Hilary, by Gerald Savory, starring Joan Fontaine—Sacandaga (N.Y.) Summer Theatre (29-4); Falmouth (Mass.) Playhouse (6-11) (Reviewed in VARIETY, June 24, '59).

Law and Mr. Simon, by Julie Berns, starring Menasha Skulnik—Camden County Music Fair, Haddonfield, N.J. (29-4); Valley Forge Music Fair, Devon, Pa. (6-11) (Reviewed in VARIETY, June 17, '59).

Piece of Blue Sky, by Frank Corsaro, starring Shelley Winters—Myrtle Beach (S.C.) Playhouse (29-4); Westport (Conn.) Country Playhouse (6-11) (Reviewed in VARIETY, May 27, '59).

Red Letter Day, by Andrew Rosenthal, starring Gloria Swanson—Grist Mill Playhouse, Andover, N.J. (29-4); Famous Artists Country Playhouse, Fayetteville, N.Y. (6-11) (Original British production reviewed in VARIETY from London, Feb. 27, '52).

Voice of the Whirlwind, by Pat Hale—Barter Theatre, Abingdon, Va. (29-4).

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CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a lengthy list of blind items. **This information is published without charge.**

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading.

Legit

BROADWAY

"Birds of Summer" (formerly "Beautitul Dreamer"). (C). Producer, George Cayley, 507 Fifth Ave., N.Y.; director, Eddie Bracken. Available parts: middle-aged femme writer, mannish; middle-aged male writer, hypocritical, menacing; character woman, birdwatcher; State Trooper; leading man, writer, 30's, male composer, 18-20; femme lead, early 20's, carnival dancer with artistic aspirations; male, husky Italian painter, early 20's; male, middleaged caretaker; elderly character man; sculptress, early 20's Greenwich Villager. Send photo and resume to producers by mail only.

"Caligula" (D). Producers, Chandler Cowles & David J. Cogan, 36 W. 56th St. Accepting photo and resume from femmes, 35-40, sexy; male 28-29, good physique; male, 45-50, Lee J. Cobb type. Mail to producers.

"Connecticut Summer" (MC). Producer, David Merrick; choreographer, Onna White; casting director, Eduard Fuller. Available parts for femmes, 17-25, no older than 25, sing, dance and act. Singing-dancing auditions at the Imperial Theatre, 249 W. 45th St., July 6, from 3-4 p.m.

"Fiorello" (MC). Producers, Robert Griffith & Harold S. Prince, Equity call male singers Aug. 17; Equity femme singers Aug. 18; open call men singers Aug. 19; femme singers Aug. 20. All auditions at 12 noon at the Winter Garden Theatre, 1634 Broadway, N. Y. Equity call femme dancers, Aug. 5 at 10 a.m.; open call Aug. 8 at 10 a.m.; Equity male dancers, Aug. 12 at 10 a.m.; open call same day at 1 p.m. Auditions same place as singers.

"Flower Drum Song" (MC). Producers, Richard Rodgers, Oscar Hammerstein 2d & Joseph Fields. Male and femme dancers-singers-actors of Oriental appearance for the contemplated English company. Mail photo and resume to Eddie Blum, c/o Rodgers & Hammerstein, 488 Madison Ave.

"Gypsy" (MD). Producers, David Merrick (246 W. 44th St., N.Y.) & Leland Hayward. Casting director, Michael Shurtleff. Accepting photo and resume for future replacements and understudies from children, 6-10, sing, dance, act; young looking; teenage girls, sing, dance, act; teenage boys, sing dance, act.

"Happy Town" (MC). Producers, B & M Productions; director, Allan A. Buckhantz; choreographer, Lee Scott; production assistant, Jeanette Kamins; musical director, Samuel Krachmalnick. Parts available (singing required); male, 50's, character comedy lead; male, 25, comedian, lean, slender; femme, 19-23, attractive blonde, soprano; male, 25-30, baritone; femme, 19-23, commedienne, attractive, chest soprano voice; femme, 19-23, soprano voice; five singer-actors who play band instruments; male and femme characters, varying in age and type to double in parts. Send photo and resume, do not phone or visit in person. Mail to Happy Town Company, 140 W. 58th St., N. Y., suite 7D.

"Mother Courage" (MD). Producers, Lee Paton & Robert Welber, 152 W. 42d St. (Room 1004), N.Y. Parts Available: femme, 25, mute, fragile physically but strong emotionally, childlike but not childish, peasant, unconventionally attractive; male, 45, large, powerful, sensuous, dark, humorous, must sing acceptably; male, 45-50, tall, gaunt, lecherous, sense of humor; male, early 20's, strong peasant type, impetuous, must move well and sing acceptably; male, late teens, peasant, fragile, light complexion, must move well and sing well; femme, 25-30, attractive, sexy commediene, sings; male, 40, athletic, trim, bullish and powerful; two femmes, 50-60, peasant women; male, short, crude; extras, officers and soldiers, all types. Singers need not be trained, but should have strong voices and good sense of rhythm. Mail photo and resume to producers.

"Music Man" (MC). Producer, Kermit Bloomgarden. Equity call for high soprano for replacement in N.Y. company. Audition July 3, 1 p.m. at Majestic Theatre, 246 W. 45th St.

"Saturday Night" (MC). Producers, Jule Styne & Joseph Kipness, 237 W. 51st St.; JU 6-0028. Casting through agents or by mail. Send photo and resume to producers.

"Sound of Music" (MD). Producers, Rodgers & Hammerstein, in partnership with Leland Hayward & Richard Halliday. Children with trained voices submit photo and resume to Eddie Blum, c/o producers, 488 Madison Ave., N. Y. All other parts through agents only.

OFF-BROADWAY

"Hunger That Crosses the Bridge Between" (CD) Producers, Dramarena Productions (in association with Klaus Werner); director, David Sawn, 174 W. 89th St., N. Y. Parts Available (all male): 18, gawky country boy; 53, hardbitten, mine-worker; 25, corpsman, handsome, esthetic, intense; 25, blonde, rugged, authoritative; 40, former English professor; 27, cocky, belligerant, red-headed, short; 22, muscular New Yorker; 30, quiet, lonely photographer; 26, southern, cook, girl-crazy, lazy; about 30, short, intelligent, alert. Mail photo and resume to director. Plan late fall opening.

"Johnnie Nobody" (D) Producer, Scotti D'Arcy, 326 W. 55th St., N.Y. 19, N.Y. Parts available: femme, in 50's, small, birdlike; male, lead, in 30's, handsome doctor; femme, in 40's, tall, rangy woman, whiskey-nipper, addicted to lurid novels; male, in 40's, henpecked husband; femme, about 20, thin, wispy, conventional; male, late teens, over-eager boy reporter; male, about 25, clean cut; male, in 20's, guitar player, sensitive; four male and one femme, in 40's and 50's for townspeople, all speaking parts. Equity production. Producer interested in receiving photo and resume from Equity and non-Equity actors, as some of smaller roles may be non-Equity. Mail to Producer.

"Leave It To Jane" (MC). Producers, Joseph Beruh & Peter Stephan. Auditioning youthful male and femme singers with legitimate voice, every Thursday from 6-7 p.m., for replacements. Auditions at the Sheridan Square Playhouse, Seventh Ave. and Fourth St., N.Y.

"Shakuntala" (D). Pilgrim Production; Producer, Patricia Newhall; associate producer, Krishnakant Shah; producer director, Lee Morgan, 40 W. 74th St., TR 3-4265. Cast of about 30. Director holding final open auditions July 6-11 from 1-4 p.m. and 6-10 p.m. at above address. Bring photo and resume. Also needed, costume and scenic designers, bring sample of work.

STOCK

TOURING PACKAGES

"Guys and Dolls" (MC). Producer, Hudson Celebration Theatre-in-the-Park (Central Park, N.Y.). Choreographer, Peter Conlow; musical director, Sandy Matlovsky. Equity call for male and femme dancers, 10 a.m. and open call 1 p.m. July 7; Equity call for male and femme singers 11 a.m., open call 3 p.m., July 8. Auditions 130 W. 56th St., N.Y., 5th floor.

STOCK THEATRE

OWINGS MILLS, MD.

New Hilltop Theatre, Box 26, Owings Mills. Producer, Don Swann Jr.; general manager, L. Taylor Giles. Accepting applications from professionals interested in jobbing; also still accepting apprentices' applications at no fee, must pay for their own maintenance. Mail to theatre.

FUTURE SHOWS

BROADWAY

Alan Jay Lerner & Frederick Loewe musical (Untitled) (120 E. 56th St.; PL 3-6773).

"Tt the Drop of a Hat" (R). Producer, Alexander H. Cohen (40 W. 55th St., CI 6-0594).

"Belle Denise" (D). Producers, Howard Erskine & Joseph Hayes (56 W. 45th St.; OX 7-9620).

"Duel of Angels" (D). Producers, Playwrights Co. (745 Fifth Ave.; PL 3-7500).

"Egg" (C). Producer, Alexander S. Ince (234 W. 44th St., CH 4-5141) & Harris Masterson.

"Every Girl Needs a Parlor" (C). Producer-director, Carmen Capalbo, (152 W. 54th St., JU 2-1596).

"Faster, Faster" (D). Producer-director, Carmen Capalbo, (152 W. 54th St., JU 2-1596).

"Flowering Cherry" (D). Producers, Producers Theatre (165 W. 46th St.; PL 7-5100).

"Gang's All Here" (D). Producer, Kermit Bloomgarden (1545 Broadway; JU 2-1690).

"Girls Against the Boys" (C). Producer, Albert Selden (444 Madison Ave., PL 3-1030).

"Goodwill Ambassador" (C). Producers, American Playwrights Guild, (5 E. 76th St., TR 9-8507) & George Brandt.

"Heartbreak House" (D). Producers, Robert Joseph (137 W. 48th St.; CI 7-7161) and Maurice Evans.

"Highest Tree" (D). Producers, Theatre Guild & Dore Schary (27 W. 53d St.; CO 5-6170).

"Kids' (D). Producers, George Hamlin (c/o New Dramatists Committee, 130 W. 56th St.; PL 7-6960) & John W. Caldwell.

"La Bonne Soupe" (C) . Producer, David Merrick (246 W. 44th St.; LO 3-0830).

"Last Days of Lincoln" (D). Producer, Alexander H. Cohen, (40 W. 55th St., N.Y.; CI 6-0594).

"Midnight Sun" (D). Producers, Howard Erskine (56 W. 45th St.; OX 7-9620) & Joseph Hayes.

"Mighty Man Is He" (C). Producers, Diana Green & Edward Joy (1619 Broadway, CO 5-8569).

"Mrs. 'Arris Goes to Paris" (MC). Producers, Kermit Bloomgarden (1545 Broadway; JU 2-1690) & Ray Stark.

"New Faces of 1959" (R). Producer, Leonard Sillman (17 E. 79th St.; TR 9-1380).

"Only In America" (D). Producer, Herman Shumlin (11 E. 48th St.; PL 3-7566).

"Pink Jungle" (D). Producer, Paul Gregory (234 W. 44th St.; LO 4-5071; Coast office, 930 N. La Cienega Blvd., Hollywood 46).

"Scatterbrain" (**"L'Hurluberlu"**) (C). Producers, Irene Selznick (112 C.P.S., N. Y.; CO 5-2611) & Kermit Bloomgarden (1545 Broadway, N.Y.; JU 2-1690).

"U.S.A." (D). Producers, Robert Weiner & Nick Spanbs, (SU 7-1914).

Television

Adams & Leigh Associates, 7 West 46th St., N. Y. Assistant, Merle Brown, accepting photo and resume of children for t.v. commercials. Mail to above address.

Dela McCarthy Assoc., 515 Madison Ave. Casting, Colin D'Arcy. Submit photo and resume for consideration.

FCI Productions, Inc. Casting director, Barbi Norris, 66 Fifth Ave., N.Y. Cast mainly through agencies, but maintains file for industrial and commercials. Send photo and resume by mail only.

Formula Seven Productions, 1650 Broadway, N.Y.; Room 904. Producer, Garvey Nelson. Accepting photo and resume of general talent for tv films. Mail to above address.

Grey Advertising, 430 Park Ave. Casting, Jim Kaye. Submit photo and resume by mail only.

Hartford Management, Inc., 18 E. 48th St.; casting director, Marshall Migatz. Interviews by appointment, but only on basis of photo and resume. Mail to casting director.

Kastor, Hilton, Chesley, Clifford & Atherton ad agency, 570 Lexington Ave. Casting, Richard King. Mail photo and resume.

Lawrence Welk show (Plymouth Motors), ABC-TV — Seeking teenage vocal and instrumental perpormers for guest appearances or as permanent band members. Submit disk or tape home-recorded acceptable) of wellknown pop or standard numbers, plus recent photo, short biographical summary. Address Plymouth Show, ABC Studio, Hollywood, or 2623 Santa Monica blvd., Santa Monica.

National Screen Service, 1600 Broadway. Casting, Carl Carbone. Submit photo and composite for consideration.

Literati

From Ballet To Jazz

Macmillan's "Ballet Annual 1960," edited by Arnold L. Haskell (14th year of issue) and "Theatre Annual No. 10 (1958-1959)," edited by Frances Stephens, are due in November and December respectively. Former accents ballet in U. S., Canada and England; the theatre annual is on the London legit which, of course, includes such Broadway imports as "Rose Tattoo," "West Side Story," "Auntie Mame," "Two for the Seesaw" and "Long Day's Journey Into Night."

New Yorker writer Whitney Balliett is bringing out "The Sound of Surprise (46 Pieces on Jazz)" via Dutton in August. An anthology of another sort, also a Dutton publication, will be "The Pick of 'Punch': 1959 Edition," edited by Punch's editor, Nicolas Bentley. "Best Short Stories from 'The Paris Review,'" with an intro by William Styron, is slated for October issue by Dutton, as is Ted Key's "The Hazel Jubilee," his cartoons, in the Satevepost.

Thomson's U.S. Addition

Roy Thomson, head of Scottish Television Ltd., indie program group in Scotland, has extended newspaper interests to the U.S.A., with the purchase of The Progress-Index, published at Petersburg, Va. This brings the total of newspapers owned by Thomson Newspapers in Canada and the U.S. to 28, of which 25 are dailies. Company plans to extend its interests still further in the States.

In the U.K., Thomson's interests include The Scotsman, prestige Scot daily, The Weekly Scotsman, The Evening Dispatch, and the TV Guide, all published from Edinburgh. He also acquired, recently, a group of weeklies in Inverness.

As chairman of Scottish Television Ltd., he is also responsible for shaping the pattern of home entertainment for several millions of viewers in the north of Great Britain. His company is making rapid development in this field.

The Petersburg Prograss-Index has an evening circulation of 18,154, with a Sunday circulation of 18,127.

Slang Dictionary

Harold Wentworth and Stuart Berg Flexner have collaborated on an updated "Dictionary of American Slang" which Crowell will publish in November.

"This Is Nature (30 Years of the Best from 'Nature Magazine')" is also a Crowell item for this fall, as is Jerome Beatty Jr.'s humor book, "Show Me The Way To Go Home (The Commuter Story)," due in October.

Groucho's Grouches

"Groucho and Me" is Groucho Marx's personal memoir, a Random House publication in September, wherein the veteran comedian will sound-off against certain show biz mores, personalities, ghost-written "autobiographies" and will indulge in some sharp intra-trade observation. From reports, these include references to Keith-Albee, comedians in general, the Shuberts among other things.

Cerf's Show Biz Galaxy

Random House's fall list is replete with show biz byliners, among them Groucho Marx's autobiog. Moss Hart's "Act One"; "Alfred Hitchcock Presents 'My Favorites in Suspense'"; Abigail Van Buren's "Dear Teen-Ager"; Art Linkletter's "The Secret World of Kids" (he also wrote the introduction for Max Shulman's "I Was A Teen-Age Dwarf"; "Ellery Queen's 14th Annual"; and "My Eyes Are In My Heart," by sportcaster Ted Husing with Cy Rice (who coauthored the Pancho Gonzales autobiog).

Debate Dayan's Daughter's Novel

Literary talk of the day in Israel is an autobiographical novel by 21-year-old Yael Dayan, daughter of Israel's famed G.O.C. Moshe Dayan, recently retired. Current song-parody by Israel's comedy quartet of the Theatre Club ("Dayana," derived from Paul Anka's "Diana") compares novelist to a French Francoise Sagan.

Miss Dayan wrote her first novel, "New Face in the Mirror," in a secluded villa at the Britanny Coast after having been discharged from the Israeli Army; story describes life in the army from the viewpoint of a self-centred, different, love-hungry girl, with many Israeli key-figures discernible. Israeli criticism centres round the obvious characterisations, alleged distortion of army-life, and the fact that work was written in English while Israeli-born author snubbed at her native tongue, Hebrew.

While the original English version has not been available yet from the (London) publishers, the novel was serialised in a Hebrew version in Israel's leading evening tabloid and in a German translation in a German-language newspaper in Tel Aviv. French version was just released in Paris and won rave reviews. In a London tv-interview, Miss Dayan said she was now negotiating for film rights and intends to use the summer for the writing of her second novel, which this time will be originally penned in Hebrew.

World has just published it in the U. S.

Jeann Beattie's 4th Novel

Jeann Beattie, who for seven years worked for Maclaren ad agency in Toronto (handling Wayne & Shuster among others), has her fourth novel, "Behold the Hour," published by Ryerson Press. It's about a writer-singer who, after success in Canada, gets his own tv show in N.Y.

Miss Beattie now edits Royal York Magazine, David Crombie's new slick monthly distributed in all Canadian Pacific Railway hotels, trains, planes and ships.

CHATTER

Kansas City Kansan has a new executive editor in V. L. Nicholson, ex-Topeka Daily Capital.

John L. Wise, 66, editor and president of the Butler (Pa.) Eagle, died recently in that city.

Scott-Choate Pub. Co. Inc., of New York, changed its name to Scott Periodical Corp., according to a certificate filed at Albany.

Blanche Yurka's "Dear Audience" (Prentice-Hall) is an advice-to-legitgoers on how to get the most out of watching a play, stage, film or video.

Ben Roth Syndicate Inc. formed to conduct a publishing business in Greenburgh, Westchester County, with capital stock of 200 shares, no par value.

Mulgas Publications Inc. authorized to conduct business in New York, with capital stock of $20,000. O'Brien, Driscoll & Raftery, filing attorneys in N.Y. City.

Civil Service Leader Inc., of New York, has changed its name to Downtown Manhattan Publications Inc., according to a certificate filed in Albany

Law Book Press Inc. authorized to conduct a publishing and printing business in New York. Howard Publishing Corp. formed to conduct business in New York.

Frank C. Clough, 58, editorial director of the eight Speidel newspapers and former managing editor of the Emporia, Kans., Gazette, died June 18 in Santa Barbara, Cal.

Harry Gage, veteran Dallas Morning News sports columnist, has resigned to accept the managing editor post of the semi-weekly Grand Prairie Banner, Grand Prairie, Tex.

George H. Payne, 65, former publisher of the San Jose, Cal., News, the Marysville, Cal., Appeal-Democrat and the Carson City, Nev., Appeal and Chronicle, died June 20 in Saratoga, Cal.

Popular Mechanics Co., an Illinois corporation, has filed a statement designating its New York offices for a publishing-printing business at 919 Eighth Avenue, N. Y. City. (This is the Hearst Magazines Bldg., Hearst recently acquired PM).

Ernie Mills, former capital and Santa Fe correspondent for the Albuquerque Journal, has opened a public relations agency in Santa Fe. Prior to joining the Journal staff, Mills was managing editor of the Gallup (N.M.) Independent and before that served five years on the editorial staff of the New York Herald-Tribune.

Bill Ornstein's short story, "Dollar Decision," latest in his "Ma and Me" series, appears in the summer issue of the U. of Kansas City Review, literary quarterly of the university. Ornstein currently is working on a projected tv series under title of "Doris Deane, Investigator," in collaboration with Allen M. Widem, film and theatre editor of the Hartford Times.

Larston D. Farrar, who authored "How To Make $18,000 A Year Freelance Writing," has a new one due in September via Hawthorn Books titled "Successful Writers (And How They Work)," with contributions from Sloan Wilson, Jesse Stuart, Evan Hunter, Georges Simenon, Norman Vincent Peale, Will Oursler, Alden Hatch, A. C. Spectorsky and others.

Legit Bits

General manager **Sylvia Herscher** is recuperating from surgery at Mt. Sinai Hospital, N. Y.

John Braden, scenic designer at the Westport (Conn.) Country Playhouse, is not "of the Yale Drama School" as stated in last week's VARIETY.

Michel Mok, general pressagent for "Flower Drum Song," began a two-month vacation last week.

Julian Beck and his actress wife, **Judith Malina**, operators of the Living Theatre, N. Y., have won this year's Lola D'Annunzio award of $500 for "outstanding achievement in the off-Broadway theatre."

Jean Anouilh's "L'Hurluberlu" ("The Scatterbrain") will be adapted by **Lucienne Hill** for Broadway production next winter by **Irene Selznick** and **Kermit Bloomgarden**, with **Rex Harrison** starred. Miss Selznick's office will handle the production.

Brendan Behan's "The Hostage," which opened recently at the Wyndham's Theatre, London, is planned for Broadway production next January by **Leonard Field** and **Irvin Shapiro.**

"Edge of the Jungle," by **Philip Freund**, has been optioned for Broadway production by **Jules Field** and **John Hale.**

Playwright **Robert Anderson**, a charter member of the New Dramatists Committee, Inc., has been elected president, succeeding **Roger L. Stevens**, who's now treasurer. **Howard Lindsay** and **George Hamlin** continue as board chairman and executive director, respectively.

Ben Edwards is scenic designer for "Heartbreak House."

Ralph Beaumont is choreographer for "Saratoga" and **Herbert Greene** is vocal arranger

Jackie Joseph and **Ken Berry**, both appearing in the off-Broadway production of "The Billy Barnes Revue," plan to marry July 13.

Vernon Duke will provide songs for "The Pink Jungle," which will have costumes by Hollywood couturier **Jean Louis.**

A production of "Hamlet" by the N.Y. Experimental Theater is planned for next Sept. 9 at the Little Theatre, N.Y., under the direction of **Arthur Reel**, who'll also design the sets.

Kathryn Kingdon has succeeded **Michael Sinclair** as managing director of the Studio Theatre, Buffalo, N.Y.

Mary Martin's costumes in "The Sound of Music" will be designed by Mainbocher.

C. Norris Houghton, co-founder and co-managing director of the Phoenix Theatre, N.Y., was presented with an honorary Doctor of Fine Arts degree by Denison U., Granville, O.

Michael Travis will design the costumes for "The Happy Town" and **Phil Friedman** will be production stage manager for the musical.

A four-week series of lectures and discussions relating to community theatre began June 22 on the campus of the U. of Wisconsin, Madison, Wis.

The Barnard (College) Summer Theatre, with actress **Mildred Dunnock** as executive director, will launch its initial six-play season July 7 with "A View from the Bridge." The semester will run through Aug. 15 at the Minor Latham Playhouse, N.Y.

The Unzer Theatre, formed by **Max Bozyk** and **Sheftel Zak** for the production of Yiddish-language plays, has been established at the Educational Alliance Playhouse, N.Y. It's initial venture, planned for late October production, will be "A Devil's Game," by **Isaac Basheves Singer.**

Vii Putnam's book, "Hard Hearts Are for Cabbages," has been acquired for Broadway production by **Max Liebman**, who's seeking an adapter.

Arthur Penn will be director and **Jo Mielziner** designer for the Broadway production of **William Inge's** "A Loss of Roses," which **Saint Subber** and **Lester Osterman** plan preeming at the Coronet Theatre, N.Y., around the first of the year.

A dramatization by **Ketti Frings** of **Richard Wright's** novel, "The Long Dream," is scheduled for Broadway production by **Cheryl Crawford**. Mrs. Frings has also been set as adaptor for the musical version of **Edmund G. Love's** book, "Subways Are for Sleeping," which **Jule Styne** plans presenting on Broadway next spring.

"The Apple Doesn't Fall," by New York policeman **Gene Radano**, is planned for N.Y. production next February by **H. R. Hays** and **Grace Mendelsohn.**

"The Andersonville Trial," by **Saul Levitt**, is planned for Broadway production by **William Darrid, Eleanore Saidenberg** and **Daniel Hollywood.**

"The Girl From Outside," a musical based on the recent marriage of Japanese Crown Prince Akihito to the commoner Michiko Shoda, is in the works for Broadway production by **George Cayley**, who's assigned **Mark Bucci** to write the music and collaborate on the book.

Ben Hecht is adapting **Lion Feuchtwanger's** novel, "Simone," for Broadway production by **George Boroff.** A similarly-titled play by **George Roland**, adapted by **George Morris**, is planned for off-Broadway production by **Matt Conley** at the Gate Theatre, N.Y., next Sept. 23. Hecht is also collaborating with **Ted Yates Jr.** on the book for a musical, "Underworld," planned for presentation by a group headed by **Michael Wettach** and **Lew Gallo.**

"The Crystal Ball," a musical by **Will Glickman** (book) and **Ervin Drake** (music and lyrics), is on **Albert Selden's** production schedule for Broadway.

Peter Brook will direct the Broadway production of "L'Hurlerberlu."

Paul Gregory has added another **Leslie Stevens** play, "The Gold-Hatted Lover," to his production schedule.

"Royal Enclosure," by **Kieran Tunney**, is a prospect for Broadway production by the team of **Charles Bowden, Richard Barr & H. Ridgely Bullock Jr.**, who contemplate trying out the property this summer on the strawhat circuit.

Ronald Rawson, Robert Lantz and **Marshall Earl** have postponed indefinitely their projected Broadway production of "Caprice."

Walter Reilly will be associate producer of "The Highest Tree."

Golden Theatre, N.Y., will be decorated with caricatures of London by **Albert Hirschfeld** for the Oct. 8 preem there of "At the Drop of a Hat," the opening entry of **Alexander H. Cohen's** Nine O'Clock Theatre.

The producing team of **Jose Quintero, Theodore Mann** and **Leigh Connell** will be partnered with the Playwrights Co. in the Broadway production of "Duel of Angels," planned for a September opening at the Coronet Theatre, N.Y., under Quintero's direction. **Vivien Leigh** will repeat the role she played in the original London production.

Don Herbert will be partnered with the Playwrights Co. in the projected Broadway production of "Flowering Cherry," originally presented in London during the 1957-58 season.

Shelagh Delaney's London play, "A Taste of Honey," has been published in the U.S. by Grove Press as a paperback Evergreen Original.

An off-Broadway production of **Robert Penn Warren's** revised version of "All the King's Men" is planned for next October by Theatre Guild staffer **Mark Schoenberg, Arnold M. Brockman** and **Iris Michaels.**

Corey Allen will direct "Wedding Breakfast," legiter bowing Aug. 14 at Beverly Hills (Cal.) Playhouse.

Geraldine Hanning is in the **Virginia Mayo - Michael O'Shea** package of "Tunnel of Love."

Tom Wilson will appear in the stock tryout of "A Adventure," starring **Helen Hayes.**

John Ezell is designer at the Berkshire Playhouse, Stockbridge, Mass.

Marcella Cisney will direct the Aug. 15-16 presentation of **Greer Johnson's** "Whisper to Me" at the White Barn Theatre, Westport, Conn. The play, based on a short story by **William Goyen**, was tried out in 1955 at the Margo Jones Theatre, Dallas. The White Barn cast will include **Ruth White, Enid Markey** and **Mary Finney.** The sets for the presentation will be designed by **Robert Soule.**

John Alderman is in **Stanley Prager's** package of "Bells Are Ringing."

David Faulkner is resident leading man at the Merymeade Playhouse, Smithtown, N.Y.

Ron Starr is resident juvenile at the Cherry County Playhouse, Traverse City, Mich.

Louis Negin will appear in the Cambridge (Mass.) Drama Festival productions of "Macbeth" and "Much Ado About Nothing."

Robert Hill is in the **Groucho Marx** package of "Time for Elizabeth."

Carol Teitel will appear at the Bristol (Pa.) Summer Theatre next week in "Harvey," starring **Joe E. Brown.**

Lois Unger will play the title role in "Diary of Anne Frank" at the Woodstock (N.Y.) Summer Theatre next week.

Priscilla Morrill will appear at the Cincinnati (O.) Summer Playhouse the week of July 15 in "Twentieth Century," starring **Brian Donlevy.**

A sidelight at the Stratford (Ont.) Shakespeare Festival will be July 11-25 morning and afternoon presentations at the Exhibition Hall by the Martin Puppet Theatre.

Olivia Kling, wife of tv scripter **Woodie Kling**, is a member of the resident company at the Robin Hood Playhouse, Arden, Del.

David Wayne will star in a three-week summer theatre tryout of **William Gunn's** "Marcus in the High Grass," which the Theatre Guild will sponsor, with **Frank Perry** as associate producer. **Brian Shaw** will direct.

Glen Saul is back as resident manager at the Colonie Musical Theatre, Latham, N.Y., and **Gordon Mumford** has returned as choral director.

'Open' Union

Continued from page 57

are allowed to enter the union after completion of the full apprenticeship period. An individual is eligible for overall ATPAM membership after three years in a chapter.

The present setup, therefore, permits only two members of the N. Y. pressagents chapter to become overall union members each year. That's based on the chapter steadily admitting two new members yearly, who, after three years in the chapter, are eligible for overall membership.

The proviso in the pressagents' resolution goes along with this pattern of admittance to overall membership. In other words, no matter how many new members are taken in by the N. Y. pressagents chapter annually, the number eligible for overall membership, after the three-year waiting period, would still be two.

Thus, if the chapter admits more than two members annually, the waiting period for eligibility to overall membership will be more than three years for some. That's the situation now in regard to the backlog of apprentice pressagents admitted into the union during the moratorium period.

Swiss Crazy Over 'Mad Lucy'

Zurich, June 30.

The Swiss have re-discovered "Mad Lucy." The old hambone Italo opera of 1835, Donizetti's "Lucia di Lammormoor," not produced in Switzerland for decades, was revived at the Stadtheatre here and caught on. Result: in a five-month season, 25 performances of the work, unheard of locally and 80% of the performances sold out.

Verdi's "Destiny" and Smetana's "Bartered Bride" were runners-up in repertory with 19 performances each.

Sopranos love "Lucia," because they can go dramatically crazy. A showpiece for their voices but as tired an opera libretto as they come, the present success is divided between young Italian conductor Nello Santi and a Swiss miss, Eva Marie Rogner.

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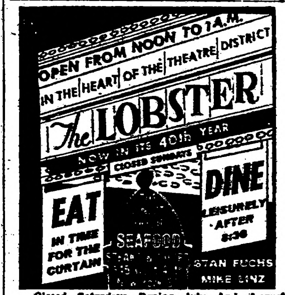
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Broadway

A stripper at Toronto Casino Theatre has adopted the once-famous moniker Little Egypt.

Francis Robinson, press chief and asst mgr at Metropolitan Opera, off for seven weeks in Europe.

Paula B. Landry to Rotterdam on oil tanker purchase deal; and to London for rainwear products negotiation.

Vet comedian Ned (Clothes) Norton, now a Hollywood sun-dodger, now bills himself as Ned (New Clothes) Norton.

Theatre-in-Park (Wollman Rink) presenting Jose and Ampara Iturbi July 19 at 9 p.m. in a Spanish two-piano program.

Charles Schlaifer to Los Angeles where he will spend several weeks in the recently opened West Coast branch of his ad agency.

Dave Bader, veep of Atlantic Television Corp., to Europe this week for a month's business-pleasure o.o. with his wife.

Gen. David Sarnoff, RCA board chairman, and comedian Phil Silvers back from Europe yesterday (Tues.) on the Queen Mary.

On July 6 Jerome Hines, Met Opera basso, departs for Bayreuth, Germany where he will appear in the Wagner Festival's "Parsifal" and "Tristan."

Willie Hamerstein optioned John Wadleigh's "The Bitter Passion" as Broadway possibility. Author agented by Joe Lebworth of Famous Artists.

When Robert Merrill sings July 21 at Hollywood Bowl will be able to watch conductor Andre Kostelanetz who will be conducting "behind" him. Explanation: closed circuit monitor set.

Hollywood producer Milton Sperling has commissioned Ottawa novelist Nicholas Monsarrat ("Cruel Sea") to write a novel, "The White Rajah," to be done as a film after publication.

Add Europe-trippers: Rose and Julian T. Abeles (he's the theatrical lawyer) sailing July 29 on the Queen Mary and back Aug. 29 on the Elizabeth with Paris, London and Rome on the itinerary.

Sam Lurie acting as American press rep for Jerome Robbins' "Ballets USA" which opens July 3 at Spoleto, Italy, for Gian-Carlo Menotti, runs there until July 12 and then transfers to Paris.

Miles White arrived from Hollywood to prepare costume designs for "Connecticut Summer," musical version of Eugene O'Neill's nostalgic "Ah, Wilderness" which David Merrick is mounting.

Bruce Prince Joseph, Lebanese-American harpist who's been with the Philharmonic and is an instructor in music at Hunter College, has a new musical, "Sutton Place," going the Broadway rounds.

Robert A. Bodine, Chi p.a. variously repping RCA, Spike Jones, Vaughn Monroe, Hollywood personalities et al., named promotion manager of automotive after-market products by Arvin Industries Inc Columbus, Ind.

Concert-spoofing concert star Anna Russell back from dates in Honolulu. Does six performances in early August at Vancouver Arts Festival. Then due at Edinburgh. In fall hits Britain and South Africa. Giesen & Boomer manage her.

Jimmy Campbell, vet London songsmith and quondam partner in the publishing firm of Campbell-Connelly (Reg), into Middlesex Hospital, London W. 1, for possible eye and leg operation as result of an accident in Tangier where he had been residing the past year.

The Fifth Avenue area, facing the Plaza and Savoy Hilton hotels, being renamed Hilton Plaza in honor of hotelier Conrad N. Hilton for one week starting today (Wed.) Dept. of Commerce Commissioner Richard C. Patterson officiating at the exercises which mark one year of Hilton's takeover of the Savoy.

Norman Reader, long public relations manager of the French Govt. Tourist Bureau in North America, based in New York, becomes the new p.r. chief of Air France as of today (Wed.). Leaving the French Tourist agency to become a partner in the international p.r. firm of Pozzy-Reader, he returns to a quasi-official French agency, this time with the airline.

Comedian Red Buttons last week presented the Variety Clubs International Heart Award to Tent 35 of New York at a dinner-dance at the Hotel Astor, N.Y. The award was accepted by Ira Meinhardt, chief barker, and Harry Brandt, president of the Tent's Cancer Control Research Foundation. It was Tent 35's work in establishing the Foundation which won the annual heart award at the International convention in Las Vegas last March.

Fire Island, N. Y.

By Mike Gross

Harold Rome skipping the beach for a summer in Europe.

Alexander King holing up at Ocean Beach for the summer.

Legit producer Robert Lantz took a Seaview spot this season.

Samson Raphaelson working on a new play at his Ocean Beach site.

Chappell's Charlie Janoff, one of the new homeowners. Ditto deejay Art Ford.

Al Lorber, Columbia Records top legalite, casing the Island from Flynn's at Ocean Bay Park.

Comedy writer Mel Brooks and producer-singer David Brooks (no-relation) at the same cocktailery.

Scripter Reginald Rose ("Twelve Angry Men") back for a Fair Harbor summer after a European sojourn.

John Roeburt, who wrote "Earthquake" with Milton Berle, squired his two daughters down the wedding aisle this past month.

Norman Gimbel houseguesting with Moose Charlop at Fair Harbor. They collaborated on the score for last season's "Whoop-Up."

Paris

By Gene Moskowitz

(66 *Ave. Breteuil; SUF.* 5920)

Yank singing trio, Andy & Bey Sisters, making a solid recording for Fontana.

Robert Bresson starting a new film, "Pick-Pocket," about a student who steals to eat and then begins to enjoy it.

New first-run, La Rotonde, to have earphones that will translate the pix into English, German, Italian and Spanish.

Lucienne Boyer opening a boite called Chez Lucienne Boyer; besides Miss Boyer, Jacques Pills, Jacqueline Boyer and O'Dett also perform.

Irene Selznick will produce Jean Anouilh's current legit hit, "L'Hurleberlu" (The Foolish One), on Broadway next December with Rex Harrison.

Simone Be Beauvoir working on her first film script, "Le Femmes Et L'Amour," based on a poll taken on the theme of love among several thousand French women.

The French Film Museum consecrating four nights to pay homage to Stanley Donen, now shooting "Once More, With Feeling" (Col) here, via unspooling six of his pictures.

Brigitte Bardot voted top actress of the year by French film exhibitions for her role in "Love Is My Profession." Exhibs also gave the pic the nod as the best French film of the year.

Russo "Ivan The Terrible" still SRO in its 14th week in a small arty. Ditto Swedish "Wild Strawberries" in ninth round in a small firstrun Champs-Elysees house. Cannes Fest prize-winners, the French "The 400 Blows," "Hiroshima Mon Amour" and "Orfeu Negro," all starting off big; likewise the Anglo "Room at Top" (Par).

Toots' Goodbye

Continued from page 2

Lou Little, Quentin Reynolds, John Wayne and Craig Wood.

Gleason recalled "the things that you wouldn't believe could happen did happen here"; Considine tongue-in-cheeked that he "spent all afternoon in makeup putting a lump in my throat," but Reynolds was openly sentimental with a touching screed to Rory Shor who, at 21, on July 31, 1971, was to open this open letter and learn "what his father, Toots, was really like." Reynolds took the axiom of a 13th Century Portuguese poet—"whom man delights in, God delights in too"—as his thesis.

Television producer Jack Hurdle, Jim Fletcher (prez, Midnight Sun Broadcasting Co.) and Edward Duryea Dowling arranged the fete for the "Shor Alumni Assn."

It was a sentimental type of postmortem to a favorite sanctuary — "the joint" the regulars called it—and, in actuality, somebody cracked, "This is just like a real wake, we got the booze and there's the corpse only Toots is very much alive and kicking because he'll be out of action for a few months until the new joint's ready."

Look mag assigned Jerry D. Lewis to do the feature. He's calling it "Toots Shor, Act II." Lewis looks upon Shor's Prohibition cycle, from bouncer at Leon & Eddie's to partner in Billy LaHiff's Tavern, as Act I. The third act will be in Shor's new saloon.

London

(*COvent Garden* 0135/6/7)

Georgia Brown current topper of new floorshow at Don Juan nitery.

Al Koran opening a cabaret date at Hilton Hotel, Chicago, today (Wed.).

The Deansgate Cinema, Manchester, currently leased to 20th-Fox, acquired by Associated British Cinemas.

As a 21st birthday present from her father, Robert Stevenson, Venetia Stevenson is currently vacationing in London.

As Pan American's 100,000th jet passenger, Ed Sullivan was handed bouquet of flowers on his arrival here en route to Rome.

Innovation at the Savoy Hotel is cocktail time music in the restaurant foyer, with Alastair Thomson tapping the ivories.

"Sapphire," the Rank release starring Nigel Patrick and Yvonne Mitchell, is the official British entry at San Sebastian Film Fest.

Harold Sosnik, vacationing in Europe, leaves here today (Wed.) for Amsterdam, Vienna, Florence, Venice and Paris before returning Stateside Aug. 1.

Ben Henry tossed a preem luncheon for Jacques Tati following preview of "Mon Oncle," which his Hillcrest Productions is distributing in the UK.

Gerald Adler, head of NBC international, sailed on Queen Mary last Thursday (25) and will be vacationing in New York. Also on the liner was Arnold Weissberger.

S. J. Campling, former principal finance officer of the Board of Trade, named member of the British Film Finance Agency, which administers the statutory Eady levy.

Munich

By Werner Katzenstein

(*Georgenstr.* 85; 376102)

Benny Goodman and daughter Rachel here for a private visit.

Eugene Ormandy conducted the Bavarian Radio Symphonie in the Kongress Saal.

Kurt Hoffmann will direct for Filmaufbau and Constantin release the picture, "Lampenfieber" (Stage Fright).

Union Filmverleih announced for this season a distribution program of 15 German and five French pictures.

Utz Utermann is producing in Munchen-Geiselgasteig for Bavaria release "Die Ideale Frau" (The Ideal Woman) with Ruth Leuwerik, directed by Josef von Baky.

Max Mendel, years ago with RKO in Germany, who had resigned his job with Union Filmverleih, again named distribution manager of Union Filmverleih.

Heinz Rosen, German-born choreographer who worked at the Metropolitan Opera, New York, Paris Opera and the Colon, Buenos Aires, signed a two-year contract with Bavaria's State Opera.

Herbert O. Horn of NF (Neue Filmverleih) informed director Gerd Oswald that NF's projected picture "Die Botschafterin" (Mrs. Ambassador) is postponed until next year because Nadja Tiller is expecting a baby.

Franz Seitz and Carlton Film will produce, for Union release, "Die Blonde Kathrein" (The Blonde Kathryn) with Marianne Hold and Gerhard Riedmann, directed by Hans Quest in Munich's Carlton Atelieres.

Rome

By Robert F. Hawkins

(*Stampa Estera; Tel.* 675906)

Esther Williams in Milan on vacation.

Belinda Lee into upcoming lead of "Messalina" for Bistolfi Prod. and WB release.

Clark Gable expected here Aug. 2 to start work on "Bay of Naples," opposite Sophia Loren and Vittorio DeSica.

Lea Padovani in from London, where she's been starring in Sam Wanamaker's staging of "The Rose Tattoo."

Lionel Rogosin, Yank director, here after two-year stay in Africa, where he shot a feature now submitted to Venice Festival.

Pascale Petit and director Eduard Molinaro here to o.o. local casting possibilities anent their forthcoming "A Girl for the Summer."

Christopher Lee signed for Max-Ima-Cei-Incom's "A Tough Time for Vampires," directed by Steno, on Italo locations. Eva Bartok also starred.

"Aparajito," India's prizewinning pic, to have gala screening in Catania, Sicily, during the upcoming Cinema Rally, with Globe Films hosting.

Globe Films and Rome Internationa Fims both held their yearly conclaves here in Rome in June. Latter has half the Disney slate for Italy.

Tomas Perez Ternero, Venezuelan army colonel, in to talk over preparatory work on "His Name Was Bolivar" with producer Dino DeLaurentiis.

Gian Carlo Menotti's Spoleto Festival production of "Duke of Alba" by Donizetti, will be picked up July 12, last day of event, by RAI-TV video net.

Linda Cristal in well-attended press confab at Foreign Press Club here, following arrival for lead in "Legions of Cleopatra" (Alexandra) on loanout from U-I.

Michael Craig latest thesp signed for "The Savage Innocents," the Maleno Malenotti production now shooting in Arctic regions with Anthony Quinn starred.

Rene Clement due here to seek exteriors for his upcoming "En lein Soleil," based on Patricia Highsmith's "Mister Ripley." Alain Delon and Jacques Charrier are starred.

Top reaction greeted unveiling of "Some Like It Hot," offered by UA in presence of Billy Wilder at Fiammetta Theatre. Pic ran in original version with subtitles, dubbing delayed by care in vital prepping of local lingualization.

Philadelphia

By Jerry Gaghan

(319 *N. 18th St.; Locust* 4-4848)

Commodore Theatre, more recently the 43d Street Playhouse, now becomes a church site.

Palumbo's closes for the summer July 1 and reopens first week in September with Jimmy Durante.

Jack Koushel, recent manager of Marlton Manor, is new owner of the Marguerite Cafe, Jenkintown.

Si and Joe Kaliner, former operators of the Little Rathskeller, will feature entertainment in the cocktail lounge of their new Belair Motor Hotel.

Susan Starr, 17-year old who has appeared twice in the Robin Hood Dell children's concerts, makes her bow as a full-fledged soloist in the Dell's evening series, July 14. Her father is Isadore Schwartz, of the Philly Orch's violin section.

Atlantic City

By Joe W. Walker

(2-0266)

Irv Blumberg again busy as Steel Pier's public relations man.

Tony Grant back on Steel Pier producing his "Stars of Tomorrow," moppet show.

Skinny D'Amato in Chicago trying to book Keely Smith and Louis Prima for summer time date at 500 Club.

Jack Guischard, once vaude hoofer and now operator of steak house, voted Veteran Boxers Assn's "Golden Glove."

State Dept.

Continued from page 1

by the considerations that move the State Dept., last week estimated that the dropping of 263 hydrogen bombs on 224 military targets in the U.S. would kill 48,900,000 Americans. The estimate did not take into account the number of persons who would be killed through fallout in the days, months and years following such an attack.

Spread of radiation, whose deadliness is assumed in Stanley Kramer's "On the Beach," is still a subject for controversy in the U.S. where many scientists are concerned over the pollution of the atmosphere in the wake of hydrogen and atom bomb test explosions.

The State Dept. does not have the power to prohibit the exportation of any film to the free world. It has a definite say-so when it comes to the Communist countries and nations covered by the International Media Guaranty program. Kramer and United Artists plan to simultaneously premiere "On the Beach" in more than 22 capital cities throughout the world this fall. This includes Russia and the satellites.

Shreveport Fan

Continued from page 2

have me believe that it has one screen which is a CinemaScope, Technirama, Todd-AO, Super-Vision screen. It is none of these; it is a small CinemaScope which is already wall-to-wall in a small theatre and couldn't possibly show Todd-AO or stereo since it is built so as not have space. Yet it falsely says that you are seeing the glories of so-and-so, and charges accordingly. And I have to watch advertisements no less. (Worse than on tv too.)

This is an obituary.

William Edward Glove

Hollywood

Robert Aldrich left for Europe.

Jacques Grinieff here from Paris.

Hoot Gibson feted by top western stars.

Dan O'Herlihy to Dublin for role in "A Terrible Beauty."

Kirk Douglas temporarily out of "Spartacus" with flu attack.

Jim Garner touch-and-going with possible appendectomy.

Jim Lister resigned from Revue casting dept., and left for London.

George Sherlock joined Tops Records as national promotion manager.

Red Hirshon ankled Rosenberg-Coryell Agency to set up own agency again.

Morris Sudman to Saranac Lake to attend Will Rogers Memorial Hospital board meet.

Dean Martin out of action for a month, because of torn ligaments suffered playing tennis.

Arthur Jacobson joined Jerry Wald as exec assistant in producer's Company of Artists.

Hal Herzon and Kendall-White Agencies merged to operate at Kendall-White-Herzon Agency.

Julian Blaustein back from month's European location on Metro's "Wreck of the Mary Deare."

Nat "King" Cole plaqued by Catholic Boys Club of Venezuela to kudos his benefit performances for homeless boys in that country.

Chicago

(*Delaware* 7-4984)

Keyboarder Norman Wallace returns to Le Bistro this week.

World Congress of Magic meeting at Sherman Hotel July 1-4.

Vet exotics agent Milt Schuster celebrating his 40th wedding anni.

Cantor Moshe Koussevitzky in town last week for concert appearance.

Hollywood pressagent Sam Honigberg here to attend niece's wedding.

Frank Little, former exploiteer for Paramount here, now a deejay on WOPA, Oak Park.

Milton Pollock, company manager of "Music Man," to N. Y. for his daughter's graduation.

Mangam's Chateau in suburban Lyons clocked its 15th year under ownership of Mr. and Mrs. Frank Mangam.

Gene Esposito jazz quartet, with Neville Black dance trio, tapped for three evening dates this summer by Univeristy Theatre (Chicago U.).

Eugenie Leontovich recreating her Broadway role in "Anastasia" at Hinsdale Theatre currently, with Marketa Kimberll in top featured role.

Chicago International Trade Fair, which starts this weekend, will give employment to 2,000 people, including 39 musicians, 20 stagehands and managers, and more than 60 entertainers. Fair runs through July 18.

Washington

By Les Carpenter

(1202 *Natl. Press Bldg.; ST* 3-5445)

Jennie Grossinger won local Advertising Club's "Personality of Year" award.

Van Heflin named chairman of the U. S. delegation to Berlin International Film Festival.

Leo Brady, novelist here, is typecast in Olney Theatre "Say, Darling," season opener. He plays novelist whose book is being made into a Broadway musical.

Gaslight Club trade swelled with imaginative "Graduation Week," with patrons getting mortar boards and "Gaslight Teachers" pennants from sweater clad waitresses.

Don Baruch, film chief at Defense Dept., off to Venice as government delegate to Documentary and Short Film Festival. It's second time Baruch has been U. S. rep there.

Actors Equity prexy Ralph Bellamy, here as "Sunrise at Campobello" star at National Theatre, became one of few show biz personalities invited to address a National Press Club luncheon. Politicians, industrialists, labor leaders and world figures are usual talkers there.

Pittsburgh

Gene Kelly closed with Ben Blue for his next tele spectacular.

Frank "Bud" Thomas is new manager of United States Films, the company Pete Dana organized.

Holiday House of John Bertera and agent George Claire in Chicago to catch opening of the Four Crosbys.

New Arena and Copa down for vacations. New Arena Celebrity Lounge stays open with songs of Jeanne Baxter.

OBITUARIES

ARCHIE GOTTLER

Archie Gottler, 63, songwriter and director, died June 24 in Hollywood. A native of New York, he was a pianist in film theatres during his youth. He later composed music for such Broadway shows as "Ziegfeld Follies," "Winter Garden Revues" and "Broadway Brevities."

Gottler also wrote music, lyrics and directed a number of films. He turned out more than 30 tunes. Among them were "America I Love You," "Baby Me," "Maybe It's Love," "The All American," "Don't Be Like That," "To Whom It May Concern" and "Tie a String on Your Finger."

His wife and son survive.

PAUL LOVETT

Paul Lovett, publisher of souvenir theatrical programs for many stars including Katharine Cornell, Helen Hayes and John Gielgud, died June 23 in New York.

He teamed with his brother-in-law, Paul Dunetz, and they also did books for such musical personalities as Lily Pons, Gladys Swarthout and the Obernkirchen Children's Choir. Lovett also helped organize the Theatre of the Dance in the Brooklyn Academy of Music.

His wife, two brothers and two sisters survive.

WILLIAM G. NORTON

William G. Norton, 73, vet theatre and legit company manager, died June 27 in New York, after a long illness.

He began his Broadway career as an usher in the now defunct Empire Theatre back in 1902. Later, he became treasurer of various Broadway theatres, including the Shubert. In 1921, he became manager of the Music Box for Sam Harris.

In Loving Memory of
My Darling Mother
MARTHA CRISP, July 16th, 1957
SISTER DORA, July 3rd, 1953 and
BROTHER JACK, Mar. 30th, 1919
Devoted Daughter and Sister
WINNIE

He also was company manager for Michael Todd's production of "Something For the Boys" and "Mexican Hayride." Norton also had been manager for "Chicago," "The King and I," "Lady in the Dark" and "Kiss Me Kate." After serving as house manager for Mike Todd's Chicago Theatre showing of "Around the World in 80 Days," he took his last position as company manager of "A Raisin in the Sun" on tour.

Wife and two daughters survive.

MARTIN O'SHAUGHNESSY

Martin O'Shaughnessy, 41, publisher of Phoenix TeeVee, weekly tv news magazine, died June 19 in Phoenix, Ariz. He had been connected with a number of show biz publications, both fan and trade, starting with VARIETY in 1949 as Chicago staffer covering radio and tv.

O'Shaughnessy later became editor of Chi's TV Forecast until it was sold to TV Guide. For about a year he was editor of Recordland Magazine and then took over editorship of weekly papers in Des Plaines and Wheeling, Ill. He is being buried today (Wed.) in Chicago.

IN MEMORY OF
OUR DEAR FRIEND
ABE FEINGOLD
July 1st, 1958
HELEN and PAUL BENSON

Wife, daughter and mother survive.

LESTER LEES

Lester Lees, 36, director of sales and sales promotion at United Artists Records, died June 26 in New Hyde Park, L.I. He had entered the hospital there last Sunday (21) for treatment of a heart condition.

A 15-year veteran of virtually every phase of the music business, Lees joined UAR in October, 1958 after serving as sales manager for Atlantic Records. He started in the music biz with M. Witmark, publishing firm, and later served with Mercury Records and Seaboard Distributors in Albany.

Surviving are his wife, two daughters, his mother a sister.

PATRICIA STEVENS

Patricia Stevens, 45, owner of the Chicago model agency and finishing school bearing her name, died June 25 in Chicago, apparently of a heart attack. She had been recovering from recent surgery at the time of her death.

A former New York show girl and onetime Powers model, Miss Stevens founded her own agency in 1942 and built it to one of the most prominent in Chicago. She was married to Earl Muntz, former tv set manufacturer.

Other survivors include her mother and four brothers.

HERMANN LEOPOLDI

Hermann Leopoldi, 71, composer-performer, died of a heart attack June 28 in Vienna. He composed 350 pop songs. For years he and his brother, Ferdinand, ran a nitery in Vienna.

In 1938, the Nazis confined him to Dachau and Buchenwald concentration camps for several months but in '39 he reached the U.S. He returned to Vienna in '47. During his stay in the U.S., he made several appearances in New York night clubs.

Surviving are his wife, a son and a daughter.

THOMAS A. RIPLEY

Thomas A. ("Tom") Ripley, 63, veteran Atlanta newsman who authored "They Died With Their Boots On," which was filmed by Warner Bros., died June 18 in Atlanta after a heart attack. He worked for Hearst's Atlanta Georgian and Sunday American (now defunct) for 17 years. He also was on the Atlanta Journal copy desk for 20 years.

Surviving are his wife, three daughters and a son.

RAYMOND H. COOKE

Raymond H. Cooke, 67, vet stage comedian, died after a four-year illness in Oakland, Cal., May 9. Starting his theatrical career as a child in the east, he toured for years through Pennsylvania and the Southern states.

With his wife, Gertrude Edinger—of the Edinger Sisters—he operated the Edinger & Cooke Stock Co. In later years, he managed theatres in and around Oakland.

Wife and son survive.

ALENANDER R. M. GRIFFIN

Alexander R. M. Griffin, 56, v.p. in charge of radio and television with the Al Paul Lefton Agency, died June 27 in Philadelphia. A former newspaperman, he later became an analytical reporter for the Mutual network. Griffin was also the author of three books on World War II, "Here Come the Marines," "Out of the Carnage," and "A Ship to Remember."

Wife, son and daughter survive.

HAROLD E. HUGHES

Harold E. Hughes, 68, retired theatre manager and onetime film salesman, died recently in Buffalo. In the 1920s he was western New York sales rep for Fox, and later sold sound equipment in that territory until 1945. He also managed the Depew, Colonial and Ariel (Gammel) theatres, all in Buffalo, until his retirement in 1954.

His wife and two sons survive.

REGINALD C. KNORR

Reginald C. Knorr, 79, onetime radio and vaude performer, died June 13 in Alma, Mich., after several weeks' illness. A native of Mottville, Mich., he appeared with his late wife, Eleanor, on the "Myrt and Marge" program among other radio shows.

Five cousins survive.

CHARLES E. FORSYTH

Charles E. Forsyth, 65, vet radio sound effects man, died June 24 in Hollywood. In retirement for the past five years, he had been on Lux Radio Theatre for 18 years. Prior to that he had been associated with several shows dating back to 1933.

His wife and son survive.

FAYE LANPHIER

Faye Lanphier, 53, "Miss America" of 1925, died of virus pneumonia June 21 in Oakland, Cal. She was a screen actress for a brief period after winning the Atlantic City title.

She had lived in retirement as a housewife since 1930.

HARRY M. ENGELSTEIN

Harry M. Engelstein, 67, head of a realty firm operating several film houses in Chicago, died June 24 in that city. Its prime theatre is the big south side Regal, a sometime vaude house.

A brother survives.

JOHN SEXTON FRASER

John Sexton Fraser, 42, a member of the radio news staff of the Herald Tribune in the 1940s and later a news announcer for the American Broadcasting Co., died June 24 in Kalamazoo, Mich.

Wife and son survive.

RONALD F. WEBSTER

Ronald F. Webster, 68, former music critic for the Chicago Tribune and one of the original partners in Chi radio station WCFL, died June 21 in Lake Forest, Ill.

Wife and two daughters survive.

ROBERT E. BARNES

Robert E. Barnes, 69, vet production manager and assistant director of Desilu, died of a heart attack June 23 in Hollywood.

Daughter survives.

HARRY N. WATERFALL

Harry N. Waterfall, 87, founder of Chicago's oldest theatrical agency, died June 21 in that city.

Survived by a daughter.

Robert Diament, 64, business manager for film personalities and bands for more than 30 years, died June 23 in New York. Wife, son, four brothers and eight sisters survive.

John F. O'Connor, about 63, motion picture projectionist, died June 23 in Chicago after a long illness. Survived by wife, daughter and two sons.

Douglas Burbidge, 63, actor, died June 20 in London. From 1948 till 1954 he was Dr. Dale in the long-running radio series, "Mrs. Dale's Diary."

Joseph (Joe) King, 50, co-owner and host of Joe King's German American Rathskeller in New York, died June 27 in N.Y., after a long illness.

Arthur R. MacDonald, 66, head of the Chi ad agency bearing his name, died June 23 in Chicago. Wife and son survive.

Mother, 82, of Fred McMillen, manager and director of Washington's Warner Cinerama Theatre, died June 17 in Annandale, Va.

Robert Burton, 39, former deejay for WEEK, Peoria, Ill., died in that city June 22. Wife and mother survive.

Herbert A. Smalley, 73, president and treasurer of the Lamoille Valley Fair Assn. until it disbanded, died June 22 in Morrisville, Vt.

Mother, 90, of Jerry Coyle, announcer-singer with WRGB-TV and WGY, Schenectady, N. Y., died June 24 in Albany.

John E. Locke, 77, longtime musician, died June 18 in Nashua, N. H.

Arthur Prince, 47, owner of the Pavilion Cinema, Ormskirk, Lancashire, Eng., died there June 12.

Harley Forbes, 36, assistant film editor at Revue, died of a heart attack in Hollywood June 20.

Mother of actress Ann Tyrrell died in Hollywood June 23.

Israeli Show Biz

Continued from page 1

length color pic which is slated for and Oct. 26 preem at New York's 55th Street Playhouse. Film, which stars Shoshana Domari and Shai K. Ophir, was produced by the Habib Film Studios. National distribution of the pic is currently being set up while the date at the 55th Street is being sold to organizations and parties a la legit. ("Hatikvah" is the third pic to hit the U.S. from Israel. Other two being "Hill 24 Doesn't Answer" and "Tel Aviv Taxi." "Hatikvah," however, is the first Israeli color pic to be shown in an artie.) Frank Quinn, N.Y. Daily Mirror film critic, acted as technical advisor on "Hatikvah." He assisted on the editing, cutting and English titles. Steve Allen is planning a promotion of the pic on his NBC-TV hour.

Israeli Legitier

On the legit end, there are plans afoot for the presentation of an Israeli musical on Broadway in February 1960. The production is to star Shoshana Domari. Also entering the legit field is Eris Productions. Outfit plans to present Israeli plans in New York. In addition Eris is arranging a distribution setup for Israeli recordings and films and also is planning an exhibit of Israeli painters. Eris, which is headed by Jacob Baal-Teshuva, also has a subsid talent agency, the Israeli Artists Bureau, which now represents 70 performers.

Saul Richfield, propagandist for the Israeli pitch through his ties with impresario Leo Fuld, attributes the swing towards Israeli entertainment to the Cafe Sahbra in New York's West 70's. The Sahbra, which means "native born Israeli," was launched by Fuld in April, '57 and served as a spring board for Israeli talent in the State. Up until then Israeli appearances were limited to Hadassahs, bond drive rallies, etc.

Ed Sullivan's TVer

With the Sahbra as the starting off point many performers have moved on to tv guest shots, especially Ed Sullivan's CBS-TV hour. Shoshana Domari, a Sahbra regular, is also expanding into the pop disk fiield. Columbia records' Mitch Miller is currently working out plans for her U.S. disk debut.

Other Israelis who have worked their way into the U.S. scheme are Shai K. Ophir, who's played at the Blue Angel, in N. Y. cafes around the country and on tv specs, actor Nehemia Persoff currently in "Some Like It Hot" (UA) and recently appeared on tv as Mussolini, folk singer Theodore Bikel, who has doubled as a thesp and won an Academy Award nomination for his work in "The Defiant Ones"; singer Hanna Ahroni, who starred at New York's Chateau Madrid, Angel Lopez's latino boite; Ziva Rodinn, once voted "Miss Israel," who was spotted in tv's "Pete Kelly's Blues," and actress Haya Harareet, featured in the Metro blockbuster, "Ben Hur."

Others who are making their dent here are Oraneem Zabar, folk singing group; Nico Feldman, Israel's top singer of the Opera Tel Aviv; Zvika & Taiya, folk dancers; the Karmen Israeli Folk Dance troupe, which played New York's Latin Quarter, and Hilel & Aviva, folk singing instrumental duo recording for Elektra Records.

Further action on the pic production end are Leo Fuld's new operation to co-produce films in Israel and producer-director George Stevens' plans to film "The Greatest Story Ever Told" in Israel, using local actors in small parts.

In New York there's an Israeli colony growing between West 72d Street and West 120th Street with its own version of "espresso joints" cropping up in the area. So far there's the Royal at 91st St. and Broadway; the Casit on upper Broadway, and the Cellar Coffee House at 91st St.

Big Arena

Continued from page 1

for example, that some of the hot Broadway musicals such as "My Fair Lady," "Destry," "Music Man," "Gypsy" and "Redhead" could hit this type of draw in the large showshops. They feel that one company could, grosswise, take the place of three touring companies playing orthodox houses, and profit return would be much greater. They predicate this on smash N. Y. reviews and necessity to make the arena tour during shows' tenancy in a Broadway house. Offhand, that's the only readymade domestic attraction that arena men say could get this coin. The homegrown ballets couldn't get this take, and it's doubtful that even Elvis Presley, or some of the hot tv western stars, could lure this kind of coin, although the latter have been doing well in sporadic appearances.

Nucky Johnson

Continued from page 2

Circulation Co. distributed the magazine in the area and that it contained "malicious and defamatory matter" which held the plaintiff up as a crook, extortionist, gunman, chiseler, racketeer, underworld boss, bookie, fake and divers other types of illegal human beings, in addition to casting aspersions concerning plaintiff's physical appearance.

Johnson, now 76 and still going strong, seeks $500,000 compensatory damages and $500,000 penalty damages declaring article was "in utter disregard of the truth and accuracy of reporting past events of a famous person and his experiences." No date has been set for trial.

MARRIAGES

Beth Hollinger to Dan Ferro, New York, June 29. Bride is associate producer of NBC-TV's "Price Is Right"; he's a concert singer and professor of music at Butler U.

Winifred Anna Hiitt to Frank O. Rideout, Auburn, Me., June 14. He's a staffer of radio station WLAM, Lewiston, Me.

Irene M. Tiedeman to Fred Backer, Seattle, June 27. Bride is sales secretary with KOMO-TV there.

Virginia Christopher to Majied Dajani, St. Joseph, Mich., June 20. Bride's an actress and daughter of Phil Boddy, manager of the Pump Room in Chi.

Georgina Parkinson to Roy Round, London, June 22. Bride's a dancer with the Royal Ballet; he's a photographer.

Phyllis Ponn to Charles F. Nayor, Boston, June 28. Bride is a supper club and tv ballerina; he's a Boston and New York attorney with show biz interests.

Nikki Joye to Mike Walton, Dallas, June 21. Bride's an exotic dancer.

Lee Sharon to Edward S. Meehan, Dallas, June 22. Bride's an exotic dancer and singer.

Erika Remberg to Gustavo Rojo, Santa Monica, Cal., June 23. Both are thesps.

Barbara Myers to Oscar Dussault, San Francisco, June 25. Bride's dancing skater with Shipstads & Johnson's "Ice Follies"; he's a skater with same show.

Janette Scott to Jackie Rae, Hillesden, Bucks, England, June 27. Bride is a film actress; he's a tv singer.

Luck Stone to Malcolm Maben, Hollywood, June 24. Bride is administrative assistant to KNXT exec producer Don Cook.

Jean Grayston to Max Jaffa, London, June 24. Bride is an opera singer; he's a violinist and tv personality.

Gail Davis to Dick Pierce, Las Vegas, June 26. Bride is tv's Annie Oakley; he's an RCA exec.

Rachel Badeau to Robert J. Furlong, Montpelier, Vt., June 20. He's an announcer at radio station WSKI.

Betty Lee Holmgren to Laurence C. Bogue Jr., Concord, N. H., recently. He's a member of The Revelers, a vocal team.

Carolyn L. Ward to Glenn R. Faucet, Montpelier, Vt., June 20. He's an ad salesman with Mt. Washington Television Inc.

Madeleine May to Dr. Arthur S. Kunin, Burlington, Vt., recently. Bride's a continuity writer for station WCAX there.

Terry Moore to Stuart Cramer, Hollywood, June 28. She's a film actress.

Susan Silverstone to Stanley Paul Darer, Scarsdale, N. Y., June 28. She's the daughter of Murray Silverstone, 20th Century-Fox International president.

Carol Evan to Angelo Previtali, New York, June 27. She's on Sid Caesar's production staff.

Brenda Morris to Pete Levin, New York, June 28. He's with the William Morris Agency.

Helen Youngstein to Robert Verno, in N.Y. Sunday (28). She's the daughter of United Artists v.p. Max E. Youngstein. He's an electrical engineering student.

BIRTHS

Mr. and Mrs. Ernie Kovacs, daughter, Hollywood, June 20. Mother is actress-singer Edie Adams; father's the comic.

Mr. and Mrs. Colin Lenton-Rowe, son, London, June 23. Mother is actress Shirley Eaton.

Mr. and Mrs. Thomas Sarnoff, son, Los Angeles, June 20. Father is v.p. in charge of business affairs for NBC on the Coast; child is grandson of Gen. David Sarnoff, RCA board chairman.

Mr. and Mrs. Bob Wagner, twin daughters, Albuquerque, N. M., June 22. Father is manager of KGGM radio.

Lieut. and Mrs. Montie Montana Jr., daughter, Colorado Springs, June 25. Father, now with U.S. Infantry at Fort Carson, Colo., formerly performed in his father's western act.

Mr. and Mrs. Joel Rogosin, daughter, Hollywood, June 22. Father is a story analyst at Warner Bros.

Mr. and Mrs. Frank Gilroy, twin sons, Santa Monica, Cal., June 24. Father is a film writer.

Mr. and Mrs. Art Shulman, son, New York, June 28. Father is the regional manager for TV Guide magazine.

Mr. and Mrs. Mel Stewart, son, Glenside, Pa., June 2. Father is station manager of the High-Fidelity Broadcasters Corp. in Glenside.

Mr. and Mrs. Joseph Hyams, son, New York, June 27. Father is a publicist.

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And His Brand New
17-Piece Orchestra

LOUIS BELLSON

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3-WEEK ENGAGEMENT
FLAMINGO HOTEL, Las Vegas

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- Opening July 15—4 Weeks
  COCOANUT GROVE, Los Angeles
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ETC.

etc.

etc.

etc.

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VARIETY

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TV'S ALLTIME TOP 10 GROSSERS

'Nuts to Broadway Nostalgia,' Says Groucho, But Where Are the Old Laffs?

By ABEL GREEN

"Nuts to nostalgia," says Groucho Marx, now in New York preparatory to his strawhat tour in "Time for Elizabeth," "but the reason we decided to stay at the Hotel Astor is because it's certainly central for all the theatres, we don't have to worry about taxis, etc., but I must say mebbe I should have stood in the Brown Derby." Marx was referring particularly to the low comedy state of Broadway musicals.

"Sure, I knew where all the comedians have gone—to tv, the the niteries, etc.—but never in recent history has there been such a paucity of laughs in a legit musical. Why shouldn't the customer get more comedy than he is now—he's certainly paying enough for it.

"Look back at what made up the bulwark of the Broadway musical—Clark & McCullough, Jolson, Cantor, Willie Howard, Ed Wynn, Frank Tinney, Bob Hope, Jack Benny, Jack Pearl, the Marx Bros., Bert Lahr, Ethel Shutta, Willie Collier, Clayton, Jackson & Durante, W. C. Fields, Frank Fay, Lou Holtz, Jimmy Hussey, Eddie Dowling, Walter C. Kelly, Fannie Brice, Olsen & Johnson, Raymond Hitchcock, Cohan. And a flock of lesser people but undeniably

(Continued on page 17)

Only Wanted Best Terms, But It Involves Foreman In Cypriote Political Row

American film-makers, in their global wandering for authentic and new locations, can become unwittingly involved in local political situations. For example, producer-writer Carl Foreman was accused by a section of the Cypriote press of being a British agent when he declared that his decision to employ Cyprus as the location for his $5,000,000 production of "Guns of Navarone" depended on whether or not the strife-torn island remained in the Sterling area and became part of the British Commonwealth.

His prime consideration, Foreman stated in New York yesterday (Tues.), was that Cyprus remain part of the Sterling bloc because, for practical business reasons, he

(Continued on page 22)

Dogs Vs. Humans

Although "Sleeping Beauty" has proved a nervous entry, Walt Disney is going ahead with another cartoon feature. And there will be an advantage with the next, titled "101 Dalmatians," because the cast will comprise only dogs.

"Beauty" had humans, very tough to draw, and the production cost was $6,000,000. "Dalmatians," with the more easily sketched canines, is figured at $4,000,000.

Negro Authoress' B'way Clean-Up

Lorraine Hansberry is making a financial killing for herself and Uncle Sam in her debut as a Broadway playwright. She's thus far earned about $260,000 on her click drama, "Raisin in the Sun." The play, the first by a Negro authoress to hit the Main Stem, is currently in its 18th week at the Barrymore Theatre, N.Y., where it's been playing to capacity business.

Miss Hansberry's royalty on the play is the Dramatists Guild minimum of 5% of the first $5,000 gross, 7½% of the next $2,000 and 10% of the balance. At capacity, with standees, the production takes in about $42,000 weekly. Her share of that is around $3,900. It's figured her royalty take thus far, covering 17 weeks on Broadway and seven pre-New York stanzas, totals about $80,500.

Additional income of $180,000 is represented by her 60% author's share of the $300,000 sale of the film rights to the play to Columbia Pictures.

Neff Denuded, Says She, But Box Denies

London, July 7.

Actress Hildegarde Neff is in a hassle with the producing team of Sydney and Muriel Box. She alleges that they "tricked" her into a nude scene in the European version of the British pic, "Subway In

(Continued on page 88)

GODFREY IN LEAD WITH $150,000,000

By GEORGE ROSEN

Arthur Godfrey is far and away the No. 1 personality in television in terms of advertising revenues accruing to the networks. Since the premiere of his "Talent Scouts" on CBS-TV back in 1948, Godfrey single-handed has been responsible for an estimated $150,000,000 in billings through his multiple video showcasings. In the process he's become a millionaire himself.

The Godfrey figure nearly doubles the No. 2 contender for top grosses—Ed Sullivan, whose Sunday night 8 to 9 show has poured an estimated $80,000,000 in advertising revenues into CBS-TV's coffers since it went on the air as "Toast of the Town" back in '48.

Here are tv's alltime Top 10 grossers and their estimated billings records:

1.	Art Godfrey....	$150,000,000
2.	Ed Sullivan....	80,000,000
3.	Perry Como....	65,000,000
4.	D. Garroway....	60,000,000
5.	G. Moore......	59,000,000
6.	Art Linkletter..	57,000,000
7.	Milton Berle.. Lucille Ball-.. Desi Arnaz...	46,000,000
8.	R. Edwards.....	44,000,000
9.	Groucho Marx..	40,000,000
10.	"What's Line?"..	35,000,000

Godfrey's $150,000,000 alltime

(Continued on page 68)

Lovely Weather For Ozoners; Big Summer Looms

The drive-ins are heading for a record season. Distribution executives say ozoner attendance is tops thanks in large part to the weather which has favored the outdoor operations this year as rarely before.

There are now some 5,000 drive-ins throughout the country. Last year, these situations were handicapped by generally poor and rainy weather through the spring. They never caught up. This year, with spring arriving early, the ozoners

(Continued on page 17)

Is Moscow Film Fest Circusy Stunt To 'Distract' From U.S. Expo There?

By FRED HIFT

The real reason why the U.S. State Department nixed participation of American films in the competitive frame of the Moscow film festival is that the Government considers the timing of the festival a deliberate Soviet stunt to draw attention from the U.S. Exhibition in a Moscow park.

The Exhibition opens July 25 and runs into early September. The film festival is skedded from Aug. 3-17. It was hurriedly arranged. Invitations were received in New York after the deadline for the submission of applications had already passed.

The American film industry, via the Motion Picture Export Assn., originally—and at the advice of the State Dept.—nixed participation at the Moscow event, which carries an "approved" (but not a "recommended") rating from the International Federation of Film Producers Assns. Later on, Washington changed its mind, but with a proviso—American films would go to the Moscow festival, but only out-of-competition.

The explanation given to VARIETY was that (1.) it was too late to pick an entry for the competition, and (2.) there could "never" be competitive participa-

(Continued on page 22)

Paris as Roadshow

Paris, July 7.

A new twist is being discerned among the cosmopolitan tourists as far as the Lido's show is concerned.

A lot of Yanks have been bypassing this display—they've "seen it in Las Vegas."

Russians Have Landed—But Big

There couldn't be more Russians in New York short of The Revolution. At the same time, the proletariat is supporting the moujik moves with a plentiful b.o. gate. At this time there are four Russian enterprises that are powerful magnets for the masses. The biggest, of course, is the Russ cultural and technological exhibit at the N. Y. Coliseum which has broken the attendance record in the building, having scored 250,000 admissions in its first six days at $1 for adults and half price for youngsters.

The Russian Dance & Music Festival with the Moiseyev Dancers, which opened at Madison Square Garden last night (Tues.), has an advance of about $300,000, according to an S. Hurok spokesman. Figure is considered good for mid-Summer, although, it's conceded that it's less than 50% of the Garden capacity.

With these two attractions, agents from Moscow have taken over two of the largest showshops in New York.

There's a third attraction also

(Continued on page 17)

Pagnol Would Produce Pic on U.S. Revolution

Paris, July 7.

Marcel Pagnol, France's most French filmmaker, feels that the Yanks have yet to make an outstanding film on the American Revolution. And he would like to do one himself.

Pagnol told VARIETY that the southern coast of France would be ideal for simulating the early look of America.

Lady Godiva Puts in For 'Fingerprinting' of Hoss In Atlanta (As Per Law)

Atlanta, July 7.

Every night club performer booked into Atlanta is required by city statute to report to the police station and submit to fingerprinting. Law sets a fee of $3 per head for this "service."

Booked into Harem Club and opening last week was Frances du Bay, billed as Lady Godiva, and like the original Lady G, a horse plays an important part in her act, an exotic turn. In fact, steed, a handsome honey-colored palomino, helps Godiva do her strip.

In the olden golden days of vaudeville, units frequently showed up shy of number of persons onstage as called for in contract. Often as not, there was a dog or two traveling with entourage and a softhearted house manager would

(Continued on page 95)

DOMESTIC AND FOREIGN

TV FILM ANNUAL

(Starts on Page 29)

Queen Congratulates Stratford Players Then Critics Tear Show to Pieces

By ROBERT McSTAY

Stratford, Ont., July 7.

In the most brutally-panned performance by international drama critics since the Stratford (Ontario) Shakespearean Festival was founded seven seasons ago, "As You Like It" was witnessed here by Queen Elizabeth, Prince Phillip and a 2,194 capacity audience at $5 top. All seats were prior reserved except 66 for which some fans lined up 19 hours ahead at the b.o. (In the lead were a group of Idaho nurses who brought their own cots.)

In a town whose 20,000 inhabitants have paid off all their mortages from earnings during the 10-week period of the July-September festival—even women's associations have stopped selling meals in church halls because they don't need the money—the two alternated productions this summer are "As You Like It" and "Othello," with Her Majesty unwisely choosing the former.

Leaving the Royal yacht Britannia in Toronto's harbor and travelling by Royal train (really that of the Governor-General, Hon. Vincent Massey, brother of actor Raymond Massey), the Royal pair arrived here 30 mins. before evening performance time, met the mayor and local dignitaries, signed the city's guest book.

The visit marked the Royal duo's first to the Festival and their travel-route from the City Hall was down festooned avenues lined with cheering citizenry, with most gathered at the theatre where the Queen and her Prince were greeted by a 21-gun salute and fanfares while the 2,194 customers waited inside—where all flashbulb and other cameras were checked at the b.o.

Under her white mink stole, Elizabeth's dress was a lavender and rose taffeta, with a swathed bodice and stiffened short panels.

(Continued on page 90)

Still Leaves Mate Behind, Ex-Congresswoman Now Entering Film Biz in N.Y.

Minneapolis, July 7.

Former Minnesota Congressional representative Coya Knutson (D), who was defeated for re-election after her husband publicly complained about having to be separated from her because she was in Washington practically all of the time and declared her place was in the home with him, is entering filmmaking.

She'll still be separated from her husband, however, because she will be in New York on the board of directors of a new unnamed firm that will produce a series of children's films for motion picture theatres and television.

Instead of returning to her home in Minnesota since her defeat last November she has continued to live in Washington.

Friars Feteing Deano

Hollywood, July 7.

Dean Martin will be kudosed with a testimonial banquet by The Friars, Nov. 8 at the Beverly. George Jessel will toastmaster.

Event, first for Friars since its Lucille Ball-Desi Arnaz fete last Nov. 24, will benefit the City of Hope, with the Eddie Cantor Camp for Underprivileged Boys, SHARE and Thalians also to participate in proceeds. Dinner is expected to top $325,000, record for Friars here, reached at original Friars Frolic in 1948.

Sam Goldwyn Now Is, and Works For Own Foundation

By ABEL GREEN

The boxoffice reaction, including the strong teenage patronage already being evidenced at the Warner Theatre, on Broadway, for his "Porgy and Bess" filmusical, keyed Samuel Goldwyn to expound on his Foundation more than is his usual wont. Goldwyn's press and prolific radio-tv interviews, including those of Frances (Mrs. Samuel) Goldwyn invariably are keyed to whatever he is merchandising. And it long has been axiomatic in the picture business that each production becomes a case of "have picture, will travel," as both he and his wife hit the road to exploit same.

However, since "Porgy" is the first fresh production destined for the Goldwyn Foundation directly, the veteran producer has a somewhat special and sentimental interest in rooting for the film's boxoffice achievement since, so far as he personally is concerned, it becomes a non-profit undertaking.

Goldwyn Productions, of which James A Mulvey is president, has already been set up whereby Mrs. Goldwyn and their son Samuel Jr.

(Continued on page 17)

4 Crosbys at Copa

The Crosby Bros. (4) may play the Copacabana, N.Y., in the fall. They have already been booked for the Casino Royal, Washington, July 13; Fountainhead, New Hope, Pa., July 20, and have a 25-day stand at the Sahara, Las Vegas, July 28.

It's anticipated that they'll hit a N.Y. cafe on the return trip. They'll be in the east again in late summer when they go into El Morocco, Montreal, Sept. 13. They're now at the Chez Paree, Chicago.

7/8

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Hawaii's Duke, Swim Star, Losing Job as Sheriff

Honolulu, July 7.

Hawaii's famous Duke Kahanmoku, onetime Olympic swimming champ and long a friend of Hollywood and international celebs, is going to lose his job as sheriff of Honolulu city-county. The job is being abolished when Duke's term expires next year. For years, he's been a top vote getter.

There's been no formal announcement as yet, but Kahanamoku probably will move to Kona, Hawaii island, to join the staff of the million-dollar Hotel King Kamehameha, construction of which started last week.

Anti-Nazi Play Frankfurt Hit

Frankfurt, June 30.

This city which two years ago was weeping its eyes out at the tragic anti-Nazi, "Diary of Anne Frank" is laughing hysterically—and fighting to buy tickets—to an anti-Nazi play that looms as the No. 1 hit of the season on Frankfurt's City Stage. This is Bertold Brecht's "Schweyk in World War II," which has been a sellout every night in the three weeks it has been playing at the 1,320-seat Grosses Haus here.

In its first performance in West Germany, it met with many preproduction objections, from Frankfurt residents who resented "making a comedy out of mass slaughter," and from anti-Communists who objected to producing any play at all by Bertold Brecht, who died in the Red-controlled East Germany.

According to boxoffice figures,

(Continued on page 88)

Jane Wyman's Daughter In 'Miss America' Bid But Wants It on Own

Washington, July 7.

Maureen E. Reagan, 18-year-old daughter of Jane Wyman and Ronald Reagan, wants to be "Miss America."

The tall (5 feet 8) blonde looker has entered the "Miss Washington" contest, locally under radio WWDC sponsorship, with the initial judging to take place Friday (10). Both Miss Reagan and WWDC have attempted to keep her parentage a secret to avoid possibility of influencing judges.

In talent line, she's chosen two songs for the contest, "In the Cool, Cool, Cool of the Evening" and "Pink Shoe Laces." She's strong with personality before a mike, but her voice is on the weak side with limited range.

Miss Reagan came to the Washington area to attend Marymount Junior College, dropped out after a year and took a job as a secretary with a Washington real estate firm, Walker & Dunlop.

She's 36-24-36.

Busy Eddie Cantor

Eddie Cantor's medico advised both him and Ida, his wife, that the best surcease following death of their 42-year-old daughter Marjorie, a victim of cancer, was "as much work as possible." Accordingly, both are doing that, and this week the star delivered to Prentice-Hall the mss. of his newest book, "The Way I See It"; an article for Satevepost, a closeup on Will Rogers, his costar in a yesteryear "Ziegfeld Follies," which Cantor titles "Have Gum — Will Travel," plus radio-tv activities.

NBC's Herbert Sussan and he have been huddling on a 90-minute tv spectacular, "Just Off Broadway"; and for NBC-Radio Cantor has taped several three-minute shorts, built around his "Maxie, the Taxi" character to be integrated into the NBC "Star Dust" series.

The Cantors expect to come east end-September.

Dolores Del Rio Check-Up

Temple, Tex., July 7.

Dolores Del Rio, the Mexican film actress, has entered a clinic here for a physical examination.

She declined to discuss the reason.

Soviet Exhib Talent Yens Fan Mail

By ROBERT J. LANDRY

A small contingent of entertainers is in Manhattan in connection with the Russian Exhibition at the Coliseum. They will be "spotted" in the fashion show (which looms as a top side-event) and in other ways, though nobody seemed informed on plan or schedule at a special "press concert" last Friday (3).

Three soloists, their accompanist Naum Walter, and a guitar-accordion-bass trio all performed for 30 journalists, half a dozen New York cops, various members of the IATSE and assorted pressagents—not an easy audience, though a friendly one. Afterwards, via a translator, all the artists answered questions, which tended to be fan-like to wit: What did the soprano like to cook best for her husband?. Was the 16-year-old son in Moscow of the folk singer also an artist? How old was the Bolshoi basso?

Artur Aizen (he's 32) proved to have a superb operatic voice, as exemplified in Moussorgsky and Gounod selections and one folk song in (they said) English. Not afraid to go in for a little characterization while singing. Aizen was cannily selected to please the eye of American gals. He's pink-cheeked, soft-smiling and boyish.

Alla Solenkova, the above-mentioned cooking coloratura, showed in a stylish white Chinese silk concert platform costume with trailing shoulder piece. She revealed a three-octave and a top C. Very definitely up there on a vocal trapeze, she manages her fluty register with exceptional skill for one so young. She, too, is a most wholesome-looking pretty type, likely to impress the natives.

Kapitolina Lazarenko (the one who's a mama) is somewhat older, and with more floorshow type "authority". She sang Russian folk songs in a black sequin gown. All were pleasant, the humorous song called "3-4" causing the bullfiddler (V. Zayonchkovsky) to cut a rug around his instrument while the accordionist (E. Vistavkin) and the electric-guitarist (G. Razuvaev) hotted it up.

The Russians make it plain that the entertainers dote on receiving fan mail. They will.

Realty, Show Biz Perk; Polyracial Hawaii as Nifty Fifty in Union

By WALT CHRISTIE

Honolulu, July 7.

Even if Admission Day is still to be proclaimed, the 50th State already is feeling the impact of Statehood. There's a land boom, investment money is pouring in, and tourist biz is breaking records, with Hawaii's entertainment "industry" moving into potential big time status.

Statehood won't affect Hawaii's tax structure to any significant extent. (Taxes already are higher than in most mainland states.) And it won't affect the labor scene. Harry Bridges' ILWU will continue to dominate the mid-Pacific labor picture, with sugar, pineapple, longshore and warehousing as its mainstays.

But the 50th State is a cinch to send some "cosmopolitan" faces to the halls of Congress; i.e., Congressmen of either pure Oriental ancestry or mixed racial back-backgrounds. As such, it'll be the most significant development in U. S. democracy (small "d" in this case) since the first Negro Congressman was elected. Look magazine has called Hawaii's statehood a knockout to Dixiecrats.

Now that the primary is past, it's a sure bet that at least one of the three seats (two Senators and one in the House) will be filled by a man of Oriental ancestry. Conceivably all three seats could fall

(Continued on page 10)

Hurricane Hurok

Paris, June 30.

Sol Hurok came through here like a whirlwind, spending only a day and seeing only half a hundred people.

His schedule: three days in Moscow, two days in London, back to New York for a week or two, then a "serious" trip to Europe.

Darvas' Wall St. Prowess Likened To Terp Tempos

By MIKE GROSS

Nicholas Darvas (& Julia) credits the show biz axiom, "Don't fight the public," with his success as a stock market speculator. In fact, Darvas, who started with a $50,000 investment four years ago and has worked it up to $2,000,000, claims that show biz in general has influenced his approach to the market. His Wall St. prowess got him a recent Time mag spread under

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CHURCHY SLANTS PROFITABLE

Floyd-Ingo Film Potential: 500G

Two-reel subject of the recent Floyd Patterson-Ingemar Johansson championship fight looms as the most successful theatrical fight film ever handled by United Artists. Picture should hit a gross of at least $500,000 and may go as high as $600,000, according to William J. Heineman, UA's v.p. in charge of distribution.

Previous tops for a fight reeler was $330,000. That was the Walcott-Moore bout. Heineman said UA had 850 prints of the Patterson-Johansson set-to in circulation and more may be ordered. Short is generally being sold on flat terms.

Offers Reaching Par In Wake of Balaban's 'Diversify We Must' Idea

Since the disclosure by president Barney Balaban that Paramount is considering new diversification moves the company's top execs have been approached with offers of numerous get-together corporate possibilities. Balaban and his fellow officers so far have spotted only a couple which may have some potential but there's been nothing to reach the serious talk stage.

Interest in diversification was expressed by Balaban at the corporation's last meeting of stockholders. Some trade thought has it that the chief exec had in mind the acquisition of the Ansco division of General Aniline and Film Corp.

It's no secret that Par for some time has had its eyes on Ansco. A deal, if it were to materialize, likely would involve a purchase price of nearly $25,000,000.

BOYER-COLBERT REPEAT OF LEGIT PERFORMANCE

Hollywood, July 7.

"Marriage - Go - Round," Leslie Stevens play which took a summer hiatus June 15 after 33 weeks at Plymouth Theatre, N.Y., will be the first of a program of pictures which Stevens and Stanley Colbert's Daystar Productions will release through 20th-Fox, under deal just closed with production chief Buddy Adler. Deal covers a three-year period.

Negotiations are on with Charles Boyer and Claudette Colbert, who costarred on Broadway in property, to take over same roles in film version, which will launch 20th deal.

Daystar additionally has a deal with Martin Manulis Productions and 20th-Fox Television specifically calling for two pilot films out of an unspecified number. Pair include "Formula for Adventure," science-fact format series; and "Arsenal Stone," western.

Set Dandridge-Jurgens 'Tamango' With Roach

U.S. and Canadian rights to the French film, "Tamango," costarring Dorothy Dandridge and Curt Jurgens, have been acquired by Hal Roach Distribution Corp.

Picture was filmed in CinemeScope and color and was shot on the French Riviera. It has a racial theme.

IRVING BRISKIN'S POST

Rejoins Columbia—Heads Screen Gems on Coast

Following the recent buyout of Briskin Productions by Columbia, Irving Briskin has rejoined Col as a full-time empolyee in charge of Coast activities of Screen Gems, Col's telepix subsidiary.

In addition, Briskin was elected a vice president of the parent company by the board of directors last week.

Stop 'Thinking Yankee' In So. America; Roadshows An Absurdity In Brazil

In tailoring their selling methods abroad to conditions prevailing in the United States, the American film companies are doing neither themselves nor the local exhibitors a favor. So declared Luiz Ribeiro, leading Brazilian circuit operator, visiting N. Y. last week.

Ribeiro noted particularly the tendency to roadshow pictures. "What sense does that make in Brazil?" he asked. "We are a big market and a good one. What has happened in the United States hasn't happened to us. Not yet, anyway. We have no problems with attendance. If you schedule five shows a night, and your only real problem is how to accommodate all the people who come to the theatre, then why roadshow an attraction? All you accomplish with this is to diminish the returns."

Ribeiro opined that the U.S. companies should allow a greater independence of thought and action to their local sales heads, "the men who are familiar with local conditions. Methods that may be called for by economic conditions in the industry in America aren't necessarily the right ones for a flourishing market But New York insists on roadshows, and the local man doesn't want to take a chance of putting himself in a position where he might be wrong."

Rio de Janeiro, said Ribeiro, is comparable to Los Angeles. Roadshowing a picture in Brazil is a little like showing it only in Beverly Hills and nowhere else. "There's no point to it other than to deliberately cut down on attendance," he opined. Ribeiro reported that, though there is a vast difference in the public response to films, i.e., more people than ever go to the theatres, Brazilian and U.S. tastes are approximately the same.

Pictures that flop in the U.S. tend to flop also in the flourishing Brazilian mart, though there are some exceptions. A lot of theatre modernization is going on in the wake of the new law lifting prize controls for "de luxe" houses. Ribeiro, who's also in distribution and production, said the few native Brazilian films which he makes are very successful. Brazilian theatres are require to show six national films per year. Ribeiro himself produces four to five local pix in any one year.

The Brazilian exhib deplored the great running length of many of the American films. "They seem to think that will attract people," he said. "But it's the same story again. Our problem isn't how to attract patrons. They are still coming to the theatres in large numbers. Our problem is to please them, and to make sure we have turnover. Long pictures just cut down the number of patrons we can play to in any one night."

Kiss Tax Relief Bye-Bye for Now

Washington, July 7.

Prospects for tax relief on admission tickets or any other phase of show biz are gone for this session of Congress.

Leaders of both houses of Congress told VARIETY in interviews that when the Senate fought out several proposals to adjust excise taxes while considering the bill to extend corporation taxes (and a compromise agreement between the House and Senate was finally reached later on terms of a corporation tax bill), that ended taxes for this session of Congress.

Not even an effort was made in the Senate to trim the cabaret tax (a long sought reform by many members of Congress) or to cut admission taxes to entertainment events.

The leadership agreed that there is no chance Congress will have another significant tax bill before adjournment, although Rep. Wilbur Mills (D.-Ark.), chairman of the House Ways and Means Committee, which, under the Constitution must originate any tax bill, said there might be legislation to come out yet affecting technical changes in the wording of some tax laws.

But the word from the men who run the two houses is that everyone can forget further tax relief from Congress until next year.

'Hur' Scoring Sessions; No Sneaks Before Track Completely Integrated

Hollywood, July 7.

Metro is using a 100-piece symphony orch, under direction of Miklos Rozsa, to score its $15,000,000 epic, "Ben-Hur," one of the largest orchs ever to sit in on a film's scoring. Rozsa will score in three sessions of four days each, with two weeks interspersing each sesh.

Unlike the majority of films, which are sneaked with canned music for temporary backgrounds, pic will not be shown for preview until musical score is completed. Studio is now aiming at a September preview date. Pic is now set for over three hours.

Olympic Film Set?

Rome, July 7.

It's too early for confirmations, but an unrevealed Italian company is already believed set for filming the 1960 Olympic Games in Rome.

Pic would be produced in 10 lingual versions, shot in Eastmancolor and CinemaScope, and would cost "at least" $750,000.

Direction would be in the hands of Alessandro Blasetti and a group of assistants.

George Weltner's Blow

While in the midst of important product conferences at the studio last week, George Weltner, global distribution v.p. for Paramount, received the staggering news that his daughter died suddenly in New York.

Marjorie Weltner, 29, was found dead in her Gotham apartment. The Par exec winged from the Coast immediately. Services were held Thursday (2).

EXPAND 20TH-RIBEIRO PACT TO SAO PAULO

Partnership between 20th-Fox and Brazilian circuit operator Luiz Ribeiro has been extended to another theatre, the Marroco in Sao Paulo, Brazil. House seats 1,400 and will serve as a showcase for 20th's product.

Ribeiro and 20th already have the same arrangement for the Palacio Theatre in Rio de Janeiro, which seats 1,440. The Marroco is the best and most modern house in Sao Paulo.

Domestic Week, $3,853,000, UA

United Artists' gross domestic billings for the week ending July 4 hit $3,853,000, setting a record mark for the company's 40-year history, William J. Heineman, UA v.p. in charge of distribution, reported Monday (6).

The previous high for a single week was $2,437,000 and it was set during the corresponding week in '58. Pictures contributing to last week's gross included "Some Like It Hot," "The Horse Soldiers," "Around the World in 80 Days," "A Hole in the Head," "Pork Chop Hill" and "Shake Hands with the Devil."

Constance Hope, publicist operating in longhair areas, added to Columbia Pic's promotion on retainer. Will work on Bill Goetz's upcoming "A Magic Flame." (Franz Liszt biog with Dirk Bogarde).

National Boxoffice Survey

July 4 Hypoes Biz; 'Story' New Champion, 'Horse' 2d, 'Hercules' 3d, 'Earth' 4th, 'Pennies' 5th

Continuous flow of new, strong fare into key cities plus an unusually big July 4 holiday weekend is making the current session a strong one at the boxoffice. Favorable theatre weather is providing an added hypo to the upswing.

New boxoffice champion is "Nun's Story" (WB), which was second a week ago. "Horse Soldiers" (UA), first last session, is holding in a strong second position. "Hercules" (WB), out for first time this week to any extent, is capturing third place with every indication of being heard from additionally since so big in many locations.

"This Earth Is Mine" (U) is winding up a stout fourth after being in third place last stanza. "Five Pennies" (Par) is capturing fifth spot, being the first time out extensively in many keys.

"Don't Give Up Ship," also from Paramount, is finishing sixth, same as a week ago. "South Seas Adventure" (Cinerama) will take seventh money. "Ask Any Girl" (M-G), high on list for some time, is capturing eighth place.

"Room At Top" (Cont) is landing in ninth position, with some new smash showings this week. "Gigi" (M-G) rounds out the Top 10 this frame.

"Diary of Anne Frank" (20th), "Love Is My Profession" (Kings) and "South Pacific" (Magna) are the runner-up films.

Big batch of new pictures dots the first-run map covered by VARIETY this round. "Hole in Head" (UA) looks more and more like a blockbuster. It is torrid in Boston, socko in Chi, smooth in L.A. and wow in Washington. "Anatomy of a Murder" (Col) also looms as potentially great, based on three opening engagements. It is wham in two N.Y. locations and boff in L.A.

"Big Circus" (AA), mighty in Denver, is rated excellent in Washington. "Darby O'Gill" (BV), great in Chi, looms big in N.Y. and mild in L.A. "Hound of Baskervilles" (UA), also new, is good in Toronto, but mild in N.Y. and Philly.

"North by Northwest" (M-G) shapes sockeroo in Chi. "Beat Generation," also from Metro, looms good in Frisco.

"Mysterians" (M-G), which has been around for some time now, is big in Toronto. "Compulsion" (20th), light in Toronto, looks good in Washington.

"Shaggy Dog" (BV) is hep in K.C. "Windjammer" (NT), okay in Cleveland, shapes sturdy in Portland.

"Porgy and Bess" (Col), the Samuel Goldwyn production, is absolute capacity in N.Y. at the Warner Theatre. "Some Like It Hot" (UA) continues its amazing run at the N.Y. State, now being in its 15th stanza. "Imitation of Life" (U) is rated okay in Louisville on a very long run.

(*Complete Boxoffice Reports on Pages 8-9-10.*)

PASTORS, NUNS & BIBLE APPEAL

Religion and the bible are again capturing Hollywood's attention.

The attractions of the romance are mutual. Producers know that religion and religious themes are—for the most part—boxoffice, particularly if they can be dressed up via the color cameras and the wide screen. The various denominations like to see spiritual values portrayed on the screen.

The preponderance of religious subjects, with the exception of pre-Peter Biblical themes, is still within Roman Catholicism. "The Nun's Story" is doing very well, and so is "Say One For Me," which has Bing Crosby in his by-now familiar role of a jaunty priest.

Curiously enough, film people don't feel that such pictures are successful because of any particular loyalty on the part of Roman Catholics in the U.S. "Say One For Me," with the added attraction of Debbie Reynolds, is doing business in Protestant areas of the South where the presence of a priest as a major figure wouldn't necessarily help the boxoffice.

20th's Re-Issues

Sensing that religious stories with Protestant principals would also make their mark, 20th-Fox has re-released two such pictures—"I'd Climb the Highest Mountain" and "A Man Called Peter"—as a combination. It's been doing very satisfactory business.

For the first time, several films dealing with Jewish people are coming up. "Diary of Anne Frank," of course, was such a story. Otto Preminger will film Leon Uris' "Exodus" and Stanley Kramer has "My Glorious Brothers" on his sked. Both will be shot in Israel.

Tendency in films has been to play down the Jewish angle. This was done in two recent releases, "Hole in the Head" and "Middle of the Night." Theory in the film trade is that markedly Jewish backgrounds don't sell. "Anne Frank" as a roadshow didn't draw well despite a big campaign. However, it's reversed itself in the regular engagements. Picture is still considered a problem.

By contrast, films about priests and nuns as a rule have done well. Pace was set with "Boy's Town," "Going My Way" and "The Bells of St. Mary's."

A number of big productions, using Biblical themes, are in the offing. Among them are "The Greatest Story Ever Told," "The Story of St. Paul," "Solomon and Sheba," "The Son of Man" (The Story of Christ), "Ben Hur" "The Miracle," "The Story of Ruth" and "The Story of Mary Magdalene." Current is Walt Disney's "The Big Fisherman." Film called "The Evangelist," which has a contemporary setting, also is planned.

Push Ozoner Release To 31-Day Texas Slot, Previously Up to 6 Mos.

Dallas, July 7.

Claude Ezell, prez of Ezell Theatres, has a new film booking policy for his drive-in theatres in and near Dallas. Films will reach the ozoners earlier than in the past, as soon as they become available to any theatre for subsequent engagements following first-runs.

Most features will be shown in 31 days slot. In the past, ozoners had to wait as long as six months.

Ezell said that under this policy, the circuit's ozoners have "Rio Bravo" (WB) at the Buckner Boulevard, "Woman Obsessed" (20th) at the Northwest Highway, Denton Road and Jefferson and "The Hangman" (Par) at the Hampton Road and Lone Star.

Movie Tele-News Inc. has been authorized to conduct a news service in New York, with capital stock of 200 shares, no par value. Bernard Werner, Kipnis & Karchmer, New York, is a director and filing attorney.

Fading, Fading—One-Man Rule; Yates' Republic Exit Latest Instance

The era of one-man boss rule at various of the Hollywood studios did a further fade this past week as Herbert J. Yates, who founded Republic 46 years ago and since held it in tight control, relinquished this control to Victor M. Carter, California banker and real estate operator.

The Yates bowout didn't come as a surprise. That he and Carter were maneuvering a stock deal had been known in the trade for some time; VARIETY a couple of months ago reported the transaction would be consummated at a board meeting July 1 with Yates taking on the board chairmanship in substantially a consultative capacity and with Carter taking the reins as president.

That's exactly when and where it happened.

In earlier film days the lots identified largely with one individual—Carl Laemmle with Universal; Louis B. Mayer with Metro; the Jack and Harry Warner combo at Warners; Howard Hughes at RKO and Darryl F. Zanuck at 20th-Fox, etc.

Such identity increasingly diminished as personnel in top command changed and/or as "New York" stepped up its concern about studio matters with more than a little prodding from stockholders. Yates had the kind of absolute rule that is no more.

Carter and a group of associates bought 400,000 shares of the Rep common stock in addition to preferred and debenture securities from Yates and members of his family at a price unofficially quoted by said source to be "slightly under $6,000,000."

Carter returned to his Coast headquarters following the Wednesday board session without dropping any clues about his plans for the company, A key question left unanswered, for example, is his ideas about Rep taking up again in the business of making and distributing theatrical films.

One apparently-inside observer said that the new chief exec, following meetings with "his people," likely will disclose in some detail the company's future operandi and this disclosure ought to come shortly, perhaps this week.

Roy Disney: 'Our Stock Too High'

The president of a film corporation listed on the N.Y. Stock Exchange. in a surprising switch from what might be expected, said his company's common shares had been bringing too high a price from investors and recommended some leveling off.

Roy O. Disney, prez of Walt Disney Productions, told a reporter in New York this past week he thought the quotation of $59.50 per share for the stock, which was its high level for the current year, was way out of line. And he communicated this message to his brokers and other associates.

Disney said he felt a more realistic price would be in the mid-40's, to which point it has since fallen, on the basis of company assets and earnings.

As noted in VARIETY several months ago, when many film stocks were still soaring, certain picture execs were not too happy with the situation. They believed that investments were being made on the anticipation of upped stockholder benefits and if these were not forthcoming there would be stockholder beefs.

Disney's dividend policy of 40c per share in cash annually plus a 3% stock melon in continuing.

Disney Into MPEA

Walt Disney organization has joined the Motion Picture Export Assn. effective July 1, 1959. Disney outfit earlier had become a member of the Motion Picture Assn. of America.

Disney will not participate in any international film deals negotiated and signed by MPEA prior to the July 1 date.

Gronich-Flaud Talking; New Film Accord Pends; France's Economy Better

Paris, July 7.

Talks are being continued here between Fred Gronich, Continental manager of the Motion Picture Assn., and Jacques Flaud, chief of the Centre Du Cinema, looking to a new film accord to replace the one which expires this week. MPEA prez Eric Johnston and v.p. Griffith Johnson arrived last week to take part in winding up the accord.

The Yank outfits feel that liberalization of the American quota (110 films per year) and of remittances is in order. They point to the improved economic situation in France, to the harder currency and the upbeat status of the French industry as valid reasons why the American demands should be met.

(In New York, the belief is that the current Franco-American film deal will simply be extended for a year until the current mixed-up situation under the new French film aid law has simmered down. Latest report was that Flaud, whose status in the Centre is quite uncertain, had gone on a vacation.)

The Americans have not specified an exact total of licenses above the current 110 which they hope to get in any new deal. They do point out, however, that the French mart now has reached the point where exhibitors are in need of more product. There are various other factors, including shrinking French production, which support the argument for greater U.S. importation.

Yank outfits maintain they have no intention of dumping and that they know that the French market can take only a limited number of additional U.S. starters. Figure of 150 pictures has been mentioned. Also, the current $3,000,000 limit on official remittances is considered small in the light of the fact that a film like "God Created Woman" can earn $4,000,000 in the States.

There appears little doubt that the French have abandoned their idea of allocating licenses on a "merit" basis to the U.S. companies. They did that last year, but great confusion resulted, with MPEA determined to maintain a division under its own global license formula. Eventually, the Centre gave in and provided additional permits. These, plus some leftover permits from RKO, straightened out the situation.

U's Chi Sales Rally

Universal will begin a three-day sales meeting in Chicago today (Wed.) to map releasing plans for the upcoming months.

Headman Milton R. Rackmil will open the meeting and participate in some of the sessions, which will be presided over by general sales manager Henry H. Martin.

Distribution plans to be set include those on "Pillow Talk," "Operation Petticoat," "Spartucus," "The Snow Queen," the full-length Soviet cartoon, and "Sapphire," a J. Arthur Rank Productions.

Attending from New York with Martin will be F. J. A. McCarthy, assistant general sales manager; James J. Jordan, circuit sales manager, and Jeff Livingston, eastern ad manager.

Regional sales managers participating will be Joseph B. Rosen, New York; Barney Rose, San Francisco; P. F. Rosian, Cleveland, and R. N. Wilkinson, Dallas.

Foreman Seeks OK On Some Smallies

As part of what he terms a diversification program, producer-writer Carl Foreman, who headquarters in London, is in New York to work out an arrangement with Columbia, his bankroller, whereby he can augment his blockbuster schedule with at least two small budget entries annually.

Contending that the big picture is not the only answer to the industry's problems, Foreman declared yesterday (Tues.) that his reason for wanting to undertake the small budget entries is twofold—(1) it offers an opportunity to present "a picture of ideas" as distinct from the strictly commercial pictures, (2) it presents a chance to develop new creative talent.

B. H. K. Theatres Inc. has been authorized to conduct an entertainment business in Saugerties, Ulster County, N. Y. Capital stock is 200 shares, no par value. Directors are: Roy A. Olsen and Helen B. Olsen, and William Smith Jr. Schirmer & Carnright, also Saugerties, were filing attorneys at Albany.

Berlin Fest Grows Skeptical Of Freeloading, Do-Nothing Press

By HAROLD MYERS

Berlin, July 7.

Berlin film festival, which winds tonight (Tues.), has come into its own this year as an active and successful trade fair, attracting film buyers and sellers from all over the world. Its artistic success has been limited, due largely to a surfeit of product, but it has become firmly established as a market place, an event of commercial significance.

While the emphasis has been on trading, there has been more substantial star support than in recent years, and the round of social engagements more than equals the combined diary entries for Cannes and Venice. Berlin, particularly, needs that extra whirl to compensate for the lack of diversion as per the beaches of the Riviera and the Lido.

There has not been adequate discretion in the selection of film entries. Too many of the features screened had no place in a festival by any reasonable standard. Quite a few from some of the smaller, remote producing nations have proved an embarrassment to visiting industryites and pressmen. Something of a compromise between the rigid one-a-day policy of Venice, and anything-goes of three-to-four-a-day of Berlin is obviously still needed.

This year's event encountered minimum friction. Overshadowing political crisis concerning the future of this divided city brought a sense of proportion to the proceedings. Inter-delegation squabbles, which have frequently marred previous annual events here, were virtually non-existent. Harmony has reigned during the 12 days. Only the "restricted" guest lists

(Continued on page 23)

L. A. to N. Y.

Josef Auerbach
Barney Balaban
Sam Berger
Nickie Burnett
Mickey Callan
Mary Croft
Russell Hayden
Russell Holman
Herb Klynn
Robert Montgomery
Jerry Pickman
Paul Raibourn
William Schuller
Howard Shoup
Robert Vaughn

Europe to U. S.

Carl Foreman
Gina Lollobrigida
Peter Lorre
Jack Mills
Leonard Spigelgass
L. Arnold Weissberger

Berlin Film Fest Chatter

By HANS HOEHN

Berlin, July 7.

David Niven says he's made 63 features but seen only nine of them. He hasn't even seen "Ask Any Girl," the official U.S. entry in which he stars . . . **Burl Ives** enamored of redoing one of the old **Emil Jannings** pix in Germany . . . **Harry Belafonte** ditto would like to make a film in Germany. But it's the old story: He must like the script . . . and the salary, of course.

Rita Hayworth, easily the Number One foreign star here, was hardly seen during her six-day stay. She turned down party invitations and practically all interviews and often went to bed very early.

Willy Brandt, Berlin's mayor, was asked who's his favorite actress. Answered he: "I haven't much time to go to the movies any longer. When I still had time, it was **Ingrid Bergman**."

Practically incognito in town: **Elia Kazan** . . . **Elsa Maxwell** sent a cable: Arrive in Berlin provided I get a seat on the plane.

Niven was asked how he manages to keep his figure. "Well, I just eat and drink, that's all," he said. Asked whether he's coming to the wine-tasting spree on Saturday, he said: "That's why I came to Berlin."

At a big-scale variety show at Deutschlandhalle, **Van Heflin** came along with a great speech. Unfortunately, only some of the 12,000 could understand what he meant. Some shouted: "Dolmetscher!" (Interpreter). Heflin, apparently not so sure of his school German anymore, thought they meant he should speak louder. So he did. It was probably the loudest speech ever heard at this place. But this didn't help the situation, of course, It's a pity since his (partly political) speech should have been understood by all.

Guests who don't know German are offered the possibility of a receiver which enables them to hear the German subtitles or dialogs and comments of the festival pix presented in the Zoo Palast in English, French and Spanish. Those high-frequency receivers have been manufactured by Siemens and are a novelty at this festival.

Poor **John Kitzmiller**. He just can't convince people that he was not the colored fellow in Rosselini's "Paisa." What shall I do? he asked. "In France I saw even a 'Paisa' poster with my name on. Again: I was the Negro in 'To Live In Peace' but NOT in 'Paisa.' Kitzmiller, who hails from Detroit, lives now in Rome and hasn't seen the States since 1953, has made meanwhile 30 Italian, four French, one Yugoslavian and one Anglo-American pic so far.

Flown in from Munich: A sex-loaded looker by the name of **Barbara Valentin**. She's to play the leading role in "Operation Glamour" which **John Harris** and **Bernard of Hollywood** (the photographer) will produce in Germany.

An American producer made an approach and found out this: **Curt Jurgens** is now valued at $275,000 per film . . . The happiest people here last week: The Swedes. These usually reserved fellows really lived it up when they heard that their "Ingo" (**Ingemar Johansson**) had won the world heavyweight title. The cognac flew like wine . . . the **Finns** are on the go this year. Local papers team with ads pertaining to their film "Sven Dufva." Never before at a local film festival they spent so much energy and money on publicity. At the opening, the looked happy if only for a few minutes. Emcee **Hans Soehnker**, local actor, had introduced—tactfully in alphabetical order—the various nations. Came Denmark and came France and between them Finland should have been. But somehow Soehnker overlooked the name Finland on his manuscript. A note was smuggled up to the stage and Finland came after the United States at the end of this foreign nations' introduction. The publicity the happy Finns now got was even bigger than expected . . . **Esther Williams** kept late hours here. Nothing unusual to see her around 4 or 5 a.m. on the roof garden of the Hilton.

Notes From the Berlin Film Festival: **Irvin Shapiro** has acquired U.S. rights to two of the Berlin fest entries — "Der Rest ist Schweigen" (The Rest is Silence), a modern German version of "Hamlet," and "Les Cousins" (The Cousins) one of the two French contenders. He's also bought "Rosemarie," one of the top German grossers of the year, which was first presented at the Venice fest last year . . . After staying almost a week at the festival, **David Niven** had to check out two days before the screening of his film, "Ask Any Girl." . . . For **Rita Hayworth** and **James Hill**, Berlin was a first time festival experience . . . Major problem at all the receptions is to cope with the gate crashers. In an attempt to beat the freeloaders at the MPEA midnight barbecue at the Hilton, **Leo Hochstetter** enlisted the aid of the German police . . . Associated British Picture Corp. had a 20-strong delegation in for the screening of "The Siege of Pinchgut," headed by **Eric Fletcher** (deputy chairman) **C. J. Latta** (managing director) **Sir Michael Balcon** (producer of the film) and **Macgregor Scott** (head of the distribution division) . . . The East Berlin film studios also entered the act by holding a press conference for visiting newsmen and tossing a late night supper party in Eastern sector . . . **Eric Steinberg**, ex-RKO and now the Metro topper in Germany, hosted a press cocktailery for Niven . . . **Harold Muller**. the Columbia boss, dittoed for Hayworth and **Van Heflin** . . . **Robert Aldrich**, this year's jury president, is the third American in a row to have had the honor. The others were **Jay Carmody** and **Frank Capra**.

France Tops Berlin With 'Les Cousins'

Japan's Kurosawa as 'Best Director'—Gabin, MacLaine Top Troupers

Berlin, July 7.

The Berlin film festival wound up tonight (Tues.) with a surprise winner — France's "Les Cousins," directed by Claude Chabrol, the "wunderkind" of the French industry. It was France's second international triumph this year since "Orpheu Negro" won the prize at Cannes.

The Berlin jury acclaimed Japan's Akira Kurosawa as the best director for his film, "Kakushitoride no Sanakunin." Jean Gabin got the nod as top male actor for "Archimede Le Clochard" (France) and Shirley MacLaine was judged best femme actress for her work in "Ask Any Girl" (Metro), the official U.S. entry. Haylay Mills, British moppet, rated prize for "Tiger Boy."

Walt Disney got his eighth Berlin prize in nine years, capturing the best documentary award for his "White Wilderness."

U. S. to Europe

George Beaume
Julius Bing
Alexander H. Cohen
Alain Delon
Raymond Duncan
Donald Flamm
Lillian Gerard
George Jessel
Sid Landau
Ivy Larric
Sam Lutz
Edward Mangum
Joseph Maternati
Victor Mature
Honey Sanders
Jean Servais
Oliver A. Unger
Joseph R. Vogel

N. Y. to L. A.

Phil Bloom
David Clive
Bill Doll
Stan Freberg
Bernard Kamins
Mori Krushen
Joseph E. Levine
Edith Weissman

SAYS: 'PUBLIC, NOT EXHIB, PAYS'

Film Shares, as Group, Decrease

For the first time in over a year film company shares on the New York Stock Exchange, as a group, decreased in value in the month-to-month comparisons. Contributing to the slip were Disney, Paramount, Loew's Inc., Warners and 20th-Fox.

Film outfits collectively fell 2.6% during the month of June. In April they had gone up 6.6% and in May up 2.7%.

For a switch, radio Broadcasting stock went up 5.9% in June after a loss of that same amount in May.

Amusement Stock Quotations

Week Ended Tues. (7)

N. Y. Stock Exchange

1959 High	Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
23⅛	18⅝	ABC Vending.	51	22⅜	22	22	— ¼
29⅜	20½	Am Br-Par Th	146	27⅝	26⅝	27⅝	+ ⅞
84½	61¼	Amnex	156	79¾	75¾	77¼	+1¾
48¾	35	CBS	97	46¾	46⅛	46¾	+ ⅛
24½	18	Col Pix	16	19¼	18⅝	19	+ ¼
21¼	17⅛	Decca	149	18⅛	17⅞	18	
59½	42	Disney	71	45¾	43¼	43⅝	—1⅞
91¼	75	Eastman Kdk.	567	91¾	86	91¼	+5⅜
9¼	6⅞	EMI	285	7½	7	7⅛	— ⅜
19¼	13⅛	Glen Alden	2790	23⅜	19	22½	+3¼
37	28⅞	Loew's Inc	210	30½	28⅞	30½	+1⅞
14¼	10½	Loew's Thea.	867	16⅜	14	16⅜	+2¼
12¼	10	Nat. Thea.	170	11⅜	10½	11	+ ½
50⅞	44	Paramount	46	48⅝	47⅛	48¼	+1
36¾	21	Philco	288	32⅜	30	30¾	+ ¼
151¾	96¼	Polaroid	131	150⅞	145	146¼	+1¾
71	43⅛	RCA	977	70½	68⅜	69⅝	+1½
10¼	8½	Republic	463	11⅞	10¼	11⅝	+1⅜
14¾	13½	Rep., pfd.	29	14⅞	14¼	14⅞	+ ½
33¼	18	Stanley War	375	33¾	31⅛	33½	+2⅛
33½	24½	Storer	26	31½	30¼	31¼	+1¼
43½	36	20th-Fox	175	36⅝	34⅞	36¼	+ ¼
32¼	24⅜	United Artists	97	31⅝	30⅝	31⅝	+ ⅝
29⅞	27	Univ. Pix	32	29	28½	28¾	+ ¼
84	72	Univ., pfd.	†150	80	74⅞	80	+5
47⅝	24¾	Warner Bros.	64	44¼	41¾	43⅞	+ ½
136¾	92½	Zenith	248	128⅝	120⅛	120⅛	—6⅛

American Stock Exchange

1959 High	Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
5⅜	3⅞	Allied Artists	40	5⅛	4¾	4¾	— ¼
11¾	8½	All'd Art., pfd	4	11	10¾	10¾	
12½	7½	Buckeye Corp.	6	8⅞	8⅜	8⅞	— ¼
7	2¼	Cinerama Inc.	225	5⅜	5	5	— ¼
29⅞	17⅞	Desilu Prods.	137	20½	18⅛	20½	+4
9⅞	6	DuMont Lab.	126	8⅜	8	8	
9¾	6⅛	Filmways	33	6½	6⅛	6¼	
3	1⅝	Guild Films	410	2¼	2	2	— ⅛
10¼	7⅝	Nat'l Telefilm	18	8½	8	8¼	+ ¼
10¾	5⅜	Skiatron	95	7⅛	6¼	6⅜	+ ⅛
9⅞	6¾	Technicolor	90	7¾	7⅛	7⅜	— ¼
7⅞	4⅞	Tele Indus	23	5⅛	4⅞	5⅛	
22½	9	Teleprompter	16	18	17⅛	17⅛	—1
14⅞	7	Trans-Lux	25	13¼	12⅜	12⅜	— ¼

Over-the-Counter Securities

	Bid	Ask	
American Corp.	2	2¼	— ¼
Cinerama Prod.	2	2⅜	
King Bros.	1¼	1½	— ⅛
Magna Theatre	2⅜	2⅞	+ ⅛
Metropolitan Broadcasting	17	17½	— ½
Scranton Corp.	4	4½	
Sterling Television	1⅞	2⅛	+ ⅞
U. A. Theatres	9⅜	10	— ⅛

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* Week Ended Monday (6).
† Actual Volume.
(*Courtesy of Merrill Lynch, Pierce, Fenner & Smith Inc.*)

Stanley Buy-Out Of Contract From Cinerama Prod.

Stanley Warner is negotiating to buy out the contract of Cinerama Productions Corp. It's understood that terms of a deal have been agreed upon but that the official signing of the papers awaits the outcome of a tax ruling.

The theatre chain already owns 80% of the outstanding shares of Cinerama Productions. This block of stock was obtained via a share-for-share exchange of Cinerama Inc. stock which Stanley was required to dispose of under an agreement with the antitrust division of the Dept. of Justice. Excluding the shares held by Stanley Warner, there are 213,000 shares of Cinerama Productions stock in the hands of the public.

Stanley Warner has long sought to eliminate Cinerama Productions as a factor in the Cinerama setup. Under terms of the original agreement, which saw Cinerama Productions turn over its production and exhibition rights to SW, Cinerama

(Continued on page 22)

Germans Pin a Medal
[On Johnston]

Berlin, July 7.

Eric Johnston, president of Motion Picture Association, has been awarded the German Service Cross in appreciation of his services to promote free trade in Europe.

The investiture took place last Saturday (4) in the Berlin Town Hall. The presentation was made by Mayor Willy Brandt on behalf of the German government.

20th's Pre-Broadway Buy Of New Axelrod Comedy

Hollywood, July 7.

Buddy Adler has purchased new George Axelrod play, "Goodbye Charlie," for 20th-Fox filming at price which on escalator potentially involves $500,000.

Play will hit Broadway Dec. 15 as a Leland Hayward production, starring Lauren Bacall and Sidney Chaplin. Film version isn't likely to roll until 1961.

Barnett Glassman, prez of Pathe News, leaves for Europe July 10 to huddle on coproductions and to work out details of his projected, "The Lucky Luciano Story."

PRODUCER RISKS RATE TOP TERMS

By GENE ARNEEL

It's the public who pays for film entertainment—and not the exhibitor. This is the reply from Roy O. Disney, president of Walt Disney Productions, to theatremen's complaints about this film company's sales policies.

Disney organization, via its Buena Vista distribution wing, demanded top scales for its expensive cartoon feature, "Sleeping Beauty," along with its inexpensive live-action comedy, "Shaggy Dog." The terms for "Beauty" included roadshow tariff and per-capita tickets for children at the drive-ins, latter being a situation that resulted in one antitrust suit on the allegation of price-fixing.

In New York from the Coast last week, Roy Disney asserted he doesn't understand the exhib attitude.

And he backs his argument with this heretofore-unspoken (out loud) sentiment: In all cases where there has been an inequity so far as the licensing terms are concerned there has been and there will continue to be an adjustment in the exhibitor's favor.

Spelling it out specifically, the theatreman, having agreed to a particular deal on rentals, may ask for and will be given the adjustment following an engagement that rendered the rental inequitable for the exhib, according to Disney.

Cost Not Factor

On that other point, the exec insists it shouldn't matter just how much the cost of a production is so far as determination of rental is concerned. One is not related to the other, for the simple reason that the public provides the payoff. And if this same public is agreeable to paying the same for "Shaggy Dog" as it is willing to pay the same for "Sleeping Beauty," why should the exhibitor want the lion's share of the profit when it was the producer who, at the outset, took all the risks on both the modest and the blue-chip production investments?

"Sleeping Beauty" represented blue-chip investment in the area of $6,000,000. Disney claims that "the picture will make it, but not by much," and this can be taken as his answer to some trade conjecture that "Beauty" is shaping as an economic lemon. To many, it looked wobbly at the start, what with the roadshow prices for a 75-minute cartoon, but then, as one Disney spokesman observed on the side, the public pays for quality and not for quantity.

As for "Shaggy Dog," which cost less than $1,000,000, the domestic (United States and Canada) ought to be around $8,000,000. Disney says it will be the biggest picture in the company's history both in terms of proft and gross, which is a lot to say about a production whimsically dealing with a boy who magically turns into a dog every off and on.

Speaking about the film business generally, Roy Disney calls it a "fighting business." It's a fight to win the public's favor and in this respect he places the emphasis on the foreign market. Recently abroad, Disney found a situation that parallels the domestic economy of some years ago—that is, in many overseas territories the local citizens are now free to buy (on installment) the hard goods that weren't available to them before. As the economy in various locations solidifies, the localities can come upon automobiles. "And if it's a nice day they want to go for a ride, not attend pictures," notes Disney. Also they now are in process of paying for the television sets, refrigerators, and so on. This is tough competition, and it means a fight.

June B.O. Stands Off Alma Mater; 'Philadelphians' Tops the Estimates; 'Pork Chop Hill' Comes in Big

June's 12 Leaders

1. **"Philadelphians"** (WB).
2. **"Some Like It Hot"** (UA).
3. **"Pork Chop Hill"** (UA).
4. **"Ask Any Girl"** (M-G).
5. **"South Seas"** (C'rama).
6. **"Room At Top"** (Cont).
7. **"Happened To Jane"** (Col).
8. **"Woman Obsessed"** (20th).
9. **"Diary Anne Frank"** (20th).
10. **"Al Capone"** (AA).
11. **"Gigi"** (M-G).
12. **"Mysterians"** (M-G).

By MIKE WEAR

VARIETY's regular weekly boxoffice reports are summarized each month, retrospectively. Based on an average of 24 key situations, the source data constitute an adequate sampling of current releases but are not, of course, fully "definitive." An index of relative grossing strength in the U. S. - Canada market, this monthly reprise does not pretend to express total rentals.

Strong product during the final two weeks in June made the month. Though getting no help from holidays and having to contend with the usual graduation distractions, many first-runs coasted with holdover fare until the middle of the month when a whole batch of b.o. hits helped to give the entire cinema setup a brighter glow. Milder than usual weather plus plenty of rain was a plus factor.

Heading the pace-setters for June is "Young Philadelphians" (WB) which came near hitting the $1,000,000 gross class for the month. Not far behind is "Some Like It Hot" (UA), champ in April and May. An easy second-place winner, this Marilyn Monroe starrer continues to amaze even the most optimistic exhibitor. It's record run, of course, is at the revamped N.Y. State where currently in the 14th week, and due to stay until the middle of July.

"Pork Chop Hill," another from United Artists, is capturing third position although not displaying sustained strength in all keys. "Ask Any Girl" (M-G) is winding up fourth by dint of two high weekly ratings and plenty of individually big playdates. Of the four leaders in June, three are newcomers. "South Seas Adventure" (Cinerama) is taking fifth spot. It was sixth in May.

"Room At Top" (Cont) is copping sixth position as against seventh place in May. "It Happened To Jane" (Col) is landing seventh money. "Woman Obsessed" (20th), a new entrant like "Jane," is capturing eighth place.

"Diary of Anne Frank," also from 20th-Fox, is taking ninth posi-

(Continued on page 10)

Presidents Still Inaccessible As Exhibs Gripe

Further conference between the American Congress of Exhibitors and the film companies awaits the presidents of the latter getting together to discuss the issues presented by the exhibitors at the initial and precedental meeting more than a month ago. Apparently no date has been set among the presidents.

Scheduling depends on the availability of Eric Johnston, president of the Motion Picture Assn. of America, who took part in the ice-breaking session and reported to presidents as their spokesmen that the conference had been a harmonious one and that further meetings ought to take place.

Even the most enthusiastic supporters of the Congress of Exhibitors are beginning to become annoyed by the constant delays and the inability of C. of E. to achieve its aims. Dissenters charge nothing has been done to alleviate the plight of exhibition.

That the "firebrands" who were talked into support of C. of E. are becoming restless seems clear. Many theatremen cannot comprehend why it should be so difficult to arrange a meeting with production-distribution, particularly since representatives of the latter have shown an apparently sincere inclination to sit down around a conference table.

Explanation being offered is that Paramount's Barney Balaban, Warners, Jack L. Warner, Universal's Milton R. Rackmil and possibly Columbia's Abe Schneider are not convinced of the value of discussing trade practices with the representatives of exhibition.

Wall Street Scene

Rumors afloat again about **Joan Cohn** selling out her stock in Columbia. Names dropped as prospective buyers are **Lou Chesler** and **Milton Gordon.** But, importantly, a key Columbia officer says there's nothing to it; Mrs. Cohn is not interested.

Glen Alden common shares hit a new high of $23.37 this week and at the same time was near the top in terms of volume with 279,000 shares exchanging hands. Interest stirred by reports that Alden, whose principal holding is RKO Theatres, is angling to buy out grocery chain, **Butler Bros.**

Edgar A. Manning Jr. elected a v.p. of Bankers Trust. He heads the amusement industries division and as such is a key member of the film-loan fraternity.

General Precision is issuing 105,928 shares of $2.98 cumulative preferred stock.

Wall Streeters In Psycho-Probe Of Film Trade

Wall Street more and more has the film and theatre companies on a psycho couch. Whereas in past such outfits as Standard and Poor's, Bache & Co., and Merrill Lynch kept a fairly close watch on the amusement industry, numerother brokers and their analysts now also are probing.

Shields & Co. last week got up a special report on Stanley Warner. Eastman Dillon investigated Warners. Others are getting out private reports.

The Johnny-come-lately sleuths, it must be noted, however, are not particularly interested in the picture or theatre business. They're probing for clues anent continuing diversification moves on the part of the film corporations. The reference is to diversification that would tend to send upward the film company's securities.

Glen Alden (RKO Theatres, et al.) was the second most active of all stocks on the big board last week, with 199,700 shares traded. It closed at a new high of $20.25 per share. Reason: the analysts found out about a new diversification which Alden is up to, this being for acquisition of Butler Bros. control.

The Big Circus
(CINEMASCOPE-TECHNICOLOR)

Top production of Big Top story. Allied Artists has something to sell in the Irwin Allen pic, and b.o. should be strong.

Hollywood, June 30.

Allied Artists release of a Saratoga-Vic Mature Production. Stars Victor Mature, Red Buttons, Rhonda Fleming, Kathryn Grant, Vincent Price, Peter Lorre, David Nelson. Produced by Irwin Allen. Directed by Joseph M. Newman. Screenplay by Irwin Allen, Charles Bennett and Irving Wallace; camera, Winton Hoch; editor, Adrienne Fazan; music, Paul Sawtell and Bert Shefter. Previewed at Academy Theatre, June 22, '59. Running time, 108 MIN.

Hank Whirling	Victor Mature
Randy Sherman	Red Buttons
Helen Harrison	Rhonda Fleming
Jeannie Whirling	Kathryn Grant
Hans Hagenfeld	Vincent Price
Skeeter	Peter Lorre
Tommy Gordon	David Nelson
Zach Colino	Gilbert Roland
Mama Colino	Adele Mara
Mr. Lomax	Howard McNear
Jonathan Nelson	Charles Watts
Himself	Steve Allen

Irwin Allen's "The Big Circus" is a rousingly lavish film, stocked with tinted elephants, snarling lions and three rings of handsome production. While at times it looks too much like Hollywood's view of the big top, rather than reality, it is shrewdly calculated to satisfy the peanut-and-sawdust yen of the millions to whom circus-going is a less frequently available diversion than in past generations. Allied Artists is giving "The Big Circus" the big push, and its chance at the boxoffice stands at a similarly grand level.

Victor Mature, Red Buttons and Rhonda Fleming top a good cast that is a substantial asset. Each member — also including Kathryn Grant, Vincent Price, Peter Lorre, David Nelson and Gilbert Roland — delivers a performance that is as complete as can reasonably be expected within the framework of spectacle. The adventure, drama and humor of "Circus" are put into precise, sometimes expert, perspective by director Joseph Newman who capitalizes on the big top atmosphere to create a film with extensive mass appeal. Producer Allen conceived the screen story, which has a tendency to become rather pedestrian through the use of such cliches as a circus fire, an escaped lion, a nasty saboteur and a misunderstood hero. Yet the screenplay, by Allen, Charles Bennett and Irving Wallace, is skillfully constructed to give the most dramatic moments free reign.

"The Big Circus" shows how "the biggest show on earth" stays out of the grave, surviving one setback after another. Mature is owner of the enterprise, and, to gain a needed bank loan, must make room for Red Buttons, a bank employee who watches dollars and cents as intently as a tow-headed youngster watches the man on the flying trapeze.

When unremitting rains practically ruin the show's chance for survival, the big toppers dream up a stunt that will put the star wire walker, Gilbert Roland, on a line spanning Niagara Falls. After many dramatic asides, Roland successfully walks above the rapids, insuring the circus' immortality and his own. *(This stunt has been performed by Blondin and others — but long ago.)*

The role of circus impresario Henry Jasper Whirling is the kind Victor Mature does best. He's strong, exhibiting an underlying softness, and he's sincere in achieving what he alone can achieve, in this case setting the wheels in motion to save his circus. Buttons is excellent, mild as the cold banker, strikingly human as a substitute clown and minute-man aerialist. Rhonda Fleming's beauty is an asset to "Circus," her portrayal of a femme flack an honest, highly skilled one.

Roland adeptly combines confidence and fear as the star attraction, creating a sharp characterization. Kathryn Grant is thoroughly appealing as Mature's sister, coming across sweet, yet strong and indicating her future abilities.

Vincent Price is perfect as the ringmaster, his voice bellowing through the big tent with precision and authority. Peter Lorre is tops as a clown, and in more than one scene he is more the circus performer than any of his cohorts. David Nelson, in an offbeat role, is very good, keeping his early character a mystery so his later actions won't be tipped off. Also good are Adele Mara, as a female aerialist, and Howard McNear and Charles Watts as bankmen.

Allen has billed his real-life specialty performers as "the world's greatest circus acts." The Flying Alexanders double well for the stars in the more difficult aerial maneuvers, and the other acts—Hugo Zacchini, the human cannonball; Dick Walker's lions; Gene Mendez, walking the wire for Roland; the Ronnie Lewis Trio; Jungleland elephants; Tex Carr's chimps; and Dick Berg's seals — are well integrated into the story and production.

If most of the creative forces of "The Big Circus" are bent toward the mass audience, the technical credits should excite the most artistic film devotee. Photographically, the picture is, or comes close to being, the finest CinemaScope film yet made. Its Technicolor hues are vivid, the color being a strong part of the production's feeling. And the technical quality of the shots themselves, photographed with warmth and excitement by Winton Hoch, are excellent, the Panavision lenses producing a clarity which should be noticeable even to the average viewer.

The music by Paul Sawtell and Bert Shefter is a potent asset, and the title tune, by Sammy Fain and Paul Francis Webster, is a lilting waltz that is a plus for the film. Albert D'Agosino's art direction is marvelous recreation and beauty unto itself, with Robert Priestley's set decoration an accomplished job.

Film editor Adrienne Fazan caught the excitement and put it into swift, flowing form. Sound by Conrad Kahn is excellent, increasing one's participation in the circus, as do the sound effects by Finn Ulback and Bert Schoenfeld. Costume designer Paul Zastupnevich created authentic big top apparel, and choreographer Barbette put the performers through proper paces. Despite one or two artificial looking angles in Roland's Niagara Falls crossing, the major portion of his feat is vividly created through optical effects.

In all, the elements are here for Allied Artists to exploit, and when "The Big Circus" comes rolling into town, the b.o. receipts should roll right along with it. *Ron.*

The Rabbit Trap

Simple story about Mr. Average rebelling against system that keeps him so. Ernest Borgnine stars. Average possibilities.

United Artists release of Canon Productions presentation. Stars Ernest Borgnine, David Brian; co-stars Bethel Leslie, Kevin Corcoran, June Blair; features Jeanette Nolan, Russell-Collins, Christopher Dark, Don Rickles. Produced by Harry Kleiner. Directed by Philip Leacock; script, J. P. Miller; camera, Irving Glassberg; music, Jack Marshall; editor, Ted Kent. previewed in N.Y. June 26, '59. Running time, 72 MINS.

Eddie Colt	Ernest Borgnine
Everett Spellman	David Brian
Abby Colt	Bethel Leslie
Duncan Colt	Kevin Corcoran
Judy	June Blair

and Jeanette Nolan, Russell Collins, Christopher Dark, Don Rickles.

The symbolism in "The Rabbit Trap" may be somewhat strained, but there's little doubt that the public will get the point. This is one of these pictures that puts an average man into an average though potentially dramatic situation and then works it out so that the individual can triumph and the presumably identifying audience with him.

Since, at no point in the proceedings, is there any attempt to coat the issues with subtlety or the acting with finesse, the film states what it has to say very simply. Its basic theme is that there is a lack of communication between people when it comes to sensitivity concerning needs and feelings, and that the economic pressures on the little man today are such that fear and insecurity keep him in his — limited—place.

It's as if J. P. Miller, who wrote the script from his original television play, had decided to make these points and then to cover the moral skeleton with the barest dramatic clothes to provide the required entertainment values. The rabbit trap is a neat device, though an obvious one. It triggers the action, and at the same time provides the symbolism, for the man —like the rabbit in the trap—is caught in a situation which he must endure for the sake of his own and his family's security.

Thrown into this, for good measure and without much justification, is a bit about a girl who has an affair with her boss, who's a married man. It is made plain that such affairs tend to mix up girls and make them unhappy.

The trouble with "The Rabbit Trap" is that it deals in stereotypes rather than characters. There's Ernest Borgnine, a capable draftsman who can't get ahead in the construction outfit where he works and which is headed by the aggressive, insensitive David Brian. Borgnine is a devoted family man with a lovely wife (Bethel Leslie) and a cute youngster (Kevin Corcoran). They go off on their first vacation in several years, but Brian calls Borgnine back for a special job.

When Borgnine's boy realizes that they've forgotten the rabbit trap in the country, he insists they must go back to release any rabbit that might be caught. But Brian won't give Borgnine the day off and this sets in motion a chain of events that, finally, sees Borgnine walking out of the job, the "little man" who asserts his independence. Thrown in are lengthy scenes between Borgnine and Brian, the employee who struggles to retain his dignity and the bull-headed boss who can't understand why the life of a rabbit should be important.

Borgnine's performance has a kind of plodding quality, but it's not really convincing and it radiates very little warmth. Miss Leslie as his wife is very good and very aptly cast. In fact, her performance rates as one of the best things in the picture. Brian is okay and Corcoran portrays a rather sulky youngster. June Blair is pretty as the secretary.

Philip Leacock's direction does achieve a natural quality, and the scenes when the little boy runs away from home to free his rabbit are very well done. Irving Glassberg's photography is cued to the simplicity of the yarn. Jack Marshall's music and Ted Kent's editing are standard.

"Rabbit Trap" tackles a lot of important things—almost too many —but in its eagerness to make a point it overlooks the fact that there's nothing as deadly in a picture as the "obvious" pitch and the forced conclusion. *Hift.*

The Siege of Pinchgut
(BRITISH)

Suspenseful yarn of escaped prisoner holding out on an island. Brisk b.o. possibilities.

Berlin, July 7.

Associated British-Pathe release of a Michael Balcon-Ealing (L. C. Rudkin) production. Stars Aldo Ray and Heather Sears. Directed by Harry Watt. Screenplay, Inman Hunter, Lee Robinson, Watt and John Cleary; camera, Gordon Dines; music, Kennth V. Jones. At Zoo Palast, Berlin. Running time, 105 MINS.

Matt Kirk	Aldo Ray
Johnny Kirk	Neil McCallum
Luke	Carlo Justini
Bert	Victor Maddern
Fulton	Gerry Duggan
Ann Fulton	Heather Sears
Her mother	Barbara Mullen

Ever since he filmed "The Overlanders" in Australia some years back, Harry Watt has returned at periodic intervals to search for stories to fit the background. This time the formula has been changed; he had the story in advance and instead of having the wide open spaces of the country as his canvas, the action is largely confined to a small fortress island inside the Sydney (Australia) harbor.

Within the first couple of minutes, even before the credit titles, an atmosphere of considerable tension is created, but suspense at that pace and standard is hard to maintain. Nevertheless, "Siege of Pinchgut" is a lively action pic with prospects of brisk b.o. returns. In the U.S., the star billing of Aldo Ray should help some.

Ray plays an escaped prisoner whose previous criminal record didn't help when he protested his innocence to judge and jury. Now all he wants is to clear his name and is prepared to surrender in return for a public assurance from the Attorney General of a new trial. Helped by his brother and two friends, he first makes his getaway in an ambulance, and later sets sail in a ketch. The boat breaks down and drifts towards the island of Pinchgut, in the harbor.

In a desperate bid to get his retrial, the escaped convict threatens to turn a four-inch naval gun on to a ship filled with explosives, which would blow up half the city. While the ship is being offloaded, the city is being evacuated. Meantime the police are taking pot shots at the fugitives and only Ray and his brother are left before frogmen actually invade the island.

The siege of the island has its complement of suspense, but not to compare with original getaway scenes. The ambulance in which they're making the dash for freedom is stopped by the police after an accident, and to make sure it gets to the hospital without delay, the cop provides his own motorcycle escort. All that, however, before the titles.

Ray's virile and vigorous portrayal is right for the role. Victor Maddern turns in another fine part as one of his friends. Heather Sears, as the caretaker's daughter, gives a completely negative performance. The kid brother role is ably filled by Neil McCallum. Carlo Justini makes an acceptable showing as the fourth fugitive. Gerry Duggan and Barbara Mullen hit the right note of restrained fear as the girl's parents.

Berlin Festival Reviews

Und Das Am Montagmorgen
(And That on Monday Morning)
(GERMAN)

Neue Film (Munich) release of H.R. Sokal-P. Goldbaum production for CCC-Arthur Brauner (Berlin). Stars O. W. Fischer, Ulla Jacobsson. Directed by Luigi Commencini. Screenplay, Peter Goldbaum and Franz Hoellering; camera, Karl Lob; editor, Walter Wischniewsky; music, Hans-Martin Majewski. At Congress Hall, Berlin. Running time, 88 MINS.

Adapted from J. B. Priestley's "Mr. Kettle and Mrs. Moon," this Neue Film production should do well enough in its domestic market because of the b.o. strength of O. W. Fischer. But it's a slim prospect for the U.S. market. Production fails to capture the light touch which the frivolous plot demands, editing is erratic and the direction more painstaking than frothy.

Fischer plays a bank manager who, on a Monday morning, rebels against the monotony of his life, plays truant from work, and amuses himself by playing with toys and accompanying a radio concert with wind instruments. His costar, Ulla Jacobsson, is a woman analyst whom he has always admired from a distance. She's sent to help him out, and he seizes the opportunity to come to grips with her. Fischer gives an animated performance while Miss Jacobsson relies on spectacles to convince that she's a medico. Vera Tschechowa adds a provocative note with some revealing shots in a bathtub. *Myro.*

Der Rest Ist Schweigen
(The Rest Is Silence)
(GERMAN)

Berlin, July 7.

Europa release of a Real Film (Hamburg) production. Stars Hardy Kruger. Directed and scripted by Helmut Kautner; Camera, Igor Oberberg; editor, Claus Dudenhofer; music, Bernhard Eichhorn. At Zoo Palast, Berlin. Running time, 104 MINS

A modern version of "Hamlet," this German production looks a potentially big grosser in the domestic market here, for which it has stout marquee values. In the attempt to parallel the original, however, the story is blatantly contrived. This might well make the going hard in overseas markets. It is an interesting example of film making by one of Germany's leading directors which doesn't quite make the grade.

The Prince of the story is a Harvard educated German youth who returns home to his mother and accuses his stepfather of murdering his father. The play sequence is done in the form of a modern ballet, there's a girl in the house to parallel Ophelia, and a burial scene featuring the gravediggers. Hardy Kruger gives a sincere and earnest performance in the lead while Peter Van Eyck, Ingrid Andree and Adelheid Seeck fill major parts adequately.

As a footnate, it's worth recording that this latter-day Hamlet features a plug for VARIETY. *Myro.*

La Caida
(Strange Guests)
(ARGENTINIAN)

Berlin, July 7.

Argentine Sono Film production of a Leopoldo Torre Nilsson production. Stars Elsa Daniel. Directed by Leopoldo Torre Nillson. Camera, Alberto Echebehere; sets by Juan Jose Saavedra and Emilio Rodriguez Mentasti; music, Juan Carlo Paz. At Zoo Palast, Berlin. Running time, 85 MINS.

Two contrasting styles are merged somewhat uneasily here, but there are many interesting aspects to this Argentinian festival entry. Leopoldo Torre Nillson is a stylish director. At his best in handling scenes featuring four children (brought up without any parental control), he's not entirely at home dealing with romantic angles. But even so, the pic may well have a limited art house success.

Elsa Daniel plays a university student who takes lodgings at the home of a bedridden woman, whose children run almost wild, but who occasionally display surprising moments of tenderness. Her romance with a lawyer goes cold when she refuses to leave what he describes as "that lunatic asylum." Miss Daniel is completely overshadowed by the four moppets who score a walkaway victory in the acting stakes. For the record their names are Carlos Lopez Monet, Hebe Marbec, Oscar Orlegui and Nora Singerman. *Myro.*

Lupi Nell'Abisso
(Wolves in the Depth)
(ITALIAN)

Berlin, July 7.

A Sagittario Film (Rome) and Radius (Paris) release of an Italo Zingarelli production. Stars Massimo Girotti, Jean Marc-Bory, Horst Frank. Directed by Silvio Amadio. Screenplay, Gino de Santis, Carlo Romano, Silvio Amadio; camera, Luciano Trasatti; music, Bruno Canfora. At Zoo Palast, Berlin. Running time, 101 MINS.

Reminiscent of the comparatively recent British pic, "Morning Departure," this Franco-Italian co-production (which is an invited Italian entry at the Berlin festival) is a holding yarn of a submarine crew in wartime, trapped at the bottom of the ocean. The escape hatch is damaged, and only one man will be able to get away.

The screenplay dramatically illustrates how the men react to this tense situation. As the moment of reckoning arrives, there are no heroes, but a bunch of nervous, anxious and frightened men. Technically, the subject puts a strain on the resources of the director as the entire action takes place inside the wrecked submarine. Its main failing is that it does not wholly establish a grim claustrophobic atmosphere. Acting is fine all round, but tighter editing would help considerably, particularly for overseas markets. *Myro.*

Kakushitoride No Sanakunin
(Three Rascals in Hidden Fortress)
(JAPANESE)

Berlin, July 7.

Toho (Tokyo) production and release. Stars Toshiro Mifune, Misa Uehara, Minori Chiaki, Kamatari Fujiwara. Directed by Akira Kurosawa. Screenplay, Ryuzo Kikushima, Hideo Kokuni, Shinobu Hashimoto, Akira Kurosawa; camera, Kazuo Yamazaki; music, Masaru Sato. At Zoo Palast, Berlin. Running time, 123 MINS.

One of the best recent examples of Japanese film-making, this festival entry is distinguished by high grade direction. It also abounds in action, and is handsomely acted and produced. Pic is, however, somewhat overlong. Perhaps with a little discreet scissoring, it could make an offbeat proposition for arty houses.

Set in the middle ages, the yarn describes the misadventures of two soldiers on the run from invading armies. When they're down on their luck, they find a bar of gold stashed away in the branch of a tree, part of the loot concealed by the runaway princess. From then on, the mood changes with subtle skill from outright brutality to downright good humor. The two vagrant soldiers are magnificently played by Minoru Chiaki and Kamatari Fujiwara. Remainder of the cast maintains the high acting standard. Technical credits are excellent. *Myro.*

Paradies und Feuerofen
(Paradise and Fire Oven)
(GERMAN-COLOR)

Berlin, July 7.

Europa release of an IFAG production. Direction and commentary by Herbert Victor. Camera, Heinz Holscher; editor, Ludolf Grisebach; music, Bernhard Eichhorn. At Zoo Palast, Berlin. Running time, 84 MINS.

A decade or two back, this would have been an impossible subject for a German producer, but this feature-length documentary of Israel has been handled with commendable sincerity and objectivity. Up to a point it is first-class, but it misses out by not focusing adequate attention on the explosive situation of a nation surrounded by hostile states. The title is partially misleading: the paradisical virtues are shown in some detail, but there is only the glimpse of a nation nearing boiling point.

The film has been handsomely photographed in Agfacolor, and the commentary, written and spoken by the director, is literate and honest. Pictorially, the feature breaks some new ground, particularly in showing a combined air and land operation in catching a gang of camel-borne Arab dope smugglers. Subject and source of origin could provide unusual expoitation angles in many markets. *Myro.*

U Displaying 'Sapphire'

Universal has closed a deal for U. S. distribution of the Rank Organization's "Sapphire," a Michael Relph and Basil Dearden production.

The suspense film, in Eastman color, is being planned for fall release by Universal.

ONLY IDIOTS DON'T AIM FOR PIX

New York Sound Track

It's definite, when **Joshua Logan** films "Fanny" in Europe next year, **Alain Delon,** will play the key role of Marius. He'll do the part in English. Co-star: **Audrey Hepburn.** Delon, who's been doing interviews and p.a.s in N.Y. returns to Paris this week.

Burt Lancaster and 20th-Fox huddling on a production deal . . . Marquee combo: "Mugger"—"Shake Hands With Devil." . . . "Orpheu Negro," the Cannes prize winner, has been acquired by Lopert Films, the United Artists subsid.

Jack Palance wooed by Mexican producer **Ollallo Rubio Jr.,** to play the still-living assassin, **Jacques Mornard,** in "The Death of Trotsky," final-day biopic of Communist leader murdered in Mexico City in 1940 . . . **Stephen Longstreet** and **Jay Rosenburg** partnered to co-produce **Jack London's** "Call of the Wild" as both a feature and tv series . . . **Joe Pasternak** will produce **Glendon Swarthout's** "Unholy Spring" for Metro, unpublished tome dealing with invasion of Florida by Northern college studes during Spring vacash.

Loew's Inc. prez **Joe Vogel** and his wife, **Bobbie,** to Europe on a holiday.

Jean Goldwurm and **Ilya Lopert** buried the axe, with **Richard Brandt** acting as the peacemaker . . . All's not well between Columbia and **Raoul Levy** since **Mike Frankovich** wants to supervise Levy's productions for Col . . "Orpheu Negro," the Cannes winner, was sold to UA for $130,000. Original asking price was $150,000 and Lopert, while in Europe, offered $125,000.

Floris Luigi Ammannati has been named Superintendent of Venice's La Fenice Theatre succeeding **Virgilio Mortari,** and will hold the post through June 30, 1961. Ammannati will continue to serve as Director of the Venice Film Festival, a post he has held since January of 1956.

Just as business was picking up for Warner Bros.' "John Paul Jones," the air conditioning at the Rivoli Theatre conked out on the two hottest days of the year, necessitating refunds . . . **Lillian Gerard,** managing director of the Paris Theatre, leaves for Europe next week with the two children. She'll be joined by her husband, Universal publicity manager **Phil Gerard,** in August. The Gerards will be mostly in Paris but will tour southern France . . . Artist **John Groth** is in Phoenix to do location sketches on "The Mountain Road," **William Goetz** production for Columbia release . . . "Grisbi," a **Jacques Becker** film from the novel by **Albert Simonin,** preems at the 55th St. Playhouse on July 11 **Eva Marie Saint** back is Gotham after attending the opening of Metro's "North By Northwest" in Chi.

A Dallas legislator, **Rep. Ben Lewis,** is complaining about what he calls an "integration movie" being shown at a local theatre. The pic: "South Pacific." (20th).

Gina Lollobrigida a Gotham visitor for a few days before reporting to Metro to begin "Never So Few" with **Frank Sinatra.** Film, based on the **Tom Chamales** novel, will be the first pic the Italian star has ever made in the U.S. . . . **Julia Meade,** who just completed a role in Universal's "Pillow Talk," stars in "Once More With Feeling" at the Bucks County (Pa.) Playhouse for two weeks starting July 13 . . . **Samuel Rosen,** exec v.p. of Stanley Warner, was emcee last week at the groundbreaking ceremonies for the International Synagogue and Jewish Center to be constructed at Idlewild Airport. Rosen is veepee and chairman of the finance committee of the project . . . **Carl Foreman** in from London with a print of **Walter Shenson's** "The Mouse That Roared," made by Foreman's Highroad Productions for Columbia release . . . **Samuel Fuller's** second Globe Enterprises Production for Columbia release will be "Underworld, U.S.A.," based on a serialized story by **Joseph F. Dinnens** which appeared in the Saturday Evening Post . . **Alfred Hitchcock's** "North By Northwest" invited to the San Sebastian Film Festival in Spain July 11 to 20 . . . Experimental film specialist **Maya Doren,** will use her workshop students as cast and production crew, for an experimental film project to demonstrate how "to make a poetic film of professional quality" with standard amateur 16m equipment . . . **Ingmar Bergman's** "White Strawberries" broke a record during its first week at the Beekman Theatre.

Rising costs are blamed by the Museum of Modern Art for a hike in admission prices from 75 to 95c. New scale went into effect July 1.

Parisian Pot au Feu: **Alain Delon,** French film star of "Weak Women," the French pic now playing at the Paris Theatre in N.Y., left for Gotham for an **Ed Sullivan** video stint and will probably play the Marius role in **Josh Logan's** upcoming filmization of the musical "Fanny" . . . French press picked up VARIETY's Soundtrack item that somebody claimed that **Pascale Petit** would sue **Bosley Crowther** for referring to her as "skinny" in his review of "Weak Women." Queried here, the well-stacked Miss Petit claimed she had never heard of Mr. Crowther . . . **Jo Morrow,** currently in "Our Man in Havana" (Col) here for her first Paris vacation . . . On again off again press junket to Moscow for the world preem of the new **Brigitte Bardot** pic "Babette Goes to War," produced by **Raoul Levy** for Columbia and directed by **Christian Jaque,** is now on again for July 14 which is French independence day (Bastille Day) . . . **Stanley Donen** wound "Once More, With Feeling" (Col) Tues. (30) and heads for a brief holiday before mounting the pic in England. Unit man **Mike Kaplan,** ex-VARIETY reporter in Hollywood, heads for the U.S. to visit his family before taking on any more foreign pub chores . . . **Fred Gronich,** Motion Picture Export Assoc. Continental rep, is practically a whirling dervish these days. He is winding up the French and Belgian Film Accord talks asd had time to dash off to Israel to settle remittance problems in between. Accords for France should be settled this week . . . **Yul Brynner,** a pro photog in his own right, did a series of portrait studies of all who worked on "Once More, With Feeling," (Col) and presented them at the final cocktail Tues. (30) to the people in question.

From Geneva, **Mrs. Victor Michaelides** writes that the Greek showman's eye operation (cataracts on both eyes) has been very successful and that in a couple of weeks they hope to return to Athens . . **Carl Foreman** planed in for three days of homeoffice huddles on "The Guns of Navarone" with Columbia execs.

"Each Film is My Last" is the title of **Ingemar Bergman's** article in Svensk Filmindustri's quarterly magazine. He argues that if he diverts from his true inner interests, he will be lost. With this in mind, he has set up three golden rules: to be entertaining, to follow your artistic conscience and that each film is Bergman's last. He must devote total concentration to the film he is working on and have no future plans in mind.

Ray Stark, who already has combed London and Paris as well as this country, will go to Hong Kong to scout a new femme to play title role in his Paramount picturization of "The World of Suzie Wong" . . . **Martha Hyer** inked to seven-year option pact by 20th-Fox, calling for one pic annually . . . **Curtis Kenyon** signed by Panavision Films to do additional scripting on "Owyhee," projected $3,000,000 filmization of **Kathryn Dickenson Mellon's** "The Magnificent Matriarch" . . .

Edmund Grainger set **Don Mankiewicz** to write screenplay of "Chautauqua," his upcoming Metro production . . . **Nancy Olson** returns to screen after five-year hiatus in Walt Disney's "Pollyanna" . . **Jerry Wald** has **Brian Aherne** for a star role in his 20th-Fox production, "The Hellraisers," story of Boxer Rebellion . . . actor-singer **Martyn**

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BUSCH RE NOVELS 'MADE FOR FILMS'

By JIM POWERS

Hollywood, July 7.

The writer who doesn't angle his books for film sales is an idiot, says Niven Busch, who frankly angles his books for film sales. He figures he has averaged $62,000 apiece in financial return on six of his nine novels as the result of thinking in screen terms. He says it pays off not only in film sales but in readership as well.

"You can't write for the literary experts in the leather chairs at the Algonquin," he cracks. "The most trenchant compliment a reviewer can give one of my books is to sneer that it was written with motion pictures in mind."

Busch, whose latest novel, "California Street," has just been bought for filming by Artys Productions (Plato, Charles and Spyros Skouras Jr.) believes that motion picture audiences are more discriminating than they used to be and keeping this in mind helps when it comes to writing a book.

Busch, who has been a magazine editor (Time, The New Yorker), a book reviewer, a screenplay writer, and for the past 18 years a novelist, got into the hard-cover field in a reverse of the usual pattern.

Where it is fairly common for a novelist to come to Hollywood, take up screenplaying and abandon writing books, Busch did it the other way. His first novel was not published until he had written about 40 films.

Father a Showman

Despite his Madison Avenue background, Ivy League education and generally non-Hollywood attitude, Busch is a second-generation film man. His father, the late Briton Niven Busch, was treasurer of the old Lewis J. Selznick Enterprises. It seems to have had a lasting imprint.

"You can learn more about story construction, the practical elements of story-telling, characterization and everything else that

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Twist: Columnist Sues; Hyams Says Cary Grant Denial Hurt Reputation

Los Angeles, July 7.

Joe Hyams, columnist for the New York Herald-Tribune, has filed a half-million-dollar slander suit against actor Cary Grant alleging that Grant's denial of statements attributed to him by the scribe injured Hyams' professional reputation.

The complaint, filed in Los Angeles Superior Court, asserts that the Los Angeles Times published the following statement attributed to Grant:

"The articles about me by Joe Hyams are false. Joe Hyams wrote that I gave him an interview and that I said that had had a psychiatric experience. I have never had an interview with Hyams on any subject. I haven't even seen Joe in two years. The articles are completely erroneous. I have never undergone psychiatric treatment, nor have I ever had any experience with psychiatry and I never told Joe any such thing."

The complaint alleges that Hyams interviewed Grant in Florida in February and asserts that the statements about psychiatric treatment were made to Hyams by the actor.

Hyams asked for $250,000 for general damages, $250,000 for punitive damages, court costs and such other relief as the court deems just and proper.

Mori Krushen to L.A.

Mori Krushen, exploitation chief for United Artists, left the N. Y. home office yesterday (Tues.) for his usual summer trip to the west coast on company affairs and upcoming releases.

Will be back in N. Y. in about a fortnight.

More Features From Paramount Due, Though No Formal 'Announcement'

Paramount is embarking on the biggest production program in its history. This was made known in New York this week following last week's meeting at the studio of the Gotham top command along with studio boss Jack Karp and his exec aides.

There were no announcements. But the word from within had it that Karp was given the green light to compete with any and all other studios in the quest for story properties and production and personality talent.

News comes in the wake of much trade suspicion that Par was content to make about 20 features a year for the theatrical market. The new theory on the film company's part is that the market can absorb substantially more and Par is willing to make them as the opportunities arise.

Significant on the trade end is that Karp has been given the same kind of go-ahead that had been offered to his predecessor, Y. Frank Freeman; and it long since became noticeable that Freeman did not get above that 20-a-year level.

It's revealed that new production deals of various kinds are now pending with numerous individuals, and only the details must be worked out by Karp.

Gotham brass returned from the meetings include president Barney Balaban, George Weltner, global distribution v.p.; Russell Holman, eastern production head, and ad-pub v.p. Jerry Pickman.

Ricca Behind Bars

Chicago, July 7.

Paul "The Waiter" Ricca, a top figure in the Chicago crime syndicate, who served a stretch in the '40's for his part in the million-dollar shakedown of the picture industry, is back behind bars.

He surrendered last week to Federal officers here on charges of evading $99,000 in income taxes, and is now serving a three-year rap at Terre Haute, Ind.

'Orderly Flow' Of Soviet Features To Yank Screens

Arrangements for an "orderly" release of Soviet pictures in the U. S. by the major American film companies will be discussed in N. Y. today (Wed.) by a committee of foreign and domestic sales executives.

The meeting was called by the Motion Picture Export Assn. It involves aspects of the handling of seven Russian films which have been allocated to the American companies under the Soviet-American film deal. It was executed under the umbrella of the overall cultural exchange pact. The Soviets have purchased 10 Hollywood films in return.

Feeling is that the companies, which are each taking one Soviet feature, should work out a plan to prevent the pictures being thrown on the market at the same time. The dtstributors have pooled both expenses and income from the seven Soviet films.

Meeting today also may be asked to decide whether it's proper for any of the majors to assign their Soviet release to either another company or to an independent.

Members of the committee on the domestic side are Alex Harrison, 20th-Fox, James R. Velde, United Artists and Jack Byrne, Metro. Foreign reps include James W. Perkins of Paramount and Bernie Zeeman of Columbia.

No Competition in Art Films; Cal. State Fair Drops 'Em as a So-What

Sacramento, July 7.

Art film competition, held during the past five years, will be eliminated this year in the California State Fair and Exposition Sept. 2-13, due to lack of producer interest.

Past record of entries, which last year numbered only four, did not warrant a continuation of event, according to Fair manager Dudley T. Fortin, who said until interest in this medium increased to point where a "worthwhile show" could be presented fair-going public the competition will be eliminated.

In previous years, entries included only three for 1957; two in 1956; three each in 1955 and 1954. Last year, only a first prize of $500 was awarded, no second or third prizes.

Kahane's New Col Pact

B. B. Kahane, a vice president and studio executive of Columbia since 1936, was awarded a new contract by the company last week.

Under terms of the deal, Kahane will continue active service with the company until the end of 1960, at which time he will begin long term as a consultant.

'Nun's Story' Unspooling First at San Sebastian; UA's 40th Anni Bally

Madrid, July 7.

An American feature has again been designated to open the International Film Festival at San Sebastian and this year a Warner Bros. entry, "The Nun's Story," will curtain-raise the 10-day celluloid tourney on July 11 as the official U.S. candidate for major award Golden Seashell. Alfred Hitchcock's "North by Northwest" (Metro) was invited by fest authorities as Yank companion entry.

Eric Johnston or veepee Griffith Johnson with head a Motion Picture Export Assn. delegation at "Nun's Story" gala and post-projection MPEA banquet for government authorities and leading film industry figures.

Along with Warners and Metro, United Artists is also expected to unleash a splash program in support of "Shake Hands with the Devil," vying at San Sebastian as a British release. United Artists meanwhile intends to use the film gathering as a springboard for 40th anniversary hoopla in Europe.

Activities this year have been concentrated in three principal points—all within sight-and-sound range of each other. Teatro Victoria Eugenia is slated for official unspooling of product from over 20 countries; the huge Kursaal (pre-war casino) will house press facilities, stands, commercial section and various inter-related exhibitions, while the Hotel Maria Cristina will continue to play the role the Carlton and Excelsior enjoy at Cannes and Venice.

SMALL'S 'GIANT KILLER' FOR CHRISTMAS, 1960

Edward Small plans to film "Jack the Giant Killer" in color and 70m this fall. It'll be shot on the Coast, following two years of preparation. United Artists will release. Plan is to make the picture the company's Christmas release for 1960.

New photographic and audio effects will be used by Small, according to UA, and a very large cast will be involved in the top budgeter. Small's current release through UA is "Solomon and Sheba."

Chi Soaring; 'Northwest' Boffo 29G, 'Story' Slick 32G, 'Jones' Good 17G, 'O'Gill' Bangup 14G, 'Horse' 31G, 2d

Chicago, July 7.

Vacationing moppets and blockbuster product are giving the Loop its healthiest take in many weeks. But totals may be tempered some by the big trade fair's distraction.

New arrivals include "North by Northwest," getting a smash $29,000 at the United Artists, and "The Nun's Story," trim $32.000 at the Chicago. "John Paul Jones" initialer at the Roosevelt is good $17,000.

Garrick's "Darby O'Gill and Little People" should entice great $16.000.

"Horse Soldiers'" second stanza at the State-Lake is rated socko, while "Five Pennies" looms great $19.500 in ditto Esquire frame. Oriental's "Hole in the Head" is fancy in third.

"Ask Any Girl" shapes trim okay in Woods fourth, but may be yanked early if the court favors "Anatomy of a Murder" over the censors. Fifth week of Surf's "He Who Must Die" also looks nice. "Al Capone" is brisk in ninth Cinestage session. "Gigi" continues to sparkle in 19th term at the Loop.

Estimates for This Week

Chicago (B&K) (3.900; 90-$1.80)—"Nun's Story" (WB). Fine $32,000. Last week, "Don't Give Up Ship" (Par) (2d wk), $18.000.

Esquire (H&E Balaban) (1.350; $1.25-$1.80)—"Five Pennies" (Par) (2d wk). Socko $22.000. Last week. $24.500.

Garrick (B&K) (850; 90-$1.25)—"Darby O'Gill and Little People" (BV). Great $14,000. Last week, "Gidget" (Col) (2d wk). $8,000.

Loop (Telem't) (606; 90-$1.89)—"Gigi" (M-G) (19th wk). Hep $10,000. Last week. $12,200.

McVickers (JL&S) (1,580; 90-$1.80)—"Woman Obsessed" (20th) (3d wk). Sad $2.000 in last 3 days. House darkens until "Porgy & Bess" (Col) relights July 22.

Monroe (Jovan) (1,000; 65-90)—"Gunfight at Dodge City" (UA) and "Escort West" (UA). Fine $6,590. Last week. "Alaska Passage" (20th) and "Lone Texan" (20th) $5.200.

Oriental (Indie) (3.400; 90-$1.80)—"Hole in Head" (UA) (3d wk). Socko $32,000. Last week, $48,000.

Palace (SW-Cinerama) (1,434; $1.25-$3.49)—"South Seas Adventure" (Cinerama) (41st wk). Steady $19,200. Last week. $19.000.

Roosevelt (B&K) (1.400; 90-$1.80)—"John Paul Jones" (WB). Nice $17.000. Last week, "Mysterians" (M-G) (2d wk), $10.500.

State-Lake (B&K) (2,400; 90-$1.80)—"Horse Soldiers" (UA) (2d wk). Solid $31,000. Last week, $43.000.

Surf (H&E Balaban) (685; $1.25)—"He Who Must Die" (Kass) (5th

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Key City Grosses

Estimated Total Gross

This Week $2,863,100
(*Based on 23 cities and 230 theatres, chiefly first runs, including N. Y.*)

Last Year $2,932,600
(*Based on 22 cities and 247 theatres.*)

Cincy Climbing; 'Story' Lofty $16,000, 'Pennies' Bright 11G, 'Ship' 10G

Cincinnati, July 7.

Three new bills are perking film biz here currently. "Nun's Story," shaping loftily at the flagship Albee, is downtown first-run topper for some time. "Five Pennies" is plenty bright at suburban Valley in switch from hard-ticket policy. "Don't Give Up Ship" looms solid at Palace. "Say One For Me" at Keith's and "Tarzan's Greatest Adventure" at the small Grand are strong holdovers. Longrun "South Seas Adventure" retains hefty summer stride at Capitol. Fourth of July celebration Saturday, like Decoration Day, was a lost holiday for downtown traffic.

Estimates for This Week

Albee (RKO) (3.100; 90-$1.50)—"Nun's Story" (WB). Tall $16,000. First-run topper here for some time. Holds. Last week, "Angry Hills" (M-G), at 90-$1.25 scale, $8.000.

Capitol (SW-Cinerama) (1,376; $1.20-$2.65)—"South Seas Adventure" (Cinerama) (36th wk). Hefty $18,000. Last week, $19,000, bolstered by two extra shows and sellout Wednesday (1) when Cincy-Milwaukee night game was rained out.

Grand (RKO) (1,400; 90-$1.10)—"Tarzan's Greatest Adventure" (Par) and "Man Who Cheated Death" (Par) (2d wk). Okay $6,500 after $9,000 bow.

Keith's (Shor) (1,500; 90-$1.25)—"Say One For Me" (20th) (2d wk).

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'Hercules' Giant $15,000 in L'ville

Louisville, July 7.

Last week's torrid spell ended suddenly, bringing in cool breezes over weekend. This coupled with sock product and July 4 weekend holiday is spelling one of best weeks the downtown houses have had for some time. "Hercules" at the Mary Anderson shapes smash. "Say One For Me" at Rialto promises to do smash biz and a sure holdover. "Imitation of Life" in 10th stanza at the Kentucky is chalking up a record for a long-run at that house. "Horse Soldiers" at the United Artists is brisk in second week.

Estimates for This Week

Brown (Fourth Avenue) (1.200; 60-90) — "Love Is Profession" (Kings). Excellent $6.500 after opening week's $10.500.

Kentucky (Switow) (900; 75-$1.25)—"Imitation of Life" (U) (10th wk). This extended-run is surprising nearly everybody. Likely oke $5,000, after 9th week's $5,500.

Mary Anderson (People's) (1,000; 75-90)—"Hercules" (WB). Making a big noise at the wickets, with great $15,000 likely. Last week, "Shake Hands With Devil" (UA) and "Gun Runners" (UA). $4,000.

Rialto (Fourth Ave.) (3,000; 60-90)—"Say One For Me" (20th). Customers piling in for this one. pushing to swell $12,000 or close. Last week. "H-Man" (Col) and "Woman Eater" (Col), $6,000

United Artists (UA) (3,000; 60-$1)—"Horse Soldiers" (UA) (2d wk) with fight films. Brisk $9,000 or near after first week's $12,000.

'Hercules' Potent 27G, D.C.; 'Circus' Neat 10G

Washington, July 7.

Muscular "Hercules," plus a pair of other strong initialers, "Middle of Night" and "Big Circus," is spelling great holiday trade here currently. "Horse Soldiers," in second stanza, is a blockbuster for Keith's. "Hole in Head" continues big Palace run.

Estimates for This Week

Ambassador-Metropolitan (SW) (1.490; 1,000; 90-$1.25)—"Hercules" (WB). Very muscular $27,000, holds. Previous week, "Don't Give Up Ship" (Par) (2d wk), $11,700.

Capitol (Loew) (3,426; 90-$1.25)—"Ask Any Girl" (M-G) (2d wk). Fine $19,000 after $26.000 opener.

Columbia (Loew) (904; 90-$1.49)—"Compulsion" (20th) (8th wk). Good $5,000 following $5.500 last week.

Keith's (RKO) (1,850; 90-$1.49)—"Horse Soldiers" (UA) (2d wk). Sockeroo $25.000 after opening week of $32,000.

MacArthur (K-B) (900; $1.10) — "Happy Is Bride" (Kass) (3d wk). Nice $3,500 after $4,000 in second. Stays on.

Ontario (K-B) (1.240; 90-$1.49)—"Room at Top" (Cont) (10th wk). Big $4,500 second week in row.

Palace (Loew) (2.390; 90-$1.49)—"Hole in Head" (UA) (3d wk). Great $19,000. Second week, $24,000. Remains on.

Plaza (T-L) (276; 90-$1.49) — "Love Is Profession" (Kings) (6th wk). Neat $3,500 after $4,500 last week.

Town (Ind) (600; 90-$1.25) — "Angry Hills" (M-G). So-so $3,000. Last week, "Man Inside" (Col), $2.000.

Trans-Lux (T-L) (600; 90-$1.49)—"Happened to Jane" (Col) (7th wk). Fair $5,000 on top of $6.500 in sixth frame.

Uptown (SW) (1,100; 90-$1.25)—"Big Circus" (AA) Excellent $10,000 and stays.

Warner (SW-Cinerama) (1,308;

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'BEAUTY' BRIGHT 10G, OMAHA; 'SHIP' FAST 7G

Omaha, July 7.

Rainfall crimped the holiday weekend some, but helped the downtown first-runs though there were no new pix. "Sleeping Beauty" is still wow in third inning at the State while "Don't Give Up Ship" remains fancy in second round at the Omaha. "Say One for Me" is rated hotsy at Orpheum in second. Hard-ticket "South Pacific" continues in an amazing 37th-week stint at the Cooper.

Estimates for This Week

Cooper (Cooper) (708; $1.50-$2.20) — "South Pacific" (Magna) (37th wk). Shapes stout $6,000. Last week, same.

Omaha (Tristates) (2.066; 75-$1)—"Don't Give Up Ship" (Par) (2d wk). Fancy $7,000. Last week, $10.500.

Orpheum (Tristates) (2.877; 75-$1)—"Say One for Me" (20th) (2d wk). Still hotsy at $8.000. Last week, $10.000.

State (Cooper) (743; $1.45) — "Sleeping Beauty" (BV) and "Grand Canyon" (BV) (3d wk). Brisk $10,000. Last week, $12,500.

'Pennies' Brisk 21G in Toronto; 'Horse' 14G, 2d

Toronto, July 7.

With biz generally good throughout the city, "Five Pennies" is big at Canada's largest theatre, with "Hound of the Baskervilles" and "Gunfight at Dodge City" rated good. Holdovers include fine second stanzas for "The Horse Soldiers" and "The Mysterians." "Diary of Anne Frank" is still doing turnaway biz at night in third frame. "Room at Top" shapes hefty in sixth stanza.

Estimates for This Week

Carlton (Rank) (2,518; 75-$1.25)—"Horse Soldiers" (UA) (2d wk). Fine $14,000. Last week, $18,000.

Downtown, Glendale, Kingsway, Prince of Wales, State (Taylor) (1,059; 995; 697; 1,200; 695: 50-75)—"Hound of Baskervilles" (UA) and "Gunfight at Dodge City" (UA). Good $16,000. Last week, "Man into Space" (M-G) and "At War With Army" (IFD), $13,000.

Hollywood (FP) (1.080; $1-$1.25)—"Diary of Anne Frank" (20th) (3d wk). Still sock with turnaway biz at $11,000. Last week, same.

Hyland (Rank) (1,087; $1)—"Captain's Table" (Rank) (4th wk). Fine $5,500. Last week, $7,000.

Imperial (FP) (3,343; 75-$1.25)—"Five Pennies" (Par). Fine $21,000. Last week, "Young Philadelphians" (WB) (3d wk), $11,300.

International (Taylor) (557; $1)—"Gigi" (M-G) (49th wk). Good $3,000. Last week, ditto.

Loew's (Loew) (2,095; 75-$1.25)—"Doctor's Dilemma" (M-G). Good $8,500. Last week, $11.000.

Tivoli (FP) ($1.75-$2.40)—"South Pacific" (Magna) (52d wk). Tall $6,500. Last week, $7,000.

Towne (Taylor) (695; 75-$1.25)—"Room at Top" (Cont) (5th wk). Lusty $8,000. Last week, $9,000.

University (FP) (1,156; 75-$1.25)—"Compulsion" (20th) (4th wk). Light $4,000. Last week, $5,500.

Uptown (Loew) (2,745; 75-$1.25)—"Mysterians" (M-G) (2d wk). Big $8,500. Last week, $11,000.

'HERCULES' BOFF 30G, CLEVE.; 'SHIP' BIG 12G

Cleveland, July 7.

"Hercules" is throwing its weight around Allen to grab the best gross for this house since "Bridge on River Kwai." "Don't Give Up Ship" looks fast at Stillman in No. 2 slot. Holdover of "Say One For Me" looks good at Hippodrome. State also going nicely with second week of "Horse Soldiers." "Windjammer" is rated okay at Palace in fourth round. The Ohio shapes smart with "Ask Any Girl" on moveover.

Estimates for This Week

Allen (SW) (3,800; 85-$1.50) — "Hercules" (WB). Great $30,000, one of theatre's top grossers this year. Last week, "Young Philadelphians" (WB) (2d wk), $6,500 in 4½ days.

Continental Art (Art Theatre Guild) (950; $1.25)—"Night With Charlie Chaplin" (Indie). Fair $1,900. Last week, "Forbidden Fruit" (Indie) (2d wk), $1,500.

Heights Art (Art Theatre Guild) (950; $1.25) — "Room At Top" (Indie) (6th wk). Excellent $4,500 after $3,700 last week.

Hippodrome (Telem't) (3.700; 85-$1.25)—"Say One For Me" (20th)

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'For Me' Amazing 20G, Philly; 'Room' Record 14G, 'Horse' 22G, 'Earth' 15G

Philadelphia, July 7.

Plenty of strong spots here this session, with holiday weekend helping since weather was fairly mild. "Say One For Me" looks standout, going for an amazing figure at Arcadia where capacity was the rule at many performances. "Room At Top" is heading for a new high at the bandbox Studio with sensational trade.

"This Earth Is Mine" looks great in second Stanton stanza. "Horse Soldiers" is rated boffo in second Fox round. "Nun's Story," too, was fancy in initial holdover frame at Randolph. "H-Man" is fairly big at Goldman. "Don't Give Up Ship" shapes good in second frame at the Viking.

Estimates for This Week

Arcadia (S&S) (536; 99-$1.80)—"Say One For Me" (20th). Mighty $20,000. Last week, "Imitation of Life" (U) (11th wk), $5.000.

Boyd (SW-Cinerama) (1.430; $1.10-$2.60)—"South Seas Adventure" (Cinerama) (20th wk). Hep $8,000. Last week, $8.500.

Fox (National) (2.250; 90-$1.80)—"Horse Soldiers" (UA) (2d wk). Boffo $22,000. Last week, $33,000.

Goldman (Goldman) (1,000; 99-$1.49)—"H-Man" (Col). and "Woman Eater" (Col). Big $7,500. Last week, "Woman Obsessed" (20th), $6,000.

Midtown (Goldman) (1,200; $1.10-$2)—"Hound of Baskervilles" (Lopert). Mild $5.000. Last week, "Place in Sun" (M-G) and "Stalag 17" (M-G) (reissues). $5,000.

Randolph (Goldman) (2,250; 94-$1.80)—"Nun's Story" (WB) (2d wk). Fancy $20,000. Last week, $28,000.

Stanley (SW) (2.900; 99-$1.80)—"Ask Any Girl" (M-G) (2d wk). Fair $10,000. Last week, $15,000.

Stanton (WB) (1,483; 99-$1.40)—"This Earth Is Mine" (U) (2d wk). Great $15.000. Last week, $20,000.

Studio (Goldberg) (483; 94-$1.80)—"Room At Top" (Cont). Looks like new high here of $14,000 or a bit over. Last week, "Love Is My Profession" (Kings) (6th wk), $3,600.

Trans-Lux (T-L) (500; 99-$1.80)—"Affair To Remember" (Indie) and "No Down Payment" (20th) (reissue). Dull $1,500. Last week, "Three Faces of Eve" (20th) and "Hatful of Rain" (20th) (reissues), $1,700.

Viking (Sley) (1,000; 75-$1.80)—"Don't Give Up Ship" (Par) (2d wk). Good $8,000. Last week, $12,000.

World (Pathe) (499; 90-$1.49) — "Heroes and Sinners" (Indie). Great $3,000. Last week, "Windom's Way" (Rank) (2d wk), $2,000.

Broadway Grosses

Estimated Total Gross

This Week $688,800
(*Based on 22 theatres*)

Last Year $619,000
(*Based on 21 theatres*)

'Hercules' Hotsy 26G, Hub; 'Hole' 28G

Boston, July 7.

Heat and July 4 holiday exodus will bop Boston b.o. currently. "Hercules" preem was wham at Pilgrim, backed with mammoth exploitation, and will hold. "Hole In Head" is smash at the State, but "Don't Give Up Ship" is only passable at Astor. "Nun's Story" is sock at Metropolitan in second. "Horse Soldiers" shapes big at Orpheum also second. "Hercules" is doing great in some 40 ozoners and theatres in greater Boston.

"Five Pennies" looms breezy at Paramount in second. "Ask Any Girl" is neat in third at the Saxon. "Young Philadelphians" is holding nice at Gary in seventh. Hot humid weather also cut deeply into biz.

Estimates for This Week

Astor (B&Q) (1,381; $1.25-$1.50)—"Don't Give Up Ship" (Par). Reopened house on Friday (3). First week looks like good $13,000.

Beacon Hill (Sack) (678; $1-$1.50)—"Love Is Profession" (Kings) (2d wk). Fancy $9,000. Last week, $13,000.

Boston (SW-Cinerama) (1,354; $1.25-$2.65)—"South Seas Adventure" (Cinerama) (13th wk). Oke $12,000. Last week, $14,000.

Capri (Sack) (1,150; 90-$1.50)—"Love Is Profession" (Kings) (2d wk). Sharp $7,000. Last week, $9,000.

Exeter (Indie) (1,376; 75-$1.25)—"I Was Monty's Double" (Indie). Opened Sunday (5). Last week, "Genevieve" (Indie) and "Laughter in Paradise" (Indie) (2d wk), okay $3,500.

Gary (Sack) (1,240; 90-$1.50)—"Young Philadelphians" (WB) (7th wk). Oke $5,000. Last week, $7,000.

Kenmore (Indie) (700; 90-$1.25)—"Room at Top" (Cont) (8th wk). Big $7,500. Last week, $9,000.

Memorial (RKO) (3,000; 60-$1.10)—"Say One For Me" (20th) and "Lone Texan" (20th) (3d wk). Hotsy $19,000. Last week, $28,000.

Metropolitan (NET) (4.357; 70-$1.10)—"Nun's Story" (WB). Sock $23,000. Last week, $35,000.

Paramount (NET) (2,357; 70-$1.10)—"Five Pennies" (Par) (2d wk). Slick $14,000. Last week, $18,000.

Pilgrim (ATC) (1,000; 60-$1.10)—"Hercules" (WB) (2d wk). Second week starts today (Tues.). First week was smash $26,000.

Saxon (Sack) (1,100; $1.25-$1.50)—"Ask Any Girl" (M-G) (3d wk). Neat $8,000. Last week, $12,000.

Trans-Lux (T-L) (730; 75-$1.25)—"Ecstasy" (Indie) (reissue) and "Naughty Paris Nights" (Indie). Lusty $3,400. Last week, "Lowest Crime" (Indie) and "Murder On Monday" (Indie), $3,300.

Orpheum (Loew) (2,900; 90-$1.50)—"Horse Soldiers" (UA) (2d wk). Powerful $20,000. Last week, $30,000

State (Loew) (3,600; 90-$1.50)—"Hole In Head" (UA). Sockeroo $28.000. Last week, "Watusi" (M-G) and "City of Fear" (Col) (2d wk), $8,000.

'Horse' Hefty $13,000 In Buff; 'Earth' Fat 8G, 2d

Buffalo, July 7.

Fourth of July holiday weekend is proving small help to biz here this round, trade being weak to spotty. Lack of many newcomers also is damaging. Best bet looks to be "Horse Soldiers," rated good at the Buffalo. "This Earth Is Mine" likewise is good in second frame at Lafayette. "Say One For Me" looks okay at Center in third week.

Estimates for This Week

Buffalo (Loew) (3,500; 70-$1.25)—"Horse Soldiers" (UA). Good $13,000. Last week, "Mysterians" (M-G) and "Man Into Space" (Indie), $11,100.

Center (AB-PT) (3.000; 70-$1)—

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'Earth' Smooth $12,000 Balto; 'Story' Socko 11G, 'Hercules' Wow 15G, 2d

Baltimore, July 7.

Holiday trade, stongr holdovers and some new pix are helping this session. Biggest item is still "Hercules" which is great in second at the Hippodrome. "Horse Soldiers" looks fast in second at the Century. "This Earth Is Mine" impressive in first at the Stanley while "The Nun's Story" is rated socko on initial week at the New.

On the slow side are "Don't Give Up The Ship," sluggish in second at Mayfair and "Sleeping Beauty," mild at the Town. Longrun champs are "Room at the Top," still strong in 10th week at the Playhouse and "Love Is My Profession," okay in sixth round at the Cinema.

Estimates for This Week

Century (R-F) (3,200; 50-$1.25)—"Horse Soldiers" (UA) (2d wk). Trim $7,000 after $11,000 opener.

Cinema (Schwaber) (460; 90-$1.50) — "Love My Profession" (Kings) (6th wk). Oke $1,800 after $2,200 in fifth.

Five West (Schwaber) (460; 90-$1.50)—"Happy is Bride" (Indie). Fair $2,000. Last week, "He Who Must Die" (Indie) (6th wk), $2,000.

Hippodrome (R-F) (2,300; 50-$1.25)—"Hercules" (WB). Smash $15,000 after $30,000 opener.

Little (R-F) (300; 50-$1.25) — 'Milkmaid" (Indie) (8th wk). Steady $1,100 after same in previous week.

Mayfair (R-F) (900; 50-$1.25)—"Don't Give Up Ship" (Par) (2d wk). Fair $5,000 after $5,500 in first.

New (R-F) (1,600; 50-$1.25) — "Nun's Story" (WB). Sock $11,000. Last week, "Diary of Anne Frank" (20th) (5th wk), $3.500.

Playhouse (Schwaber) (460; 90-$1.25) — "Room at Top" (Cont)

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FRISCO'S GOLDEN FILM GATE

New Pix Up L.A.; 'Ship' Socko 26G, 'Murder' Boff 23G, 'Pennies' Bright 12G, 'Days' Lofty 28G, 'Pacific' 30G

Los Angeles, July 7.

Holiday weekend is helping local first-runs materially this round which is bolstered by some strong openers and big holdovers. "Don't Give Up Ship" looks socko $26,000 in three theatres to top newcomers although even bigger is "Anatomy of A Murder," smash $23,000 at Warner Beverly. "Hound of Baskervilles" looks good $13,000 in two spots.

"Five Pennies" shapes big $12,000 on initial Fox Wilshire frame. "South Pacific" is great $30,000 or near in second stanza, trio of sites, on first popscale run. "Around World in 80 Days" shapes smash $28,000 in third week for two houses.

"Nun's Story" is boffo in second Hollywood Par session. "Horse Soldiers" shapes tall $16,000 in three spots, second frame. "Hole in Head" is smooth $13,500 in third at Fox Beverly.

"Say One For Me" is okay $10,000 in third Pantages week. Hard-ticket "South Seas Adventure" was big $17,800 in 40th week at Warner Hollywood.

Estimates for This Week

Fox Wilshire (FWC) (2,296; 90-$1.50)—"Five Pennies" (Par). Big $12,000.

Downtown, Hollywood (SW-FWC) (1,757; 756; 90-$1.50)—"Hound of Baskervilles" (UA) and "Four Skulls Jonathan Drake" (UA). Good $13,000. Last week, downtown with Warner Beverly, "Giant" (WB), "Moby Dick" (WB) (reissues), $3,300. Hollywood with Los Angeles, Wiltern, "Al Capone" (AA), "Legion of Doomed" (AA) (2d wk), $16,200.

Hillstreet, Wiltern, Iris (Metropolitan-SW-FWC) (2,752; 2,344; 825; 90-$1.50) — "Don't Give Up Ship" (Par) and "The Hangman" (Par). Socko $26,000 or a bit over. Last week, Hillstreet, "Gigantis" (WB), "Teenagers Outer Space" (WB), $7,200. Iris, "Horse's Mouth" (UA), "My Uncle" (Cont), $3,100.

Warner Beverly (SW) (1,612; 90-$1.50)—"Anatomy of A Murder" (Col). Boffo $23,000 or near.

Orpheum, New Fox, Uptown (Metropolitan-FWC) (2,213; 765; 1,715; 90-$1.50)—"Horse Soldiers" (UA) (2d wk) and "Subway in Sky" (UA) (2d wk, Orph, New Fox), "Bride Much Too Beautiful" (Indie) (Coop) (reissue) (1st wk, Uptown). Tall $16,000. Last week, $22,200.

Hollywood Paramount (Elect) (1,468; $1.40-$2.40)—"Nun's Story" (WB) (2d wk). Smash $22,000. Last week, $25,400.

Four Star (UATC) (868; 90-$2)—"Middle of Night" (Col) (2d wk). Lusty $6,000. Last week, $9,100.

Chinese (FWC) (1,408; $2-$2.40)—"Darby O'Gill" (BV) (2d wk). Moderate $13,000. Last week, $16,000.

State, El Rey, Loyola (UATC-FWC) (2,404; 861; 1,298; $1.50-$2)—"South Pacific" (20th) (2d wk). Great $30,000 or close. Last week, $37,000.

Egyptian (UATC) (1,392; $1.25-$2)—"Ask Any Girl" (M-G) (3d wk). Soft $6,000. Last week, $6,300.

Fox Beverly (FWC) (1,150; $1.49-$2)—"Hole in Head" (UA) (3d wk). Smooth $13,000. Last week, $17,700.

Pantages (RKO) (2,815; 90-$1.75)—"Say One for Me" (20th) (3d wk). Okay $10,000. Last week, $11,300.

Los Angeles (FWC) (2,017; 90-$1.50)—"Al Capone" (AA) (3d wk) and "Baby Face Nelson" (UA) (reissue). Snappy $7,000.

Downtown Paramount, Hawaii (ABPT-G&S) (3,300; 1,106; $1.25-$1.75)—"Around World in 80 Days" (UA) (3d wk). Smash $28,000. Last week, $25,200.

Fine Arts (FWC) (631; 90-$1.50)—"Room at Top" (Cont) (8th wk). Lofty $9,000. Last week, $9,800.

Warner Hollywood (SW-Cinerama) (1,389; $1.20-$2.65)—"South Seas Adventure" (Cinerama). Started 41st week Sunday (5) after big $17,800 last week.

'Earth' Fancy $12,000, Denver; 'Circus' 14G

Denver, July 7.

Business at the Orpheum took a decided upswing this stanza with "Big Circus," which is heading for a mighty take opening session. Other first-runs were not so big. "Say One For Me" at Centre is rated great in second stanza. "This Earth Is Mine" looks solid at the Denver. "Horse Soldiers" looms sock in second Paramount round.

Estimates for This Week

Aladdin (Fox) (1,324; 90-$1.80)—"South Pacific" (20th) (3d wk). Good $6,000. Last week, $6,400.

Centre (Fox) (1,270; $1-$1.45)—"Say One For Me" (20th) (2d wk). Great $12,000. Last week, $15,500.

Denham (Indie) (1,584; 75-$1)—"Don't Give Up Ship" (Par) (3d wk). Okay $6,000. Last week, $7,800.

Denver (Fox) (2,432; $1-$1.25)—"This Earth Is Mine" (U). Solid $12,000. Last week, "Happened to Jane" (Col), $8,500.

Esquire (Fox) (650; $1)—"Room At Top" (Cont) (m.o.) (2d wk). Good $4,000. Last week, $6,500.

Orpheum (RKO) (2,690; 75-$1)—"The Big Circus" (AA). Wow $14,000 or near. Last week, "Ask Any Girl" (M-G), $5,200.

Paramount (Indie) (2,100; 75-$1.25)—"Horse Soldiers" (2d wk) (UA). Sock $12,000. Last week, $20,000.

'Horse' Smart 12G, Indpls.; 'Earth' 11G

Indianapolis, July 7.

Holiday weekend gave biz a boost at most first-runs here this stanza. "Don't Give Up Ship" shapes big at the Indiana and "This Earth is Mine" looms sturdy at Circle. "Horse Soldiers" is great at Loew's. All three likely will hold. "Diary of Anne Frank" is rated nice in second Keith's week.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 75-90)—"This Earth Is Mine" (U). Rousing $11,000 for Rock Hudson starrer. Last week, "Say One For Me" (Par) (2d wk), $7,000.

Indiana (C-D) (3,200; 75-90)—"Don't Give Up Ship" (Par) and "Hangman" (Par). Big $12,000. Last week, "H-Man" (Col) and "Woman Eater" (Col), $7,500.

Keith's (C-D) (1,300; 90-$1.25)—"Diary of Anne Frank" (20th) (2d wk). Nice $6,000. Last week, $9,000.

Loew's (Loew) (2,427; 75-90)—"Horse Soldiers" (UA). Great $12,000 or near. Last week, "Ask Any Girl" (M-G) and "Machete" (UA), $6,000.

K.C. Uneven But 'Story' Sturdy $12,000, 'For Me' Big 10G, 2d, 'Earth' 11G

Kansas City, July 7.

Holiday weekend is throwing unusual attention on pictures, and theatre biz generally is strong. Big new entry is "Nun's Story" at the Missouri with a stout take in sight. "Say One for Me" at Roxy shapes great while "Horse Soldiers" at Plaza is big, both in second weeks. "This Earth Is Mine" at Uptown looms fancy on holdover. Weather on the pleasant side.

Estimates for This Week

Capri (Durwood) (628; $1.50, $2.25, $2.50) — "South Pacific" (Magna) (15th wk). Steady $6,500. Last week, same.

Crest, Riverside (Commonwealth) (900 cars each; 90)—"My World Dies Screaming" (Indie) and "Lost Lonely) (Indie). Did okay $3,500 in three days (Monday through Tuesday); first half on subsequent-runs. In ahead, "Horrors of Black Museum" (AI) and "Headless

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'STORY,' 'EARTH' 'HERCULES' BOFF

San Francisco, July 7.

First-run trade in soaring currently at this Golden Gate city, new product coupled with the holiday weekend pushing some grosses to highest levels in many months here. "Hercules" is soaring to a new record at the Paramount, with an amazing figure.

"The Nun's Story" is comparatively as great at the smaller St. Francis, and may hit a new high at this house. "Beat Generation," on one of its first playdates, is rated good at the Warfield. "Say One For Me" looms okay at the Fox.

"This Earth Is Mine" shapes lofty in second Golden Gate round while "Horse Soldiers" looks mighty in second session at United Artists. "Gold Rush" is sock in second Presidio week while "Gigi" shapes solid in 52d week at the Stagedoor, among the arty houses.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25) — "This Earth Is Mine" (U) (2d wk). Lofty $16,000. Last week, $26,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Say One For Me" (20th) and "Here Come Jets" (20th). Okay $17,000. Last week, "Sleeping Beauty" (BV) and "Sabu and Magic Ring" (BV) (2d wk), $11,500.

Warfield (Loew) (2,656; 90-$1.25) — "Beat Generation" (M-G) and "Angry Hills" (M-G). Good $12,000. Last week, "Man In Net" (UA) and "Gunfight Dodge City" (UA), $8,600.

Paramount (Par) (2,646; 90-$1.25) — "Hercules" (WB) and "Westbound" (WB). Wow $33,000 and likely new house high. Last week, "Gigantis" (WB) and "Teenagers Outer Space" (WB), $11,000.

St. Francis (Par) (1,400; $1.25-$1.50) — "Nun's Story" (WB). Terrific $27,000. Last week, "Around World 80 Days" (UA) (2d wk), $9,500.

Orpheum (SW-Cinerama) (1,456; $1.75-$2.65)—"South Seas Adventure" (Cinerama) (32d wk). Fancy $16,000. Last week, $16,500.

United Artists (No. Coast) (1,151; $1.25-$1.50) — "Horse Soldiers" (UA) (2d wk). Great $16,000. Last week, $25,000.

Stagedoor (A-R) (440; $1.25-$3) — "Gigi" (M-G) (52d wk). Fine $7,000. Last week, $7,500.

Presidio (Hardy-Parsons) (774; $1.25-$1.50)—"Gold Rush" (Lopert) (2d wk). Sock $6,600. Last week, $5,600.

Vogue (S.F. Theatres) (364; $1.25) —"He Who Must Die" (Indie) (5th wk). Big $3,000. Last week, $3,100.

'Hercules' Boff $26,000, Det.; 'Earth' Wow 17G, 'Horse' Big 24G, H.O.s

Detroit, July 7.

Heavy accent on carnival week brought thousands into downtown Detroit and will turn the turnstiles fast this round. Business generally is leaning on holdovers. Big to great second weeks loom for "This Earth Is Mine," "Horse Soldiers" and "Nun's Story." "Hercules" shapes big opening week at Broadway-Capitol. "Ask Any Girl" shapes great in fourth round at Adams. An added show for "South Seas Adventure" is boosting biz to a boffo figure at Music Hall.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 90-$1.25)—"Say One For Me" (20th) and "Plunderers of Painted Flats" (AI) (3d wk). Fair $12,000. Last week, same.

Michigan (United Detroit) (4,000; $1.25-$1.49)—"Nun's Story"

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Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

4th Boosts B'way; 'Murder' Wham 83G, 2 Spots, 'Porgy' Capacity 37G, 'Story' Great 174G, 3d, 'Horse' Swift 40G, 2d

Although the Fourth of July fell on Saturday this year, closing of many places of business last Friday (3) aided in typical holiday style the current session at Broadway deluxers. Upped scale and not too hot weather also contributed to the upbeat. Three newcomers also proved helpful.

"Anatomy of A Murder" is standout new, regular film with a mighty $57,000 likely opening stanza at the Criterion, and record $26,000 at the arty Plaza where day-dating. "Hound of Baskervilles" is heading for mild $15,000 opening week at the Victoria.

"Porgy and Bess" hit absolute capacity $37,000 in initial full week at the Warner, after the same pace in the prior four days. "This Earth Is Mine" with stageshow looks like good $55,000 in second round at the Roxy.

"Nun's Story" with stageshow is holding with great $174,000 in third week at the Music Hall. "Five Pennies" looks like big $41,000, in third at the Capitol. "Say One For Me" is likely to wind its third session at the Paramount with a great $37,000.

"Horse Soldiers" still is smash at $40,000 in second frame at the Astor. "Middle of Night" likely will wind its third session at the Forum with a smash $16,000 and a great $14,000 in same week at the T-L 52d Street. "John Paul Jones" is down to slow $9,000 in third stanza at the Rivoli.

"Some Like It Hot" continues its sensational gait at the State, landing $32,600 for the 14th week, close to the 13th round's figure. "Diary of Anne Frank" was fine $19,500 in 16th frame at the Palace, a big improvement over recent weeks, accomplished via this first week on grind, popscale.

Both "Gigi," in its 35th stanza at the Sutton, and "Room At Top," in 14th session at the Fine Arts, both arty houses, still are going great guns despite length of runs. "Grand Illusion" is holding in remargable style in second round at the arty Baronet, with about $9,500.

"Mysterians," which missed a Broadway first-run because of no place to spot it, hit an amazing figure in the first few days playing 27 theatres of Loew's N.Y. metropolitan chain. Same pic did as much opening day in Newark and Jersey City as many films do in half a week.

Estimates for This Week

Astor (City Inv.) (1,094; 75-$2)—"Horse Soldiers" (UA) (2d wk). First holdover round ending tomorrow (Thurs.) looks to hit an amazing $40,000. Initial week was $50,000.

Capitol (Loew) (4,820; $1-$2.50)—"Five Pennies" (Par) (3d wk). This stanza winding today (Wed.) is heading for big $41,000. Second was $50,000. Stays.

Criterion (Moss) (1,671; 90-$2.40)—"Anatomy of A Murder" (Col). First week ending today (Wed.) looks like wham $57,000. Holding, natch! In ahead, "Young Philadelphians" (WB) (6th wk), $13,000. The length of "Murder," two hours and 40 minutes, is holding down the gross total here.

Palace (RKO) (1,642; 90-$2) — "Diary of Anne Frank" (20th) (17th wk). The 16th round ended last night (Tues.) jumped to fine $19,500, this being initial week on continuous run and at lower scale. Last week, $9,800 on reserved-seat and $3 top.

Forum (Moss) (813; 90-$1.80)—"Middle of Night" (Col) (4th wk). Third session ended last night (Tues.) was great $16,000. Second, $19,000.

Mayfair (Indie) (1,386; $1.50-$3.50)—"Great Is My Country" (Indie) (2d wk). First week ended Monday (6) for this Kinopanorama production hit big $32,000 or close, mighty good for house capacity and scale as well as travelog-documentary subject matter.

Paramount (AB-PT) (3,665; $1-$2)—"Say One For Me" (20th) (3d wk). Current week finishing tomorrow (Thurs.) is heading for big

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'For Me' Lusty $10,500, Port.; 'Horse' 10G, 2d

Portland, Ore., July 7.

Town is loaded with holdovers which continue to do biz despite the many transient attractions. "Windjammer" sails into a ninth inning at Hollywood. "Say One For Me" stays lofty in second round at the Fox. "Horse Soldiers" rides into second big frame at Orpheum. "This Earth Is Mine" looms okay in second Broadway week.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50)—"This Earth Is Mine" (U) and "Born To Be Loved" (U) (2d wk). Okay $4,500. Last week, $8,300.

Fox (Evergreen) (1,536; $1-$1.49) —"Say One For Me" (20th) and "Here Come The Jets" (20th) (2d wk). Fight films added. Lofty $10,500. Last week, $13,100.

Hollywood (Evergreen) (1,200; $1.49-$1.75)—"Windjammer" (NT) (9th wk). Sturdy $6,000. Last week, $6,500.

Orpheum (Evergreen) (1,600; $1-$1.49)—"Horse Soldiers" (UA) and "Riot In Juvenile Prison" (UA) (2d wk), with fight pix. Nifty $10,000 or close. Last week, $11,200.

Paramount (Port-Par) (3,400; $1-$1.50)—"Don't Give Up Ship" (Par) and "Hangman" (Par). Fair $8,000 or less. Last week, "Tarzan's Greatest Adventure" (Par) and "Man Could Cheat Death" (Par), $3,800.

'Earth' Tall 8½G, Prov.; 'Horse' 10G

Providence, July 7.

Despite ideal summer holiday weather which had Rhode Island's ocean beaches jammed to the water line, mainstem cinemas are not complaining. Leading coin total goes to "Horse Soldiers" at State. However, top showings are being made by "Hercules" at Majestic and "This Earth Is Mine" at Albee, both sock. Strand is fairly slow with "Sleeping Beauty."

Estimates for This Week

Albee (RKO) (2,200; 65-80) — "This Earth Is Mine" (U) and "I Mobster" (20th) plus fight pix. Sock $8,500. Last week, "Room At Top" (Cont) and "Hong Kong" (UA), $9,000.

Majestic (SW) (2,200; 65-80)—"Hercules" (WB) and "Island of Lost Women" (WB). Smash $9,000. Last week, "H-Man" (Col) and "Woman Eater" (Col), $6,000.

State (Loew) (3,200; 65-80) — "Horse Soldiers" (UA). Good $10,000 looms. Last week, "World, Flesh, Devil" (M-G) and "Guns, Girls, Gangsters" (Col), $7,000.

Strand (National Realty) (2,200; 60-90) — "Sleeping Beauty" (BV). Surprisingly slow $4,000. Last week, "Woman Obsessed" (20th) and "Forbidden Island" (Col) (reissue), $4,300.

'Story' Mighty $18,000, Pitt; 'Hercules' Big 19G 19G, 'Horse' Fast 12G

Pittsburgh, July 7.

Two strong new entries will help brighten the first-run picture here this round. The two big ones are "Hercules," great at the Stanley and "Nun's Story" mighty at the Warner. All others are holdovers.

"This Earth is Mine" looks good at the Fulton in second. "Say One For Me" at Harris shapes fine, also in second. "Horse Soldiers" at Penn looms good, also in first holdover.

Estimates for This Week

Fulton (Shea) (1,655; 85-$1.25)—"This Earth Is Mine" (U) (2d wk). Good $7,000. Last week, $10,600.

Harris (Harris) (2,100; $1-$1.25) —"Say One for Me" (20th) (2d wk).

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Mpls. Okay; 'Seas' Rousing $18,000, 'Story' Wham 14G, 'Horse' Smash 12G

Minneapolis, July 7.

The long Fourth of July weekend holiday sent thousands to the numerous Minnesota lake resorts, local beaches and to outdoor activities, draining boxoffices generally. However, biz is strong with the two newcomers, "Nun's Story" and "The Horse Soldiers," shaping great.

It's the first full week for hard-ticket "South Seas Adventure," big at Century. Fifth for hard-ticket "Diary of Anne Frank," which has won an engagement extension is okay. Also, it's the third okay stanza for "Ask Any Girl" and the second hefty one for "Don't Give Up Ship."

Estimates for This Week

Academy (Mann) (947; $2-$2.25) —"Diary of Anne Frank" (20th) (5th wk). Okay $6,000. Last week, $7,500.

Century (SW-Cinerama) ($1.75-$2.65) — "South Seas Adventure" (Cinerama) (2d wk). Expectations are for same sort of long run enjoyed by predecessors. Big $18.000 or near. Last week, $7,000.

Gopher (Berger) (1,000; 85-$1)— "Ask Any Girl" (M-G) (3d wk). Satisfactory $4,500. Last week, $5,400.

Lyric (Par) (1,000: $1.25-$1.50)— "Nun's Story" (WB). Raves on every hand for this one. Great $14,000. Last week, "Intent to Kill" (20th) and "Here Come the Jets" (20th), $3,500 at 90c-$1.

RKO Orpheum (RKO) (1,800; 85-$1)—"Don't Give Up Ship" (Par) and Patterson-Johansson fight pix (2d wk). In this Scandinavian community, fight films helped. Hefty $7,500. Last week, $11,000.

RKO Pan (RKO) (1,800; 85-$1)— "Mysterians" (M-G) and "First Man into Space" (M-G) and fight pix (2d wk). Okay $3,000. Last week, $6,000.

State (Par) (2,200; $1-$1.25)— "Horse Soldiers" (UA). Smash $12,000. Last week, "Say One for Me" (20th) (3d wk), $6,500.

Suburban World (Mann) (800; 85)—"Some Like It Hot" (UA) (2d run) (2d wk). Good $2,000. Last week, $2,200.

World (Mann) (400; 85-$1.25)— "Love Is My Profession" (Kings) (2d wk). Tremendous $7,000. Last week, $9,000.

CLEVELAND

(Continued from page 8)

(2d wk). Good $10,000 after $15,000 last week.

Lower Mall (Community) (500; 70-90)—"Cat" (Indie) and "Bride Much Too Beautiful" (Indie). Okay $2,500. Last week, "Imitation of Life" (U) (2d run), $1,700.

Ohio (Loew) (1,244; 85-$1.25) — "Ask Any Girl" (M-G) (m.o.) (2d wk). Smart $5,000 after $6,000 last round.

Palace (SW) (1,523; $1.25-$2.40) — "Windjammer" (NT) (4th wk). Satisfactory $11,800 after $13,600 in third.

State (Loew) (2,700; 75-$1) — "Horse Soldiers" (UA) (2d wk). Bright $12,000 after $15,000 opener.

Stillman (Loew) (2,700; 85-$1.25) — "Don't Give Up Ship" (Par). Strong $12,000. Last week, "King Creole" (Par) and "Loving You" (Par) (reissues), $6,000.

BUFFALO

(Continued from page 8)

"Say One For Me" (20th) (3d wk). Okay $8,000. Last week, $10,000.

Century (UATC) (2,700; 70-$1)— "Happened To Jane" (Col) (2d wk). Nice $7,500.

Nice $7,500. Last week, $6,000.

Lafayette (Basil) (3,000; 60-$1)— "This Earth Is Mine" (U) and "Floods of Fear" (U) (2d wk). Good $8,000. Last week, $10,000.

Paramount (AB-PT) (3,000; 70-$1)—"Tarzan's Greatest Adventure" (Par) and "Man Who Could Cheat Death" (Indie). Good $11,000. Last week, "Son of Robinhood" (20th) and "Here Comes Jets" (20th) (5 days), $7,000.

Teck (Loew) (1,200; 70-$1.25)— "World, Flesh, Devil" (M-G) (2d wk). Sad $2,500. Last week, $3,500.

Cinema (Martina) (450; 70-$1)— "Love Is Profession" (Kings) (3d wk). Mild $2,000 or less. Last week, $2,200.

WASHINGTON

(Continued from page 8)

$1.20-$2.75)—"South Seas Adventure" (Cinerama) (28th wk). Solid $12,000. Last week, $11,500.

Playhouse (T-L) (458; $1-$1.80) —"Middle of Night" (Col). Smash $15,000 as theatre opens under new ownership, Lopert interests selling to Trans-Lux. Holds on.

BALTIMORE

(Continued from page 8)

(10th wk). Big $3,200 after same in ninth.

Stanley (R-F) (2,800; 50-$1.25)— "Earth Is Mine" (U). Solid $12,000 or close. Last week, "Say One For Me" (20th) (2d wk), $6,000.

Town (R-F) (1,125; 50-$1.25) — "Sleeping Beauty" (BV) (repeat). Mild $3,000.

'Earth' Good 15G, St. L.; 'For Me' 11G

St. Louis, July 7.

With both newspapers back in operation again, things this week are looking up a bit at the boxoffice. "This Earth Is Mine" looks good at the Fox while "World, Flesh and Devil" looms fair at Orpheum. Going nifty in holdover department are "Sleeping Beauty" in fourth frame at Pageant, "Ask Any Girl" in second at Loew's and "Say One for Me" in third stanza at the St. Louis.

Estimates for This Week

Apollo Art (Grace) (700; 90-$1.25)—"Sins of Rose Bernd" (Indie). Good $2,500. Last week, "Silken Affair" (DCA) and "Baby and Battleship" (DCA), $2,600.

Fox (Arthur) (5,000; 60-90)— "This Earth Is Mine" (U) and "Silent Enemy" (Col). Good $15,000. Last week, "Gigantis" (WB) and "Teen-Agers Outer Space" (WB), $12,000.

Loew's (Loew) (3,600; 60-90)— "Ask Any Girl" (M-G) and "Verboten" (Rank) (2d wk). Okay $10,000. Last week, $13,000.

Orpheum (Loew) (1,900; 60-90)— "World, Flesh, Devil" (M-G) and "Screaming Mimi" (Indie). Fair $6,000. Last week, "Pork Chop Hill" (UA) and "Riot in Juvenile Prison" (UA) (2d wk), $7,500.

Pageant (Arthur) (1,000; 75-$1.50) —"Sleeping Beauty" (BV) (4th wk). Big $8,000. Last week, $8,400.

St. Louis (Arthur) (3,800; 60-90) —"Say One for Me" (20th) (3d wk). Solid $11,000. Last week, $15,000.

Shady Oak (Arthur) (760; 60-90) —"Gigi" (M-G) (12th wk). Hot $3,000. Last week, $3,100.

KANSAS CITY

(Continued from page 9)

Ghost" (AI), hit great $12,400 or nearly $5,000 over estimate.

Fairway (Fox Midwest) (700; 75-$1)—"Shaggy Dog" (BV) (6th wk). Nifty $3,300. Last week, same.

Kimo (Dickinson) (504; 90-$1.25) —"Love Is My Profession" (Kings) (3d wk). Bright $2,500; holds. Last week, ditto.

Midland (Loew) (3,500; 75-$1)— "Mysterians" (M-G) and "First Man Into Space" (M-G). Fair $7,000 or close. Last week, "World, Flesh, Devil" (M-G) and "City of Fear" (Col), $5,500.

Missouri (RKO) (2,585; 75-$1)— "Nun's Story" (WB). Stout $12,000 looms; stays. Last week, "Room at Top" (Cont) and "Gang War" (20th) (3d wk), $4,000.

Paramount (UP) (1,900; 75-$1)— "Don't Give Up Ship" (Par) (2d wk). Pleasing $6,000. Last week, $9,000.

Roxy (Durwood) (800; $1, $1.50) —"Say One for Me" (20th) (2d wk). Great $10,000. Last week, $12,000.

Uptown, Granada (Fox Midwest) (2,043, 1,217; 75-$1)—"This Earth Is Mine" (U). Second week at Uptown, first at Granada. Fancy $11,000. Last week, Uptown only, $7,500.

Isis (Fox Midwest) (1,360; 75-90) —"Adam and Eve" (Indie). Oke $4,500. Last week, in combo with Granada, $8,500.

Plaza (Fox Midwest) (1,900; 75-$1) — "Horse Soldiers" (UA) (2d wk). Big $10,000. Last week, $11,000.

CHICAGO

(Continued from page 8)

wk). Fine $3,200. Last week, $3,700.

Todd's Cinestage (Todd) (1,036; 90-$1.80)— "Al Capone" (AA) (9th wk). Excellent $13,000. Last week, $14,500.

United Artists (B&K) (1,700; 90-$1.80) — "North by Northwest" (M-G). Smash $29,000. Last week, "Naked Maja" (UA) (2d wk), $9,000.

Woods (Essaness) (1,200; 90-$1.80)—"Ask Any Girl" (M-G) (4th wk). Still good at $7,500.

World (Teitel) (606; 90-$1.50)— "A Night With Charlie Chaplin" (Indie) (2d wk). Fair $3,500. Last week, $5,300.

NEW YORK

(Continued from page 9)

$37,000. Second week, $47,000. Stays a fourth.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75) — "Nun's Story" (WB) and stageshow (3d wk). Current round looks to push to big $174,000, including July 4 weekend. Second week, $170,500. Stays indef.

Rivoli (UAT) (1,545; 90-$1.25)— "John Paul Jones" (WB) (4th wk). Third frame finished last night (Tues.) was slow $9,000. Second, $11,500. Doesn't look to stay around much longer, but next pic, "The Fisherman" (BV), is not due in until Aug. 5.

Roxy (Indie) (5,705; 90-$2.50)— "This Earth Is Mine" (U) with stageshow (2d wk). This initial holdover stanza winding up tomorrow (Thurs.) is likely to reach a good $55,000. First week, $68,000. Continues.

State (Loew) (1,900; 90-$2) — "Some Like It Hot" (UA) (15th wk). The 14th round completed Saturday (4) was a whopping $32,600. The 13th week, $33,800. "Hole in Head" (UA) is due in July 15, even though current biz on "Hot" warrants continuance of run. Distrib wants to get it out into greater N. Y. houses.

Victorian (City Inv.) (1,003; 50-$2) — "Hound of Baskervilles" (UA). Initial session winding up tomorrow (Thurs.) looks to hit a fair $15,000. Holds only for another week, with "10 Seconds To Hell" (UA) coming in July 17.

Warner (SW) (1,461; $1.50-$3.75) —"Porgy and Bess" (Col) (3d wk). Second session ended Saturday (4) was absolute capacity $37,000 for nine shows. First three days opening week hit $15,500 for four shows plus $2,400 for initial day (Wed.) which had parties and gratis invitation guests.

First-Run Arties

Baronet (Reade) (430; $1.25-$2) —"Grand Illusion" (Cont) (reissue) (2d wk). This round finishing tomorrow (Thurs.) looks like great $9,500. First was $10,600, new high for an oldie here.

Fine Arts (Davis) (468; 90-$1.80) —"Room At Top" (Cont) (15th wk). The 14th stanza ended Sunday (5) was smash $14,400. The 13th week, $14,100.

Beekman (R&B) (590; $1.20-$1.75) — "Wild Strawberries" (Janus) (3d wk). First holdover frame ended Sunday (5) was great $11,100 after record $13,800 opener.

Normandie (T-L) (592; $1.80-$2.80) — "Darby O'Gill" (BV) (2d wk). First frame completed Monday (6) was sockeroo $17,500, one of high weekly figures here.

Guild (Guild) (450; $1-$1.75) — "Happy Is Bride" (Indie) (2d wk). First session ended Sunday (5) hit a happy $7,800.

Paris (Pathe Cinema) (568; 90-$1.80)—"Women Are Weak" (NTA) (5th wk). Fourth frame concluded Sunday (5) held with okay $5,800 after $6,500 in third round.

Plaza (Lopert) (525; $1.50-$2) — "Anatomy of A Murder" (Col). Initial round ending today (Wed.) looks to hit wham $26,200, new record here. Holding, of course.

Sutton (R&B) (561; 95-$1.80) — "Gigi" (M-G) (36th wk). The 35th stanza ended Saturday (4) pushed to great $17,400 after $15,900 in 34th week.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"Middle of Night" (Col) (4th wk). Third round completed last night (Tues.) was socko $14,000. Second, $16,800. Stays.

CINCINNATI

(Continued from page 8)

Good $8,000 after $14,000 preem.

Palace (RKO) (2,600; 90-$1.25)— "Don't Give Up Ship" (Par) plus Johansson-Patterson fight film first four days. Swell $10,000. Last week, "Gigantis" (WB) and "Rodan" (WB) (repeat), $7,000.

Valley (Wiethe) (1,200; $1-$1.50) —"Five Pennies" (Par). Good $11,000 start. Matinees only Saturday, Sunday and Wednesdays due to suburban location. Last week, "Diary of Anne Frank" (20th) (6th wk), $7,800 for engagement's high at hard-ticket $1.50-$2.50 scale.

PITTSBURGH

(Continued from page 9)

Fine $11,000. Last week, $14,000.

Penn (UATC) (3,300; $1-$1.50)— "Horse Soldiers" (UA) (2d wk). Big drop this week with "Hercules" in next block cutting in. Good $12,000 despite this. Last week, $18,500.

Stanley (SW) (3,700; 85-$1.50)— "Hercules" (WB). Great $19,000. Last week, "Don't Give Up Ship" (Par), $6,000.

Warner (SW) (2,000; $1-$1.50)— "Nun's Story" (WB). Mighty $18,000. Last week, "Sleeping Beauty" (BV), $5,700.

Squirrel Hill (SW) (824; $1.25)— "Room at Top" (Cont) (8th wk). Still strong at $2,500.

Soundtrack

Continued from page 7

Green and producer **Hillard Elkins** formed Greenhill Productions to produce film versions of Gilbert & Sullivan operettas when rights go into public domain next year . . .

Josef Auerbach off to Europe to finalize production plans on "The Wolves," which he will produce in France and Yugoslavia, and to conclude the U. S. releasing deal on "Enemy Number One," starring **Fernandel** . . . **Jean Seberg**, who flopped in the U.S., is working out abroad. She's in "The Mouse That Roared" (made in Britain) and now is set to appear in the French "A Bout de Souffle" (Out-of-Breath).

As result of **Ingemar Johansson's** training at Grossinger's, the **Catskill Mt.** resort, **Eddie Fisher** may play some personals in the Scandinavian countries, and for that purpose **Milton Blackstone** made a flying trip to Europe. Latter is personal manager for the singer and is also longtime advisor to **Mrs. Jennie Grossinger** . . . The Swedish champ attracted beaucoup Scandinavian-Americans to his training quarters and from that stemmed interest in Fisher and latter's wife, **Elizabeth Taylor**, currently making a picture for **Sam Spiegel** in England. When the British commitments are over, Fisher's Norse country dates may happen and it was for that purpose that Blackstone flew to Europe to set some tentative bookings.

"**Diane Varsi** is a Method conversationalist—in other words practically inarticulate—and there is serious doubt whether she has anything to say," remarked Toronto Star tv columnist **Dennis Braithwaite** in reviewing **Bob Anderson's** interview with the actress.

DETROIT

(Continued from page 9)

(WB) (2d wk). Terrific $19,000. Last week, $24,000.

Palms (U-D) (2,296; $1.25-$1.49) —"Horse Soldiers" (UA) and "Riot in Juvenile Prison" (UA) (2d wk). Great $24,000. Last week, $27,500.

Madison (UD) (1,900; $1.25-$1.49) —"This Earth Is Mine" (U) (2d wk). Socko $17,000. Last week, $19,000.

Broadway-Capitol (UD) (3,500; 90-$1.25)—"Hercules" (WB) and "Island of Lost Women" (WB). Big $26,000. Last week, "Loving You" (Par) and "King Creole" (Par) (reissues), $8,500.

Adams (Balaban) (1,700; $1.25-$1.50)—"Ask Any Girl" (M-G) (4th wk). Big $7,000. Last week, same.

Music Hall (SW-Cinerama) (1,208; $1.55-$2.65) — "South Seas Adventure" (Cinerama) (40th wk). Pushed to boffo $16,200. Last week, $15,100.

Trans-Lux-Krim (Trans-Lux) (1,000; $1.49-$1.65)—"Love Is My Profession" (Kings). Seventh week starts today. Last week, nice $4,500.

June B.O. Toppers

Continued from page 5

tion. It was a weak 12th-place winner in May, but lower-admission policy and other changes have helped it materially. "Al Capone" (AA), third in May, is winding up 10th.

'Gigi' Again Strong

"Gigi" (M-G), long high on the monthly lists and eighth in the preceding month, will finish 11th. "Mysterians," a newcomer, also from Metro, rounds out the Top 12 list.

"Shaggy Dog" (BV), fourth in May; "World, Flesh and Devil" (M-G), around before; and "Shake Hands With Devil" (UA), a newcomer, are the runner-up films.

Besides "Ask Any Girl," which likely will be heard from additionally, there was a whole batch of new entrants that show promise. "Hole in Head" (UA) shapes as a real blockbuster. It was mighty on opening week in Chicago, wow in Washington and great in L. A.

"Say One For Me" (20th) is in much the same category, showing such marked strength the first week out it placed first in VARIETY's weekly survey, with nearly $175,000 gross from the first nine playdates. "Five Pennies" (Par) preemed big in N.Y.

"Nun's Story" (WB) hit a great opening week figure at the vast N.Y. Music Hall. "Don't Give Up Ship" (Par), another newcomer, was rated nice in Chi, stout in Washington, smash in Denver and okay in Pittsburgh. "H-Man" (WB) was lively opening session in Detroit. "Wild and Innocent" (U), another newie, was sock in Detroit and fair in Toronto.

"Imitation of Life," also from Universal, which was second in April and May, managed to finish 11th one week during June. "Compulsion" (20th), ninth in May, was a runner-up film three different weeks during the month. "Sleeping Beauty" (BV) finished 11th one week.

"South Pacific" (Magna), high on the list for months, was a runner-up pic one week. "Gold Rush" (Lopert) (reissue) was a runner-up film another week. "Shane" (Par), one of the strongest of the oldies brought back in June, was in the same category another round.

Realty, Show Biz

Continued from page 2

in this category—and in future elections possibly will.

In the first Senate race, Frank Fasi, a "haole" (Caucasian) defeated a Chinese-Hawaiian for the Democratic nomination He's favored to beat Republican Hiram L. Fong (Chinese ancestry) in the general election. In second Senate race, Democrat Oren E. Long, Caucasian, looms over Republican Wilfred Tsukiyama (Japanese).

In the face of what looms as a Democrat landslide, Democrat Daniel K. Inouye (Japanese) emerges as a probable sure winner over Republican Charles H. Silva for the U. S. House.

Both Governor candidates are Caucasians. Lieutenant Governor race pits a Japanese Democrat against a Republican Hawaiian. (Latter, incidentally, speaks Japanese as well as Hawaiian and English.)

Melting Pot

"Melting pot" primary, as is typical of Hawaii in postwar years, drew candidates of Filipino, Korean and European backgrounds as well as Chinese, Japanese and "haoles."

It found such an unlikely person as a Buddist abbott from Singapore pleading that "it is of the utmost importance to Hawaii to send to the Senate at least one man of Asian derivation." And, he added in a letter published in a newspaper, "if the entire delegation is of Asian background, so much the better."

Editorial in same edition branded this "a good idea carried to extremes." It noted that Hawaii is polyracial. Its ancient base is Polynesian. "To send an all-Asian delegation to Congress would not be to send a delegation either racially or politically characteristic of the new State," the editorial contended.

One top candidate who didn't survive the primary pitched for votes on the grounds that he is part-Chinese and part Hawaiian. "I know of no better salesman for our way of life to the members of Congress than I," he claimed. The voters didn't agree.

Meanwhile, author James A. Michener told a Statehood victory audience that Russia "won't be happy" because Hawaii will send representatives of varied racial backgrounds to Congress. He cautioned Hawaii's elected Congressmen to "lecture nobody" on racial problems but to "keep a quiet tongue n their heads" and behave by example—an example that undoubtedly will be watched with interest by every Pacific nation.

With "Americans of Japanese ancestry" now making up the biggest bloc of Hawaii's growing population, the matter of "racial voting" becomes moot. You can get heated arguments either way. Whether or not out-and-out "racial voting" will dominate "party" voting, only time and subsequent elections will tell.

Actual sanction of Statehood achieved an overwhelming 17 to 1 "yes, yes, yes" vote. (Three separate questions pertaining to Statehood had to be voted individually.) Of one thing you can be sure: Hawaii's happy to join its sister States and do what it can to spread the gospel of democracy-in-action —right to Asia's shores.

CENSORS DUCK KAYO PUNCH

A Memoir Of Fay Lanphier

(Pre-Cultural Era 'Miss America')

By GLENDON ALLVINE

The passing of Fay Lanphier, fifth in the sequence of Miss Americas and the first of these national beauties to be claimed by death since the beginning of this folkfest in 1921, brings back memories of happy days on the boardwalk when my management of the Oakland stenographer made her the first of the winners to earn big money.

In those days of silent film Jesse Lasky and Walter Wanger had dreamed up an exploitation picture called "The American Venus" and I was dispatched to Atlantic City to sign up the top six beauties before the judging. By conscientious attention to my onerous duties I managed to bag the winner for Paramount, along with five assistant beauties, all of whom were immediately plunged into acting careers at the Long Island studios, where "The American Venus" was already before the cameras in September, 1925. If these lookers couldn't act, they at least had six months in show business and their moments of glamor which made them celebrities back home.

A look at their photographs, in demure bathing dresses and long silk stockings shows how our beach mores have skinned up. If Miss America's stockings were occasionally wrinkled at the knees, that did not detract from her whole-some charm. Surrounded by her mother, and protected from amorous males, she was as demure as any of the contestants. A stenographer in Oakland can be a long way from San Francisco's sophistication, and an all-day ride from Hollywood.

Remember The Graphic?

Miss California (our Fay) knew nobody in show business, and Paramount was interested only in signing up the winner, whoever she might be. Rumors of fraud, assiduously circulated by The Daily Graphic, were ludicrous. For the benefit of those who came in late, The Graphic was an uninhibited tabloid, addicted to scandal and composite photos, which launched the fabulous columning career of Walter Winchell, who was resented by the managing editor, Emile Gauvreau.

Intent on building up circulation for this hysterical tabloid, the managing editor scheduled a two-week expose of the Atlantic City beauty pageant, and devoted a page a day to showing how the judges had been duped into signinf Fay Lanphier because Paramount had to have her for "The American Venus."

When I explained the situation to the managing editor, the facts were not as fascinating as the fiction, and the hoked-up story, lush with bathing beauties, swam on for a fortnight. Meantime Paramount attorneys were conferring with barristers for The Graphic, who, conceding their error, agreed to retract in equal space. For another two weeks, ad nauseam, the exposures carried on in reverse, with the articles being read to me daily prior to publication.

If Fay and her mother were bewildered by all this, so was everybody else who read the late lamented Graphic in that era of wonderful nonsense. It is no reflection on the late Miss America's skill at stenography and filling a bathing suit to observe that she was not a very good actress, which was obvious to the Messrs. Lasky and Wanger at the executive screening of "The American Venus." When I broke the news to her that her six annual options would not be exercised by Paramount, mother and daughter were in tears, and appealed to me to help them. After mother had signed an 11-month contract on behalf of her legal infant, I got busy on the telephone, with Lasky's approval.

In Atlantic City today Miss America is serviced by committees appointed by the 25 directors of a non-profit civic corporation, with the support of 2,500 citizens in 50 states. There's a $10,000 scholarship for Miss America and a quarter of a million dollars in scholarships for the 53 other contestants. Culture is rampant in every swim suit. Things have certainly been organized and stabilized since I soothed the weeping beauty of 1925 and helped salvage her fame and fortune.

Since even with block booking exhibitors were not eager to play "The American Venus," I arranged with Lasky to make the picture available only with personal appearances of Miss America, and sold John Murray Anderson on building a stage revue around the six beauties Paramount had under contract plus some talented singers and dancers.

Her Stage Mama

After a week in New Haven we were ready for two weeks at the Metropolitan, Boston, five shows a day. And every noon, five days a week, the stenographer from Oakland demonstrated her typing skill in the Underwood windows at a $100 an hour, or about what New England typists were paid in a month. Pleased that her daughter was working from noon to midnight, the new stage mother wanted to know if Fay couldn't do some modeling in the mornings.

This I was able to arrange during the three-week Chicago engagement in the big Spiegel store in the loop. It was a fortunate boy meets girl booking, right out of the movies, and the young Sidney Spiegel Jr. gave his personal attention for three weeks to misses' dresses. Merchandising so pleasurable led the department store heir to drop his other duties and travel to Omaha and on to the end of the tour in Texas, when they were married.

Fame, fortune, fun and a rich husband, what more can any young girl ask? Happiness, maybe? That must have been lacking, because by the time there was another Miss America, the fifth American Venus was divorced in Reno. Back home in Oakland she opened a Miss America beauty parlor and married her childhood sweetheart, Winfield Daniels, who survives.

As 54 new ideal American girls, talented in tight suits, converge on the biggest and best Miss America Pageant next September 7 to 12, to be televised to fifty states from the Atlantic City Auditorium, there are these parting words from the beauty claimed by virus pneumonia: "All kids dream about something dramatic for a career, but I think girls are happiest when they're homemakers."

Ohio Senate Expected To End Sun. Blue Law

Columbus, July 7.

Ohio House has passed and sent to the Senate an emergency bill which would exempt normal amusements, operations in state parks, and publicly operated fairs from the archaic Sunday "blue laws." The proposal (House Bill 1031) was expected to be passed by the Senate without delay. An attempt to repeal the entire blue laws by Rep. Robert Taft Jr., of Cincinnati, was defeated, though he warned the solons that the bill they approved does not meet the current problem. He said that the present 160-year-old blue laws still do not permit the publishing and distribution of newspapers on Sunday, nor the operation of television and radio stations.

He also said that passage of House Bill 1031 does not make possible the sale of real estate, nursery items, and many other common needs on Sundays. Gov. Michael V. DiSalle had asked for the bill, in order to permit state parks to operate their concessions on Sundays. Atty. Gen. Mark McElroy had earlier ruled that the present blue laws ban all operations on Sundays.

SUPREME COURT AVOIDS 'BASICS'

Lawyers specializing in the field of motion picture censorship agreed last week that the U.S. Supreme Court's decision in striking down the N.Y. State ban on "Lady Chatterley's Lover" represented (a) "progress" and (b) weakening of the N.Y. statute. They were divided, however, on the advisability of further moves to seek a "basic" High Court ruling on prior release censorship. Some fear court will never really kill all censoring.

Ephraim S. London, leading expert in the field, said the Supreme Court decision had "broad effects" if for no other reason than that it established that no governmental body could judge the content of a work. "There obviously can be no restriction on what is said, but only on how it is said," London he commented. It was London who took the "Lady Chatterley" case to the Supreme Court for Kingsley-International.

Felix Bilgrey, council for Times Film, also called the decision "a step forward" and opined and it tended to put the damper on future censorship legislation in the state level.

(In Washington, a group of Southern Senators proposed a constitutional amendment (see separate story) that would empower states to enact censorship legislation.)

Split on Next Move

The anti-censorship groups are now split on the course of future action. One faction believes the time is ripe to press for the long-sought basic decision. Another faction is equally convinced that nothing more can be accomplished with the present Court, and under present climate, for the next two to three years. That group believes that, in New York at least, it'll now be a case of the Court deciding the fate of each banned picture on its merits.

Reasoning is that, with its powers again narrowed, the N.Y. censor is likely to be ultra-careful and not at all eager to seek court tests via "unreasonable" actions which don't stand a chance of being maintained in any legal action. Opposed to this is the line of thinking which holds that there's no time like the present, and that —in any case—a new tack is in order, This view favors tackling the Supreme Court on the basic questioning of the licensing in advance of showing rather than the broader issue of definitions of morality. Some of the more conservative justices, including Justice Felix Frankfurter, have on occasions made it plain that they harbor doubts when it comes to the legality of the pre-release licensing procedure.

Always Ducks Basics

Question was put to the Court a couple of times, but it never chose to rule on it, preferring instead to decide the cases on the narrow issue of the specific film under question.

While the Court has ruled on several censorship cases, and generally has reversed the censors, it has never gone all the way in outlawing pre-release censorship per se. The N.Y. ruling re "Lady Chatterley" addressed itself to the portion of the N.Y. law which permits the censor to deny a license if a picture approvingly portrays an adulterous relationship, "quite without reference to the manner of its portrayal."

> "What New York has done . . . is to prevent the exhibition of a motion picture because that picture advocates an idea —*that adultery under certain circumstances may be proper behaviour*. Yet the First Amendment's basic guarantee is of freedom to advocate ideas. The State, quite simply, has struck at the very heart of constitutionally protected liberty."

The argument that "Lady

(Continued on page 19)

Chi Gags (Both Ways) at Court Details, Bans Preminger's 'Anatomy' Film

Court Mocks God?

Albany, July 7.

"The Authority of Almighty God was shockingly mocked this week by the decision of the United States Supreme Court. In reversing a ruling of New York State's Court of Appeals, the highest court of the land virtually denounced the divine positive law, voiced in the Ten Commandments, as an obstruction of man's 'freedom.'"

So asserted The Evangelist, official weekly of the Albany Catholic Diocese, Friday (3) in a lengthy and searing editorial.

PENNSY SOLONS DAZED BY 'OBSCENITY' KILL

Harrisburg, July 7.

A ruling by the Pennsylvania Supreme Court July 2 striking down the 20-year old obscenity law as unconstitutional, brought an instantaneous reaction from the Keystone lawmakers here, who expressed firstly a deep concern over the ruling, and, secondly, indicated the final passage of the motion picture censorship board proposal would come shortly after the legislature reconvenes July 13.

The court, in a 5-2 vote, voided a provision of the penal code which bans exhibitions "of a lascivious, sacrilegious, obscene, indecent or immoral nature." The terms were called too vague.

While most legislators agreed the ruling would require study to determine just how far-reaching are its implications, they also were determined that immediate steps would have to be taken to remedy the situation.

Chairman Douglas H. Elliott, Senate Law and Order Committee, said: "I am shocked and stunned by it (the ruling). I think it is incumbent on us in the Legislature to study this opinion thoroughly and, if necessary, to enact a bill to control obscenity from running rampant over the state." Elliott is one of the strong backers of the creation of the motion picture censorship board.

Sen. Elliott's counter-part in the House, Chairman Charles J. Mills, House Law and Order Committee, said: "I am no prude but after this I just don't know where we're going. I don't agree with their (the court's) way of thinking at all."

Legislators agreed the court decision virtually leaves the state without any statute on the books to protect against allegedly indecent or lewd filmed or personal performances. However, Patrick Kerwin, chairman of the state Liquor Control Board expressed doubt that the ruling would effect his agency's control over such alleged performances in licensed establishments, such as night clubs, coming under his jurisdiction.

"I question that the court's ruling will effect our control of shows in places licensed by the board," Kerwin stated, "but I intend to have our legal staff study the opinion thoroughly."

Kerwin also noted the board's right to suspend licenses of establishments charged with presenting allegedly lewd entertainment has been upheld by the Supreme Court in previous decisions.

Way-Backers Paying Hanna

Cleveland, July 7.

Harvey Epstein and Jean Weinberger of Valley Playhouse Inc., are backing summer festival of silent film classics at the 1,515-seat Hanna, having opened yesterday (6).

Starter is Rudolph Valentino's "Eagle" (1925), followed by Lon Chaney's "Hunchback of Notre Dame" and Mack Sennett's "Tillie's Punctured Romance."

Chicago, July 7.

Bruised and pilloried, the Chicago censors—like a song—keep coming back. It's still the same refrain: immoral and obscene, the offender this time being Otto Preminger's "Anatomy of a Murder" for Columbia.

The producer and his Chi attorney, Hubert Will, personally appealed to Mayor Daley last Thursday (when the pic was slated to bow at the Woods), but His Honor refused to lift the ban. Preminger, equally adamant, promptly filed in Chi Federal District Court for a permanent injunction against the city, and his lawyer went in yesterday (Mon.) for a temporary restraining order.

The censors balked over the frank court language (contraceptive, sexual climax, etc.) in the pic's courtroom scenes. The board suggested some small deletions, but Preminger, denying it's obscene, declined to make the cuts.

Police Comr. O'Connor thought deletion of two scenes (which he wouldn't disclose) would make "Anatomy" playable here. Will pointed out, however, that under the local censorship ordinance, official objection must cover a picture en toto, and not simply a scene or two.

The Woods, meanwhile, held "Ask Any Girl" (M-G) while it awaited yesterday's ruling on the restraining order.

Senators Take Stand Vs. Adultery, 'Chatterley' And Free Speech Amendment

Washington, July 7.

Five Senators have launched an effort to change the U.S. Constitution to nullify the Supreme Court's "Lady Chatterley's Lover" decision. They ignore Court's "freedom to advocate unpopular ideas" thesis.

Principal sponsor, Sen. James O. Eastland (D-Miss.), is chairman of the Senate Judiciary Committee, to which the proposed Constitutional amendment was referred. Eastland promised fast action by the committee. Whether the Congress, or the States, can amend the Constitution remains to be seen.

Amendment would guarantee states the right to regulate matters of public morals. Exact language says, "The right of which state to decide on the basis of its own public policy questions of decency and morality and to enact legislation with respect thereto, shall not be abridged."

Eastland, in Senate speech, said the court had held, in effect, that "adultery, immorality and perversion could be taught as ideals" and states are left helpless to protect youth from such things. Eastland noted Cardinal Spellman has said the church is guardian of moral law. Eastland told Senate he hopes all churches will join in move to "correct" the "Chatterley" decision.

Sen. Frank Lausche (D-Ohio) commented that he thought morals question involved in "Chatterley" case had been settled by the 10 Commandments.

Co-sponsors of Constitutional amendment with Eastland are Sens. Estes Kefauver (D-Tenn.), Herman E. Talmadge (D-Ga.), Strom Thurmond (D-S.C.) and Olin D. Johnston (D-S.C.).

Chaplin Vintage Shorts Hit 35 Kerasotes Spots

Chicago, July 7.

"A Night With Charlie Chaplin," package of four vintage shorts, will play the entire 35-theatre Illinois chain of George Kerasotes, TOA topper, over the July-August-September period.

Midwest distribution of the package is handled by Chi exhibitor-distributor Charles Teitel under deal with N.Y. importer Joseph Brenner.

High Construction Costs Force Mex Exhibs to Lease, Not Build, Cinemas

Mexico City, June 30.

With soaring construction costs, even the financially well off exhibition chains are thinking twice before they invest money in new film theatre projects. Gabriel Alarcon, head of the Gold Chain, indicated that a new trend has developed in the building of multi-thousand seat cinemas in Mexico. In speaking about the construction progress of the Cine Internacional, he revealed that his exhibition chain is not footing all the bills.

Private real estate investors formed a syndicate with more than 20 million pesos ($1,600,000) to build the Internacional, with the theatre being only part of a commercial edifice. The picture house is located on Avenida Cuauhtemos, not far from the Cine Mexico. Plan is to build up a new commercial zone in the area.

Alarcon revealed that a leasing policy of houses constructed by private firms extends even to hinterlands. A total of eight Gold Chain theatres (in Queretaro, Guadalajara, Salamanca, Morelia, Zitacuaro, Cluiacan and Leon, with two in this latter city) in various stages of construction are going up under this new plan.

It's just a simple matter of too heavy building construction investments which exhibitors cannot underwrite today, Alarcon said. For example, the International here, a 4,000-seater, requires an investment of 5 million pesos plus (over $400,000) in construction costs. Projection, sound and other equipment, paid by Alarcon, will run over 1,500,000 pesos ($120,000).

Even a 3,000-seat cinema requires an outlay of $320,000 plus an additional $80,000 or more for equipment.

There just isn't this kind of money lying around these days, Alarcon said. Further, with the present boxoffice freeze of 32c for first-runs, a 3,000-seater is an in-the-red operation, he explained.

Exhibitors cut corners at every turn today. Alarcon said that in his Cluiacan cinema, he is asking authorities there to allow a 44c admission instead of existing 36¼c so that he can install air-conditioning. If his petition is turned down cinema patrons will swelter because an installation will then be limited to electric fans.

Touching on boxoffice receipts in Mexico, Alarcon said these were generally on a level with last year, except for receipts in this city and in Baja California and Torreon. Here, the January strike which shuttered cinemas was reflected in a $40,000 fall off from the $4,800,000 received in the first four months of last year. In Baja California and Torreon, the rocky cotton situation has caused declines in attendance, too.

Alarcon's opinion is that theatres could hit new b.o. peaks because attendance figures grow from year to year.

Italo Show Biz Stars Taking Active Part In Sixth Cinema Rally

Rome, June 30.

Large number of stars from all branches of the Italian entertainment field are currently participating in the sixth Cinema Rallye, annual auto competition, which offers innumerable interlinked exploitation advantages to local showbizzers.

Six-day event consists of daily road races with stopovers at spas and resorts along the way. Each night, shows are staged with participation of stars, with the whole affair winding in Taormina, Sicily, where final awards are made.

Rallye gets plenty of local play here from the press, newsreels, radio and tele, last-named this year linking in via some live pickups of arrivals each day in addition to usual filmed fare. It's acknowledged to be a top promotion stint from all angles.

Among many stars particiating this year are Anita Eckberg, Rik Battaglia, Maurizio Arena, Helene Remy, Gino Bechi, Luisa Rivelli, Gerard Landry, Leonora Ruffo and Anna d'Amico.

EXHUME CONGREVE SCRIPT

Old Vic Debuts 'Double Dealer' At Edinburgh Fest

Edinburgh, July 7.

A play first staged at Drury Lane Theatre, London, in 1694 will be presented during the upcoming International Edinburgh Festival by the English Old Vic company, celebrating their seventh visit to the Scot culture rally.

Play is "The Double Dealer," by William Congreve, which once earned the offbeat commendation of a laudatory ode by the English poet Dryden.

Ursula Jeans is cast as Lady Touchwood and Donald Houston as Maskwell, the "double dealer" of the title. Other parts are taken by John Justin, Miles Malleson, Maggie Smith, Joss Ackland, Moyra Fraser and Alec McCowen. Michael Benthall is directing, with Desmond Heeley as designer and incidental music by John Lambert.

Mex City Cinema Closures Blow To Film Union

Mexico City, July 7.

The Bucareli and Rivolie managements have formally notified the Union of Film Industry Workers that they will not reopen. Theatres had been shut down by the federal district government because they are "a menace to public safety." Owners claim that repairs will be so costly that the current admission scale will not yield a profit, so they prefer to remain dark. A trio of other houses are also dark for the same reason, with city inspectors declaring the Monumental, Morelos and Balmori houses unfit for public use. Managements of these latter have not decided if they will make required repairs or not.

A city spokesman said that theatre managements had been warned repeatedly in the past. Some houses, slightly damaged by the earthquake of 1957, made very sketchy repairs and reopened. Inspectors are now going over these carefully.

Union officials now face a continuing headache with no relief in sight since nabe houses don't want to pay out coin to make repairs, also older cinemas show an indication to shutter rather than paying much on repairs.

Union is threatening to shut down the Escandon, Bravo and Hidalgo houses through walkouts since these indicate they cannot pay the 21% wage hike recently won by the union. Since contracts were scaled, in the months ahead the union will face the same problem with other exhibitors.

Situation is deteriorating so far in forced shutdowns for repairs that union leader Pedro Elizalde has appealed to city authorities to notify him beforehand of any new closures so that he can have a chance to "talk" with managements.

Japan Will Import 30 French Pix This Year

Tokyo, June 30.

Japan will import close to 30 French films this year, largest batch in postwar years. Reasons are their current popularity in Nippon, particularly in the key cities plus the removal of the dollar and non-dollar designation of import licenses starting this fiscal period. During the Occupation years, a maximum of 24 French imports were permitted annually. This figure was reduced to 15 with the Japanese government restrictions.

In addition to eight each already marked for import by Eihai and Towa Eiga, other importers of French films this year will be Shin Gaiei, Daiei, Shoei Films, Shochiku-International Select, Columbia and United Artists, with others also in the running.

Glasgow Bars Strip Pix

Glasgow, July 7.

City magistrates here nixed a request for showing of the films, "Striptease de Paris" and "Soho Striptease," at the Grand Central cinema.

Decision is taken as a tip-off on possible change in attitude to nude films on part of city authorities. It's felt that the magistrates in future will adopt a stronger and more choosey attitude towards certain kinds of films.

Zurich Improves But London Terp Called Old Hat

Zurich, June 30.

After spotty b.o. response to the Zurich June Festival's initial fortnight at Stadttheatre and Schauspielhaus, despite an artistically high level, the second fortnight fared considerably better. At the opera house, four out of six performances by London's Festival Ballet were SRO; a domestic production of Donizetti's "Lucia di Lammermoor" in Italian, with several guest singers from Italy, also went clean; and Stadttheatre's own cycle production of Wagner's entire "Ring of the Nibelungs" (not produced here in its entirely in many years) racked up hefty grosses despite stiff tariffs ($7 top), with all four performances SRO or near-capacity. Opera season ended June 28 with an all-new presentation of "Goetterdaemmerung," with name singers including Astrid Varnay.

After some impressive guest stints by Irish, French and Italian troupes, Schauspielhaus came up with its own contribution to the festival lineup, a revival of Schiller's "Mary Stuart," staged by Kurt Hirschfeld and with sets designed by Teo Otto. Maria Becker, Rosemarie Gerstenberg, German screen thesp Willy Birgel and Peter Schuette are playing the leads. In accordance with the Zurich public's pronounced favoring of classical plays, this revival filled the house to capacity at every performance.

Although satisfactory grosses were registered for London's Festival Ballet's third Swiss visit, critical reaction was far from flattering. Troupe was severely criticized for its predominantly conventional choreographies, and choice of ballets were deemed unfortunate and monotonous. Admittedly, nine out of eleven ballets presented here were in 19th or early-20th century style, with only two, Harald Lander's "Etudes" and David Lichine's "Concerti" in a more up-to-date vein. The remaining items read like yesteryears' ballet playbill: Lichine's "Vision of Chopin" (despite being a 1959 addition), Michael Fokin's "Petrouchka" and "Polovetsian Dances" and troupe's artistic director Anton Dolin's Grand Pas de Deux from "Swan Lake," "Giselle," 2nd act of "Swan Lake," "Le Pas de Quatre" "Variations for Four" and Grand Pas de Deux from "Don Quixote.'

On the other hand, troupe's soloists won raves even from the bickering scribes and ovations from the audience, notably this year's guest artists Tamara Toumanova and Toni Lander, plus John Gilpin, Natalie Krassovska, Andre Prokovsky, Anita Landa, Marilyn Burr, Jeanette Minty and Keith Beckett. Geoffrey Corbett conducted the Zurich Tonhalle Orch.

The 1959 June Festival ends July 5-6 at Schauspielhaus with "Midsummer Night's Dream," presented by the Oxford Playhouse Co., for which an O.K. advance sale is reported. Fest was considered particularly versatile this year, with troupes from Dublin, Paris, Berlin, Milan, London and Oxford coming to Zurich.

UA Pix in 19 Paris 1st-Runs

Paris, July 7.

The United Artists 40th anni drive has the company hitting 19 first-run spots here, in spite of the usual summer holdback this week.

Among the films showing are "Pork Chop Hill," "Al Capone," "Alias Jesse James," "Le Fric," a French picture, "The Last Mile" and "Man In a Net."

Prokofief's 'Angel' Fine Musically

Book, Staging Murky—Spoleto Meanwhile Drenched In Roman Aristocrats and a Sellout

By TRUDY GOTH

Spoleto, July 7.

As with the opening work, Donizetti's "Duca d'Alba," the second operatic event at Spoleto was to be an opera never heard by its author and which found its way to performance with difficulty (Donizetti opera was performed only in 1882 roughly 40 years after it was written). Prokofieff finished orchestrating the score of "Angel of Fire" in 1927 but the performance that Bruno Walter was to conduct that year never took place (partly because of scenic difficulties, partly because of the too "revolutionary" nature of the music). Only in 1954 was work performed over the Radio in France and finally, in 1955, at the Venice Music Festival, and later, by the Milan La Scala.

Gian Carlo Menotti's idea to repeat this venture was sound inasmuch as it shows the composer as an opera composer not ironic as in "The Love of Three Oranges" but as a passionate, lyrical, dramatic and colorful one. The libretto is unfortunately a hodgepodge of symbolism and Russianism, after a novel by Brjusov. There is everything from astrology to magic, alchemy to kabbala in it and not even the music succeeds at all times in covering it. Stage director Frank Corsaro did little to facilitate the book's acceptance which makes heavy demands on audience tolerance. Some cutting and editing of scenes would have saved much of what was hardly bearable.

"Angel of Fire" though a realistic tale has the devil spoken of and appearing more than once in the form of a luminous spirit, driving a girl to commit sinful actions. The maiden is at the end condemned by the Archbishop of Trier (Germany, early 15th century) and the final scene in the convent with the nun's chorus is one of the most unforgettable beautiful pages of contemporary opera.

Contributing to the lack of clarity of the evening were Paul Sybert's scenic devices, technically interesting, but wrongly surrealistic in style and conception.

Musically speaking the performance came close to perfection with the title role sung by Leyla Gencer who since her successes in San Francisco has made a name for herself in Italy and with this performance has reached the top. Her voice, looks and acting should not totally appropriate for the part. Baritone Rolando Panerai was vocally equally good, though no match dramatically. Small parts were well sung and carefully prepared. Chorus and Orchestra gave their best as for all performances this reviewer has heard in Spoleto. New conductor in his first appearance here, a young Hungarian, Istvan Kertesz, made an excellent impression.

Audience read like an Almanac de Gotha with the Roman aristocracy present in spite of their difficulty to divide their time between Princess Grace's cocktail party on the occasion of her Rome visit with the Pope, General de Gaulle's reception and the forthcoming marriage in Brussels of Princess Paola Ruffo di Calabria. Spoleto is bursting at its seams, all performances are sold out and in spite of many new night clubs and restaurants (one of Cantelli's widow patronized by Toscanini's daughter, countess Wally Castelbarco) there is never a table to be had . . . The Festival is more a success than ever before!

SCOTS SEEK ART CENTER

Glasgow Would Combine Theatre, Art Gallery, Concert Hall

Glasgow, July 7.

An art center catering to music, drama and art has been proposed here. Plan would have it embrace a theatre, concert hall and a gallery housing modern visual art.

Councillor John D. Kelly will urge formation of a special committee to pursue the project.

According to Dr. Tom Honeyman, a leading literary and theatrical figure here, Glasgow desperately needs an art gallery, an up-to-date concert hall and a civic theatre. He said the city is "hopelessly behind" the Continent in this matter, and is also fast slipping behind the remainder of the U.K.

Sock Product Holds Well In Buenos Aires

Buenos Aires, June 30.

Despite saturation systems of exploitation in many cases, the blockbuster films are enjoying longruns here. "Bridge on the River Kwai" (Col) closes at the Broadway soon, having held for 11 weeks. "Ten Commandments" (Par) has run 12 weeks at the Metropolitan, and looks likely to hold longer.

"South Pacific" (Magna) is in its fifth week at the Luxor while "Some Came Running" (M-G) did three weeks at the Metro.

"The Big Country" (UA) is in a third week at the Iguazu, having opened at the Ocean, Gral Palace, Iguazu, Los Angeles and several neighborhood theatres day-date. The French "Rififi" (Internacional) proved an unexpected best-seller at the Astor, having held five weeks to date.

Madrid Critic Is Ashamed of The Native Product

Madrid, July 7.

In a scathing critique of the present Spanish film crop, widely-read motion picture scribe and critic Alfonso Sanchez singled out the rash of "protected" June entries as a parcel of unabashed mediocrity and called for strict application of present classification standards or drastic revisions in film aid laws to alter a situation now discrediting the industry.

"I have always defended Spanish cinema," Sanchez stated in Madrid's only Monday a.m. paper (Hoja de Lunes), "but present screen output is unworthy of defense. On the contrary, I now ask that it be banished."

Sanchez took the occasion to absolve local exhibitors charged by breast-beating producers with showing only the worst Spanish pix and under deliberately deficient conditions, or with failure to give adequate publicity or screen time. After sitting melancholically through a score of seasonal tag-end Spanish preems, he found exhibs were loyally fulfilling protective screen time obligations at a financial loss since the public can perceive recent "vulgarities" and will not buy.

Pointing out the "incredible fact" that 67 of 68 films last year received better than third-place classification and, as a result, eligibility for obligatory first-run screen time, irate scribe asked admittance to producer-dominated rating board of distribs and exhibs "who, after all, are stuck with inanimate product and have to foot the funeral expenses."

Coming on the eve of government's expected film credit and film aid reform (approved in general terms a year back), Sanchez blast is interpreted in industry circles as an in-the-know omen of subsequent government rigidity to pare down incompetency and encourage a select group of major producers in their effort to at least win recognition for Spanish films in the local market.

Yank Blockbusters Spell Big Coin For Arg. Fund, Hypo Pix Production

Buenos Aires, June 30.

Based on increased admission scales (51 pesos for "South Pacific" type pix, 75 pesos for the second Cinerama feature and 17.85 for any humdrum feature) Argentina's Screen Institute cut from the 10% boxoffice tax is calculated to bring in at least 200 million pesos this year. (The peso has been fluctuating between 103 and 85 pesos in the last two weeks).

As a high percentage of this must be distributed among producers in the shape of subsidies disguised as "awards," producers are enthusiastically resuming work. Of the 1958 production of 30 pictures, no less than 15 got Institute prizes, in hard cash, so it is now easier to persuade business-men to finance film production. Right now the Institute has applications for recognition from 5 new prospective production units.

Director Daniel Tinayre has joined forces with author Eduardo Borras, backed by "Internacional" (Production-Distribution) to found PAU (Productores Argentinos Unidos). Their first title will be Borras' story, "La Patota." Mirtha Legrand (Mrs. Tinayre) will be starred.

Francis Lauric, who directed "El Hombre Senalado," and Carlos Garcia Nacson, have founded Producciones Cinematograficas Indoamericanas. Their first feature pic will be Helvio Botana's La Procesion," first prize in the Screen Institute's first story contest.

These contests are to be held bimonthly, with 100.000 pesos to 1st, 40,000 to 2nd and 20,000 to 3rd prize winners. All winning scripts so far have been snapped up by producers because the institute can't fail to give them loans for their production.

Francis Lauric also has bought "Alguien en la Ciudad" (Someone in the City) by critic "Rolando" and Ricardo Casanovas.

Not only are there new producers in the offing, but some of the old outfits, are coming out of their bankruptcy and resuming activity. EFA sold its studios to Cuban tele tycoon Goar Mestre, but retained ownership of cameras and equipment. Now under Alfredo Simoncelli's management, it will make "Culpas Ajenas" (Other People's Fault), scripted by Carlos Roberto Monti, who will direct. EFA has 26 old properties on its shelves, and plans making six feature films for a start.

Orbe Films, the big distribution-production organization, has altered its name to Elga, and starts a first production in August, under Leopoldo Torre Nilsson's direction.

A TROUBLED 'TRISTAN' DOMINATES AMSTERDAM

By HANS SAALTINK

Amsterdam, June 27.

Holland Festival of 1959 opened with a production of Richard Wagner's opera "Tristan And Isolde." Scheduled for only four performances, which made a, by Dutch standards expensive, $6 top necessary, opera proved the prestige production of the fest. At the start it encountered much bad luck as conductor Otto Klemperer, just recovered from an illness, collapsed again during rehearsals, so that Ferdinand Leitner had to take over the baton at the last moment. Producer Wieland Wagner found the lighting equipment of Dutch theatres insufficient for his purpose and had his equipment from the Bayreuth theatre, cradle of Wagnerian opera, shipped to Holland.

Wieland Wagner, grandson of the old Titan, has been trying to rejuvenate Wagner's work, stressing the symbolism in it, using only a minimum of props, indicating more than showing. In this way, Isolde does not die, but fades away, via lights a trick that did not come off at the preem in The Hague, as the public still could see her clearly, and so started wondering why Tristan died and yet didn't.

Concertgebouw Orchestra, not accustomed to accompany opera, proved itself on the whole sufficiently capable.

Known and famous here for his interpretation of "Othello" at a previous Holland Festival, Ramon Vinay failed to impress with his Tristan.

Boulting Bros. Annoyed Because Foreign Office Nixed Comedy for Fest

London, July 7.

A three-way dispute has delevoped between the Boulting Brothers, the British Film Producers Assn. and the Foreign Office over the Boultings' comedy, "Carlton-Browne Of The F.O.," a comedy which has Terry-Thomas as a blundering diplomat. The joint selection committee of the BFPA and the Federation of British Film Makers chose the pic as an entry for the Moscow Film Festival. Then they sought the advice of the Foreign Office as to its suitability.

In turn, the Foreign Office consulted Sir Patrick Kelly, British Ambassador in Moscow. The Foreign Office advised the BFPA that it did not regard the pic as suitable festival material. A Foreign Office spokesman said: "There was no pressure bought to bear and the film producers are at liberty to disregard our opinion."

Nevertheless, the Boulting Brothers are irritated. Roy Boulting opined: "This reflects on the BFPA and the FBFM. They seem to have been guilty of un-British timidity in accepting the Foreign Office's views. After all, we are supposed to cherish a right to laugh at our institutions." The film pokes fun at both Britain and Russia.

French Still Not Keen for Aid Law

Paris, July 7.

The meaning, effects and workings of the new Film Aid Law, when it replaces the old one next January, are still the main points of discussion in film circles here. Some discontented producers and exhibitors maintain that the law has put at least 20 films on the shelf and created unemployment as bankers and investors wait to see exactly how it will work.

Sources here point out that of the $177,500,000 that came into French boxoffices last year, the state took $45,000,000 in taxes and exhibs took $70,000,000, of which $12,500,000 came to them via Film Aid for theatrical refurbishing. Producers got only $16,000,000 of this with some $8,000,000 via Film Aid. Producers put $37,500,000 into over 100 pix in 1958 so they just about managed to pull out with Aid.

However, the three-year amortization period left many on the ropes, with Aid their sole hope for continuing production. So producers believe that if they must take the eventual tapering off of Aid over an eight-year period, they should at least have a substantial cut in taxes. But the government will not give in on this point.

Exhibs, cut out of all Aid next year, stand to lose $12,500,000 annually and producers fear they may try to take this chunk out of the small producer's share. The government points out that the special tax on admission prices will remain the same but the government will take less for Aid coffers over the period in order to give exhibs more take to even out Aid losses. But exhibs feel this is not so because of rising production and operating costs.

So pessimists here feel that French pix could lose their stability and cause even more co-production and less truly French films. Also, that foreign films will be getting more playing time in French cinemas. The French now take about 50% of their own screen time. More moderate thinkers point out that under the Common Mart a leavening off of subventions could lead to more coproduction, especially with Germany, and greater marts and take for French producers. Another fear is that the emphasis on quality handouts will take the accent away from commercial rewards.

EDWARD MANGUM SAILS

Will Stage Frankfurt's 'Bells Are Ringing' In Fall

Edward Mangum, who has been working as a N.Y. consultant to the Asia Foundation (Rockefeller) since terminating as managing director of the Fred Miller Arena at Milwaukee sailed Friday (3) on the Hamburg-America S.S. Tuebingen. He is joining his actress-wife, Gerda Eckardt, in West Berlin. Will be absent from U.S. until December.

More immediately Mangum will collaborate with a German television writer on a projected motion picture but in October he will stage the German stage version of the U.S. musical, "Bells Are Ringing" for the State Theatre in Frankfurt, of which Harry Buckwitz is chief. This is the repertory house for which Magnum staged the German (and whiteface) "Green Pastures" two years ago.

Mangum, separately, is writing the libretto for a proposed original musical comedy for which a Milwaukee attorney, Sam Lawent, has composed the score.

'Outside' Amusements At Edinburgh Organize To Defeat Info Blackout

Edinburgh, July 7.

Value of shouting about one's wares in show biz is at last recognized here by promoters of "fringe" entertainment at the International Edinburgh Festival, who have joined forces for the first time to form a Festival Fringe Society with its own club, information bureau, advance postal arrangements, and centralized boxoffice. It is move in right direction, and will be of immense value to visiting crix.

For past dozen years getting information about drama and revue attractions on the unofficial "fringe" of the annual Festival has been a tough chore for visiting scribes and critics. While official events are publicized from a central Press-room, organized by the Scottish Tourist Board, the unofficial attractions have been scattered all over the city in church and other halls and even basements.

The Festival Fringe Society will have its club, information bureau and boxoffice in the YMCA building in South St. Andrew Street, Edinburgh.

Details of offerings are contained in a brochure published by the Society from 30 Queen Street, Edinburgh. It lists plays, recitals of music, drama, poetry readings, three late-night entertainments, an international festival of student-made films, several exhibitions, and a one-week presentation of an original operetta called "Beastie Beware."

Drama offerings include the world preem of "Why The Chicken," by John McGrath, to be staged by the Oxford Theatre Group. Shakespeare will be presented by the Elizabethan Theatre Group in "Macbeth." Visiting units are the Cardiff University Players in "The Oresteia," Sheffield University Drama Group with Wilde's "Salome," and a presentation by Plantagenet Productions of "The Mistress of Malaponda," Dorothy Rose Gribble's Spanish tragedy in burlesque.

To Start on 'Yovanka' In Rome This Month

Rome, June 30.

Announced here that "Yovanka," Dino DeLaurentiis production for Paramount release (outside Italy), will start shooting Juuly 13 on Rome interiors, under the direction of Martin Ritt. Cast reportedly set so far is made up of Gina Lollobrigida, Alida Valli, Van Heflin, Vera Miles, Claire BVloom, Valentina Cortesa, Richard Basehart, Steve Forrest, Carla Garvina, Annamaria Ferrero, Harry Guardino, Alex Nicol, Romolo Valli and Guido Celano.

Tale of Yugoslav girl partisans is from an Ugo Pirro novel. Lensing in black and white VistaVision is by Guiseppe Rotunno. After long search dictated by the impossibility of shooting pic in Yugoslavia as first planned, "Yovanka" is now slated to location in Austria, near Klagenfurt, where the unit moves about Aug. 15 after completing studio work here.

Mex Show Biz Thinks Large Scale Interchange of Talent Would React To Benefit of Players; Pros and Cons

Mexico City, June 30.

Consensus of opinion in show biz here is that a large scale interchange of talent, often talked about but never put into practice, would react to the benefit of entertainers and the respective governments.

"Mexico is the natural nation as the central axis for realization of a giant artistic, cultural and commercial chain," says Sara Garcia, grand old lady of Mexican pictures who has been working in this and other entertainment media for the last 27 years. "Our artistic growth has surpassed all frontiers and the arms that unite Mexico with the rest of the world are music and actors through the medium of motion pictures, records and filmed television programs."

This expansion of Mexican talent on the international front should be broadened, and Mexico should throw wide open its doors to the talent of the world, Miss Garcia says.

Rogerio Azcarraga, youthful prexy of the comparatively recent Orfeon Records (about two years old), claims that "reciprocal pacts with foreign talent are necessary for improved artistic development in the field of popular music as well as all other entertainment forms."

Currently Mexico has been admitting foreign entertainers, chiefly from Spanish language areas. Big boxoffice songster draws include South American, Cuban and Spanish entertainers including the perennial Libertad Lamarque (films, radio, television, theatre, etc.), Lucho Gatica, Katyna Ranieri, Virginia Lopez, the Silva Brothers, Antonio Prieto and Raul Shaw Moreno.

In pictures, Mexico has utilized services of Jean Servais, Gerard Phillipe, Martine Carol and Paco Rabal as well as a long list of Cuban players. A sprinkling of Hollywood talent also has been used in Mexican-produced pix headed by Jack Palance (in "Flor de Mayo"), Mari Blanchard ("Canasta de Cuentos").

But largely, Mexico has stuck rather close to Spanish-speaking talent. Figures released by the Department of State's migratory service for 1958 show that a total of 482 entertainers initiated steps to acquire the status of immigrants, 48 achieving immigrant status. The department extended stays for 151 artists and granted a total of 1,108 permissions to work in all phases of the entertainment industry (this latter total overall figure and including instances where entertainers make one or two professional appearances on radio or television).

Of this total, over 85% came from Argentina, Bolivia, Colombia, Cuba, Chile, Dominican Republic, Spain, Guatemala, Panama, Peru, Portugal, Uruguay, Venezuela, Brazil and Costa Rica. The small remainder was drawn from such areas as Germany, Canada, France, England and U.S. This year, the "Holiday on Ice" company, which completed an engagement in this city, swells the statistics of Yank talent.

On the average, however, the entertainers, who enter Mexico for a period of three to six months, the total runs approximately 300 per year.

Pro and Con Groups

There are pro and con groups in the current drive to develop a steady flow of talent into the republic. While Fidel A. Vista, assistant artistic manager at Peerless Records, for example, says that "the constant influence of foreign talent would benefit the local artistic medium as well as giving opportunity for the Mexican public to appreciate entertainers coming from all parts of the world," this feeling is not universal.

The greatest fear here is that a mass invasion of foreign talent would ultimately displace local artists. There is basis to this fear because Cuban and Spanish entertainers especially, after completing engagements in Mexico, inevitably turn to the Department of State to

(Continued on page 17)

Yank, European Legit Hits Figure Strongly On W. German Stages

Frankfurt, June 30.

Looks as if the West German stages are going to continue strong in the trend of reproducing American and European hit plays, with the latest listing from S. Fischer, one of West Germany's leading book publishers and play-selling outfits.

For its 1959-60 play calendar, Fischer is offering Fay and Michael Kanin's "Rashomon" which preemed on Broadway this February. It's set for its first German-lingo presentation at Vienna's Burg Theatre this fall, at the Munich Kammerspiele and also the Berlin Schillertheatre for the new play season.

Willis Hall's British anti-war drama, "The Long, and Short and Tall," which opened in London last January, will be done by the Berlin Schillertheatre this fall for the first time in this country. Francois Billetdoux' "Tschin-Tschin" will be done at this year's Berlin Fest in the original Paris version with Katharina Renn and the author in the leads.

Eugene O'Neill's "Hughie," one-acter, first performed in Stockholm in 1958, also will be done in Germany this fall. Tennessee Williams' "Sweet Bird of Youth," which opened on Broadway this spring, gets its first German performance during the Berlin Fest at the Schiller Theatre.

Few Entries At Rio Hondo Fest

Buenos Aires, June 30.

The limited number of entries, including unreleased native product, was the outstanding feature of the Rio Hondo Argentine Film Festival, which has just closed in the arid northern province of Santiago del Estero. Apparently as there were no feature awards going begging, the local producers did not think it worth while to enter their latest product. The only releases were Argentino Sono Film's "Gringalet"; Simon Feldman's first try at a feature, "El Negocion" (The Racket); and "La Sangre y la Semilla" (Blood and Seed), (Sudamericana-Bogado). "En la Ardiente Oscuridad" (Sono), which opened the festival and Sandrini-Demare's "El Esqueleto" already have been released in Buenos Aires some time ago.

A 31,000 peso award was made to the best short, won by Ber Ciani, and again most crix felt that the future of Argentine screen production lies in the hands of the young men currently trying out their wings in this field.

There was some controversy over "El Negocion," which the Screen Institute had classified as a "B" picture, and the producers requested crix at the Festival to determine whether this was a fair classification. The general consensus was that the institute has given an "A" certificate to worse pictures.

The press again had to contend with the difficulty of getting out stories by airmail. With weather conditions being most uncertain, news of what was going on at Rio Hondo emerged only intermittently. The press also lacked typing facilities.

Governor Eduardo San Miguel must have been relieved that this time there were no windy battles between members of the press and producing interests, as there was in 1958. He has now suggested that in 1960 the Fest should be an all-Spanish event, inviting other Latin American countries and Spain to participate. Apparently he now realizes that guests from abroad are necessary to brighten the affair.

321 OPENINGS

COAST-TO-COAST

BIG AND SMALL THEATRES

BIG AND SMALL CITIES

...THEY'RE GALLOPING TO A NEW BOXOFFICE HIGH!!

THE MIRISCH COMPANY Presents

JOHN WAYNE · WILLIAM HOLDEN

...in JOHN FORD'S thundering masterpiece of spectacle!

THE HORSE SOLDIERS

with

CONSTANCE TOWERS and ALTHEA GIBSON · Written for the screen by JOHN LEE MAHIN and MARTIN RACKIN

Directed by JOHN FORD · A MAHIN-RACKIN PRODUCTION · **COLOR by DeLuxe**

THRU UA

40th Anniversary / 1919-1959

Bureau of Missing Business

Short-Rations For The Kiddies—Bad Biz?

Oft-repeated clamor for pictures to attract children is again being heard. Film-makers, to be sure, have not completely neglected the kiddie trade, but for the most part, a regular diet of films geared to the moppets' taste is today as rare as flat rental terms for blockbusters.

Generally, the film companies, perhaps with the exception of Walt Disney, who has discovered that the pockets of children are lined with gold, schedule their so-called kiddie films for the holiday seasons. For the rest of the year, the opportunity for the youngsters to see pix fit for a child's taste is rare, indeed. Today's parents remember their own childhood when a visit to a film house on a Saturday or Sunday afternoon was the highlight of the week. Present-day children have few chances to enjoy a similar adventure, it's stressed, and as result, obtain the major part of their entertainment from television.

The experience of one head of the house, a New Yorker connected with show business, may perhaps serve as an illustration. A man who believes in togetherness, he likes to take the whole family "out to a movie" on a weekend afternoon. On a recent weekend, he scrutinized the newspapers in search of a program that would be suitable for his three children, ranging five to 10 years in age. He didn't particularly care that the right fare be available in his immediate neighborhood since he was willing to pack the family in the car. He searched and searched, but all he could come up with in the majority of the theatres was the double bill playing the so-called RKO and Loew's split in New York. Playing the Loew's split were "Separate Tables" and "China Doll." On the RKO bill were "Compulsion" and "Silent Enemy." Both programs could hardly be considered suitable for youngsters in the five-to-10-year age bracket.

The head of the house turned to the midtown listings and his eye picked out Charlie Chaplin's "Modern Times." This would be ideal, he thought, until he arrived at the theatre and noticed the admission price—90c for children, $1.80 for adults. Tallying up the cost for mommy, daddy and the three offsprings, the bill would come to $6.30. This does not, of course, include the cost of parking which in the midtown area could cost as much as $3.

At these rates, the head of the house figured he'd be much better off having his kids stay home and watch television. Being an avid film fan himself, he still wants his kids to learn to enjoy good pix, but he wants to break them in slowly with product geared to their years. He's wondering what happened to the kiddie afternoons he used to attend as a child.

* * *

Choice Of Trade Villains

Chicago, July 7.

Claim by some exhibitors, notably Essaness topper Eddie Silverman, that theatreowners are dissipating the value of blockbusters while crying "product shortage" is disputed here in other sectors of the trade. Rebuttal contends that it's not the exhibs but "money hungry" distributors who are really the culpable parties.

Per last week's VARIETY, Silverman complains of the practice, on sub-run, of double billing blockbusters on a single program. He calls it "showmanship at its worst." While equally dismayed by the practice, other tradesters point out that it's mainly a summertime situation brought on by market glutting as distribs seek to make the most of the seasonally swollen attendance.

Much impetus for the summer splurge of top product in key cities are the potent revenues of drive-in theatres. In the case of the Windy City, at least, they comprise a very substantial slice of warm weather biz, and most of them have the added virtue of being in the earliest clearance bracket.

With the film companies clamoring for their share (and more, if possible) of the attendance upcurve, there simply isn't enough playing time here to profitably allow for staggering the blockbusters. This often creates a situation, such as the recent one, where Balaban & Katz put together the combination of "Auntie Mame" and "Some Came Running" for a number of its nabe houses. It's the sort of double billing that makes Silverman seethe.

The glut at its most deplorable, many filmites opine, is Chi's current deluxer array, including "Five Pennies" (Par), "The Nun's Story" (WB), "Anatomy of a Murder" (Col), "John Paul Jones" (WB), "The Horse Soldiers" (UA), "Hole in the Head" (UA) and "Darby O'Gill and the Little People" (BV). Add to these such longruns as "Gigi" (Metro) and "Al Capone" (AA); and at the same time, top nabe houses are playing "Tom Thumb" (Metro), "South Pacific" (Magna) and "Alias Jesse James" (UA), all high percentage pix.

Inevitably, says a distribution exec, this spree must result in more blockbuster tandems outlying. He's unhappy over the release slate for next week, which offers on first nabe break "World, Flesh and Devil" (Metro), "Young Philadelphians" (WB) and "Around World in 80 Days" (UA), latter on its first seven-day slotting locally. And the week of July 17, he notes, first clearance bracket will include "Sleeping Beauty" (BV), "It Happened to Jane" (Col) and "Pork Chop Hill" (UA).

Faced with such glutting, B&K prez Dave Wallerstein, for one, declares his chain is booking "as best we can." Translated, B&K isn't going to pass up top pix for prime playoff just because of a distribution rampage.

* * *

Admission Bargain—Magic!

Miami, July 7.

Vacationing for a week at Miami Beach, George Wiederhold, VARIETY's Louisville stringer was stirred from his comfortable seat overlooking the beach, when he overheard a couple femmes discoursing on how they spent their time at the South Florida resort. He perked his ears, when one of the women enthused on the fact that a film theatre, the Cinema, on Washington Street at 13th was playing to packed houses, with admish scaled at 25c for matinees and 50c at night. "Of course," she enthused, "they are not first-run pictures, but are top quality films." "Anastasia" and "Houdini" were playing at the time. "And," said the lady, "the house used to have about 12 customers at the matinees, when the scale was 90c for matinees and $1.25 at night.

Whereupon the Wiederhold hot-footed it over to the Cinema and talked with the manager. He confirmed what the lady had said—that they only had about 12 customers in the house at the afternoon show. "Come in and look at the house." *Wied* accompanied the manager through the large foyer, and took a gander at the house—filled to capacity. The house seats about 900 on the lower floor, with 250 additional seats in the balcony and loges. Even the doorman enthused about the filled house, which is now a regular thing, and confirmed everything that the lady, and the house manager had said. The new lease on life at the Cinema was the talk of the lower beach sector, and regular residents and vacationers have been passing the word around that rather than spend their time in monotonous sitting, and occasional tv look-sees, they can enjoy two top grade pictures at the Cinema for an unbelievably low price, and in a plush, comfortable theatre. Cinema is one of three houses on the beach under the same ownership, but the other two houses still retain their original scales.

* * *

Make Change In Pennies

St. Paul, July 7.

Something brand new and different in the way of a boxoffice stimulant is claimed for Charles Rubenstein's neighborhood Faust Theatre which recently went from an early subsequent-run and 85c admission policy to late runs of twin bills for 49c.

In order to impress upon patrons strikingly the 49c admission the theatre's cashier makes all small change in new pennies. On Saturday nights these pennies will buy merchandise worth more than the single 1c which they cost.

These Saturday night 1c bargains include, for example, a 20c box of popcorn, small household appliances that retail for as much as 25c and 10 to 20c packages of icecream and candy.

* * *

'Dime Movie Time'

Denver, July 7.

"Dime Movie Time" for school children during summer vacation has been inaugurated by the nine Denver Fox theatres in conjunction with the Denver Post.

Under the cooperative arrangement with the newspaper a special children's program will be presented each Friday at 10 a.m. at the theatres and children under 14 will be admitted for 10c if they have a coupon clipped out of the Post. Adults not accompanied by children will not be admitted and anyone over 14 pays 50c.

The Fox theatres participating are the Aladdin, Aurora, Bluebird, Centre, Denver, Esquire, Mayan Ogden and Woodlawn.

* * *

Always Check The Atlas

San Francisco, July 7.

Paramount Theatre manager Earl Long recalled town named Hercules in Frisco area, did a little research and discovered he was right.

Hercules, Cal., site of a powder-manufacturing plant, is exactly 27 miles northeast of Frisco.

Result: Hercules Mayor Clyde E. Prechter, his four-man town council and all 347 townspeople have been invited to the Western opening of "Hercules" at Paramount, or at Oakland's Fox.

Embassy's film opened at 12 Northern California situations Friday (3).

* * *

'Hercules,' Hi-Fi & Ducats

Chicago, July 7.

Joseph Levine is continuing the Herculean promotional splash for "Hercules" which Warner Bros. is releasing. As a result of a tieup with a Chicago appliance dealer, via Levine's publicity chief, Bill Doll, "Hercules" is expected to receive $52,700 worth of free advertising for the 80-house Chi saturation booking on July 29.

The appliance dealer, Sol Polk, is the same one who bought $107,000 worth of tickets to Todd's "Around the World in 80 Days" and passed them out to customers at the rate of 100 per day. The new arrangement, also involving RCA, calls for the giveaway of $36,000 worth of RCA hi-fi sets in each of the theatres playing "Hercules." Cost of the hi-fi sets, which list at $450, are being shared by the exhibs, RCA, Polk and Levine's Embassy Pictures.

The sets will be displayed in theatre lobbies two weeks before the picture opens. Along with the "Hercules" trailer, the theatres have agreed to add special footage which contains a plug for RCA and Polk explains how the hi-fi sets can be obtained.

Coupons can either be picked up at the theatres or clipped from Polk ads in the Chi newspapers. Contestants need only deposit the coupons in theatre lobbies and need not be present when the drawing is made at the last performance of "Hercules."

Polk has agreed to take out four full page ads in the Chi papers calling attention to the picture and the contest. The appliance dealer will also employ 50 24-sheets, using the standard "Hercules" sheet and imposing the contest plugs in the playdate area. Polk's $20,000 worth of weekly radio time, involving some 355 spots, will also be at the disposal of the picture and the contest. Ditto the company's tv time on the midnight movie following the Jack Paar show. "Hercules" tv trailers will be used. The company has also agreed to employ its disk jockey shows on Saturday and Sunday afternoons. In addition, there will be 400 one-sheets, window cards and banners displayed at all six Polk stores in the Chi area. In addition to paying part of the cost of the hi-fi sets, Embassy's only other contribution is the provision of the coupons for the contest.

The use of the word "Hercules" is the key to many promotions in other sections of the country. A tieup with the 114 Thrifty Drug Stores of Southern California involves an in-store promotion centering around a "Herculean Soda and Sundae." Similar tieups have been made with Hamburger dispensers. In Cleveland, permission has been obtained to put up a test of strength machine familiar at carnivals. The machine will be directed in the plaza of the Cleveland Press and for every contestant who rings the bell, Embassy will contribute $5 to the arthritis fund. Doll is trying to work out a similar arrangement for the Times Square area in New York.

* * *

Funeral Train From Antiquity

Atlanta, July 7.

An eight-foot long sarcophagus, weighing 450 pounds, complete with a McCoy mummy, a beautiful cinema actress and expert Egyptologist-archaeologist left here for a swing through Georgia, Alabama and Tennessee to thump the tubs for "The Mummy," a Hammer production released by Universal.

Above-mentioned three items are under guidance of Dick Richman, U exploiteer, who had them here plugging pic, which was premiered, with proper fanfare, at Paramount Theatre Thursday (2). Macabre relic of Egypt, displayed last week in Paramount lobby, created considerable interest.

Femme traveling in party is Norma Marla, a pretty one who has a role in pic. Egyptologist Andrew Low served as technical director of film. Sarcophagus, which travels by truck, just goes along for ride.

Richman has been in Atlanta vicinity for a couple of weeks. Before "The Mummy" entourage showed up he was busy squiring around Casey Robinson, producer of "This Earth Is Mine," a Vintage Production released by U, who was accompanied by his pretty Australian-born wife.

Customary rounds of television, radio and press were made by these Hollywood folk.

* * *

Pay To Act Together

Minneapolis, July 7.

Having found that in unity there are boxoffice strengthening and gains, the Central States Business Building group held another of its regional meetings here last week to plan a heavy assault on any existing summer theatregoing inertia.

The boxoffice gains have resulted from pressure on film companies to saturate important pictures and from putting many heads together to devise more effective showmanship and selling of attractions to the public, it's pointed out by Harry Greene, Ruben circuit advertising-exploitation head, a leading member of the group.

Greene estimates that through the group's business building endeavors the central states' takes on the various pictures on which it has concentrated have been upped a minimum of 25% over what they otherwise would have been sans the combined efforts in the films' behalves.

Myron Blank of Central States Theatres, Des Moines, Ia., is group chairman and in addition to him and Greene those in attendance at the meeting here were Harry H. Weiss, KRO Theatres; Charles Winchell and Ev. Seibel, Minnesota Amusement Co. (United Paramount); Don Knight, Des Moines; Fred Southar and Darrell Presnell, Fox Midwest, Kansas City, Mo.; M. B. Smith & L. W. Morris, Commonwealth Theatres, Kansas City, Mo.; C. F. Motley, Video Independent Theatres, Oklahoma, and Harold Field and Eddie Ruben, local circuit owners.

Among the forthcoming saturated pictures discussed were "Our Wonderful Country" and "Yellowstone Kelly."

"The idea is to lick boxoffice blues throughout the Great Plains, extending a helping hand to all the area's exhibitors, big and small," says Greene.

* * *

A Dress-Designers Stunt

Denver July 7.

Something new under the sun was accomplished in contests when the RKO Orpheum and The Rocky Mountain News staged a Dress Designers Contest to promote "Ask Any Girl."

Contrary to opinions of the wiseacres that such a contest wouldn't draw enough entries to win the 26 prizes offered—it was a smash success and Bill Hastings, manager of the theatre, was swamped with replies—so many in fact that it took a crew of three judges and several assistants all of one afternoon to wade through the stacks of mail.

Prizes consisted of a $50 first and 25 pairs of tickets to see "Ask Any Girl."

In Crewcut And Tailored Loincloth

By SAM LUCCHESE

Atlanta, July 7.

Leonard Allen, Paramount's Southeastern exploiteer, is convinced he has the motion picture industry's answer to that ol' debbil television. He is Gordon Scott, 11th in a line of film Tarzans.

Allen has been steering Scott around for three weeks on a tour of theatres in both the Carolinas, Tennessee, Alabama, Arkansas and Georgia.

Scott, a nifty male specimen, has been drawing crowds everywhere he's been, making personal appearances, autographing, visiting Boys' Clubs, orphanages, children's hospitals and the like.

In Birmingham, Tarzan and Mayor James Morgan were co-hosts to a crowd of 5,000 underprivileged moppets at the City Zoo.

In spots where he made personal appearances on the same day as his new picture, "Tarzan's Greatest Adventure," opened now boxoffice records were set. In Macon, Ga., a Monday opening at Bibb Theatre grossed $1,200; Savannah, on a Tuesday, took in $2,300 at Weis Theatre followed by $1,100 the second day; at the Miller Theatre in Augusta for a Wednesday (24) opening the gross was $2,400; in Atlanta's Paramount Theatre, where Scott made three personals Thursday (25) the take was $4,000 despite showery weather.

This is Scott's fourth Tarzan release and the first to be filmed in Africa. Most of pic was shot in Technicolor near Nairobi, Kenya, British East Africa.

Scott wears a tailored loin cloth for his personal appearances and tells about his experiences in shooting the film in Africa and some lore about the Tarzan created by Edgar Rice Burroughs. Gone is the long hair affected by previous Tarzans. What he wears now is more like a crewcut. Furthermore, Tarzan no longer grunts, but speaks complete sentences. There is no Jane, but the romantic interest is present in the form of Sara Shane and an Italiano bundle named Scilla Gabel.

In addition to his theatre dates Scott has been before tv cameras in every city where there is a station and he has given so many radio and press interviews that he and Allen have lost count. Allen displayed a sheaf of clippings and tear sheets from newspapers indicating that proper promotion will still get you space.

"My experience with Scott," said Allen, "is reminiscent of the swath cut by Elvis Presley and Fess Parker when they went on the road to push their films. Mothers and fathers have telephoned me to thank me for bringing Gordon to town, stating that he was the first personality able to lure their moppets away from the tv screen.

"The response we have met certainly is good for the motion picture industry and indicates if we fight a little harder and put more into our promotion work we can lure back the customers who are staying away from the movies."

ONE OF A SERIES OF NATIONAL MAGAZINE ADVERTISEMENTS...

(This ad will be seen in a number of publications with total readership of 11,600,000.)

LISTEN TO THE KIDS
IN THE MOTION PICTURE

"blue denim"

the lost innocence... the rude awakening to what they had done...

JANET (AGE 15):

"Maybe I could go to my Aunt Clara's. She's over two hundred miles away. Maybe I could just disappear somewhere or—just drown myself."

ARTHUR (AGE 16):

"You're not going to go anywhere—or do anything. I'm responsible and I know a way out.. I'll take care of everything..."

CAROL LYNLEY · BRANDON de WILDE · MACDONALD CAREY · MARSHA HUNT

Produced by CHARLES BRACKETT Directed by PHILIP DUNNE Screenplay by EDITH SOMMER and PHILIP DUNNE

CINEMASCOPE 20 Century-Fox STEREOPHONIC SOUND

Inside Stuff—Pictures

Important source at Paramount said this week that the company is in no hurry to hire an executive producer at the studio, meaning an individual who would function as top man on the artistic end of production and would work with administration boss Jack Karp. Spokesman, known in the trade as a savvy citizen, went so far as to hint that an exec producer may not even be hired at all.

He said: "You know, the right kind of man for the job is not so easy to come by. And we're not so sure that we need a man for this kind of work in the first place. We have talked to many people who are not now with Paramount about production situations. But these have been only conversations—nothing more—and have been about outside independent deals and not necessarily about the job of executive producer."

The era of diversification has produced a situation whereby there's simply no telling where a picture or theatre company is going. Theatrical enterprises are so obscured by other acquired companies that an accurate barometer on theatrical business is totally missing in many cases.

Time was, of course, when the profits statements from, say, Warners, indicated rather clearly whether the show business company was doing well or otherwise. Show business was a hit, or it wasn't.

Story this year details how Stanley Warner is divided, distinguishing the profits of 22% from theatres and 78% from International Latex. This, of course, presents what might be considered a serious problem in terms of the investor.

The Man in the Brooks Bros. suit has written a novel, "Try For Elegance," which Scribners has published at $3.95. The novel suggests that Brooks Bros. clerks have a pretty exhausting night and sex life. Actually the literary clerk in question, David Loovis, writes quite well though afflicted with the modern fashion of refusing to explicitly state his thesis. The nice unanswered question is whether the clerk-hero was selfishly afraid of marriage or suspected all along that the girl who exhausted him nights was a potential tramp with her eye on the French Riviera. It's a promising work, though the screen story values seem meagre. Very likely it may, however, attract some word-of-mouth. Certainly it will give everybody a new slant on Brooks Bros. Don't let those unpadded shoulders fool you. *Land.*

While watching "What's My Line" last week, Si Seadler, Metro's ad manager, heard that panelist Bennett Cerf, who's a Loew's director, would be in Washington the following day to address the National Library Assn. convention. Tracking down Cerf the bally chief suggested he include in his speech to the library group a mention of Metro's "Ben-Hur" library promotion and how the company was prepared to present libraries with art materials, photograph, suitable copy and directions how to make up local displays. As a result of Cerf's remarks to the 5,000 librarians, Metro was swamped with requests for the material from cities throughout the country.

Recent death of R. A. Erickson, owner and manager of the Tower Twin Drive-In Theatre at Abilene, Texas, the first twin screen ozoner in West Texas, brought to mind the successful court battle against city and county officials after the Taylor County sheriff blocked an attempt to show "And God Created Women" in May 1958. As a result of Erickson suit against the officials, it was discovered that the Abilene Censor Board had no power to call upon the sheriff to carry out its mandates. A new set of entertainment regulations for the city was established, the suit was withdrawn and the film shown at several local theatres.

Ruth Roman and Akin Tamiroff have no cast names in "Desert Desperadoes," now making its way to market via franchise operators out of RKO. Miss Roman is simply called "The Woman" and Tamiroff "The Merchant."

Leon Uris' "Exodus," which Otto Preminger will film for United Artists release, was actually commissioned as a film original by Dore Schary when the latter still headed the Metro studios. After he left, the M-G powers-that-be nixed the yarn and Uris went ahead and did his novel which has since been near tops of Best-Seller list.

'Nuts to Broadway Nostalgia'

Continued from page 1

funny like Zelma O'Neal, Gus Shy, George LeMaire, Jack Haley, Gallagher & Shean. I could go on but I don't want to sound too much like the AK that maybe I am.

"The only laugh in a musical I've had so far, and we've been here three weeks seeing all the shows, was based on a dirty crack.

"The Broadway musical was designed for the TBM, as they used to wisecrack about the tired business men. Now they're concerned more with the love story, the plot motivation, or whether it's tailored for a Merman or Martin or Gwen Verdon, or whether somebody has the LP album rights to a Rodgers & Hammerstein score—apparently everything but the fact that the best 50% of the title of 'musical comedy' is almost nonexistent."

Apart from his downbeat opinion of the current legit crop in general and musicals in particular, Marx admits he's stagestruck, and hipped on his own play, "Time for Elizabeth" which lasted five days on Broadway with Otto Kruger in the role he now essays on the citronella circuit. "George Kaufman the other day called my and (Norman) Krasna's play 'the longest running flop in the history of show business.' And he's right—I go out with it every summer because I'm a ham."

"But also," he continues, "it makes a lot of loot. I do a 30-minute curtain speech that gets laughs and some say it's better than the play, which isn't too hard considering that it opened and closed within the same week on Broadway."

Prime reason for the hayloft touring, Marx explains, is that "it solves my vacation problem. When we went abroad or to a resort we were bothered by autographs, etc.—here, at least, I'm getting a good chunk of the gross. Seriously, Eden (Mrs. Marx) and Melinda (his 10-year-old daughter by a previous marriage) and I have had something to do; we see the country; and above all it gives the little girl a chance to grow up all summer in a truly bucolic atmosphere."

Comedian admits that the standards in the dancing and other departments are different—"a good line hoofer today can dance rings around Marilyn Miller in her heyday"—and admittedly the "books" of latterday musicals have more substance. But he is adamant on the low state of comedy, "which has been always the top commodity when it comes to Broadway musical comedy, and should so continue to be."

$255-Millions In Non-Theatre Films; Business, Government Biggest Users

Expenditures in the non-theatrical film field hit $225,000,000 in 1958, according to a suvey published in the June issue of the Society of Motion Picture and Television Engineers journal. Total investment in films since the end of the war runs to $2,500,000,000, the article said.

Broken down, the six major users of nontheatrical pix and equipment last year were: business and industry ($150,000,000); Government (federal, stage and local) ($48,000,000); educational groups ($27,000,000); religious groups ($15,000,000); civic, social welfare and recreational groups ($8,000,000) medical and health groups ($7,000,000).

Figures include cost of picture and filmstrip production, prints, distribution costs, equipment, etc.

According to the survey, 7,300 nontheatrical films were produced in 1958. Figure doesn't include lowcost silent and magnetic-tracked pictures produced for internal use by industry. Some 6,800 production units produced the bulk of the output. Projector sales in '58 were up 3½% to 45,000 machines.

Sam Goldwyn

Continued from page 2

own 20% each; Mulvey has 5%; and Goldwyn owns the remaining 55%. Part of the Goldwyn Studio likewise now belongs to the Goldwyn Foundation, along with a flock of films ("many of the Danny Kaye pictures," says he).

Certain pictures, of course, are being retained for their future theatrical reissue values, not to mention those films which Goldwyn, one day, may sell as a package to television. Incidentally, there are 35 negatives and all their rights which the producer presented to his wife some time ago as "her personal nest egg to do with as she will."

Goldwyn's personal charities, on the Hollywood level, are well known where the local Community Chest and the Permanent Charities of the Motion Picture Industry, both of which he has chairmaned often, have seen him as the No. 1 contributor.

However, the Goldwyn Foundation is keyed essentially to university fellowships, awards to drama classes and the like. Mrs. Goldwyn, Joseph Loeb (Loeb, Walker & Loeb, Hollywood attorneys) and a former president of the Bank of America are the trustees.

As regards "Porgy," the Goldwyns are in Chicago this week drumbeating with press and via broadcasts in advance of the July 22 preem. Meantime "Porgy" opens (hard-ticket) July 15 in Los Angeles and July 22 in San Francisco. The Goldwyns return to New York in September in advance of Cincinnati, Washington, Philadelphia and other bookings.

The producer points to favorable P. 1 news-reviews in the Charleston (S.C.) News & Courier, by its editor-in-chief, Thomas R. Waring, in support of the "satisfactory treatment" accorded the DuBose & Dorothy Heyward libretto's original Catfish Row (Charleston) locale in the Gershwin-Goldwyn filmusicalization. One of Waring's byline stories, June 26 last, also accented the teenage appeal of the picture.

Lovely Weather

Continued from page 1

opened ahead of schedule and have drawn large crowds.

Many of the better drive-ins now compete with the hardtoppers on equal terms, demanding to bid for first-run product and often getting it. Also, some of the top product accumulated during the late fall and winter is getting a replay in the outdoor situations and is doing very well.

Ozoners today constitute an important source of income for the distributors. 20th-Fox, for instance, last year collected around $8,000,000 in film rentals from the drive-ins. This year, the take is likely to hit $10,000,000 provided the current b.o. pace can be maintained.

Phoney 'Alerts' Hurt B.O.

Dallas, July 7.

Board of directors of the Texas Drive-In Theatre Owners Assn., has started a study of what can be done to correct certain irresponsible practices of state radio and television stations in broadcasting "tornado" alerts. The specific practices found objectionable by the board are the announcing of such alerts without specifying the area of the alert and failure in many cases to give the all-clear after it has been issued by the weather bureau.

Board feels that alerts should be accurate to not overalarm public, particularly when the alert does not apply to a radius of 50 to 100 miles of the station issuing the warning.

Show Biz Thinks

Continued from page 13

change their migratory status from emporary to permanent.

Gabriel Martinez, radio and television producer, spokesman for the anti-foreign talent group, states that engagements of these should be limited. He stressed that this limitation exists throughout Central and South America and only Mexico is lenient in permitting entertainers to remain as long as they wish. Result of all this is that a lot of eligible new Mexican talent is bypassed. Martinez is of the opinion that "preference should be given to Mexicans in all entertainment sectors so that we can cultivate newcomers who can become the stars of the future."

Artists representative Jack Eriksson, meanwhile, in a recent trip here, said "there's a great interest on the part of European, Latin American and American entertainers to work in Mexico, and especially U.S. radio, television and record personalities."

Federation Would Cut Red Tape

In the talent controversy, the Theatrical Federation has advocated the cutting of red tape to permit artists of world renown to appear on the legitimate stage as well as in vaudeville, pictures, radio and tele. This "artistic interchange," in the federation's opinion, would be reflected in healthy hikes in boxoffice grosses in all mediums.

Roberto Ayala, artistic director of Radio Station XEW has no objection to foreign talent. His only qualification is that "mediocre talent" should not be admitted.

"I believe that Mexico can well become the artistic capital of this continent," Ayala says. "Our public has been noted for the warm welcome it accords foreign entertainers. And I have no doubt that our artists, too, would receive the same treatment abroad. They could also correct many of the misconceptions about Mexico."

Dept. of State's 'Hands Off'

What does the Department of State feel about all this? It is neither pro or con. A spokesman said it is for talent unions and organizations to work out just what they want to do. But there is one matter in which the department is firm. From now on all foreign entertainers who come to work in Mexico will have to appear before immigration authorities personally to legalize their stay within the republic. Heretofore, the National Assn. of Actors had undertaken this tedious chore.

Further, immigration authorities have served notice that they plan periodic revisions of passports and working permits of all foreign talent appearing in Mexico. In the past some entertainers have not bothered with the formality of asking for a legal extension of their migratory papers. The new ruling also affects American actors appearing in Mexican-U.S. film coproductions, or Hollywood units coming down to Mexico to make pictures.

U Pfd. Divvy: $1.06

Universal's board of directors yesterday (Tues.) declared a dividend of $1.06¼ on the company's 4¼ cumulative preferred stock.

Melon is payable Sept. 1 to stockholders of record Aug. 15.

Film Biz Snubs TV Commercials Though Now a $100-Mil Industry

By PATRICK D. HAZARD

Aspen, Colo., July 7.

For a week some very high-level thinking has been going on in the Rockies 200 miles west of Denver. Over 400 industrial designers, filmmakers, businessmen and educators have been examining the state of American communications at the Ninth International Design Conference. Leading the discussions have been such entertainment business figures as Saul Bass—the designer of credits for Otto Preminger's films; William Golden — director of advertising and sales promotion for CBS-TV; Norman McLaren — the experimental Canadian filmmaker, and Jerry Schnitzer — director and writer of commercials for Robert Lawrence Productions, New York.

Schnitzer brought some moments of practical idealism to what threatened to turn into a verbal brawl between the designers and their new enemy "motivation research." In sharp contrast to many designers who sounded like they wished they were painters who didn't have to "compromise" their talents, Schnitzer confessed to finding tv commercials a great and satisfying challenge and, at their best, a not insignificant art form. He chided the film industry for snobbishly turning over tv commercials to intrepid advertising men, still photographers and radio men "who did their best and did surprisingly well with this strange genre—but without motion picture know-how and without the aid of the overproud film industry." As a result Schnitzer complained the 90-foot or 60-second monster was orphaned. "Who can blame it, then, for mewling and puking and shouting its way through infancy? An abandoned delinquent, it succeeded in thoroughly antagonizing the American public. Like its parents, its captive audience wished it would go away."

The real damage from Hollywood's spurning of the film commercial was that it couldn't possibly mature as a unique art form exploiting its own special qualities.

To the proposition that the TV commercial can be an art form, most would object that it is too short. Schnitzer argues that a print story may be 100,000 words, 25,000 words, 5,000 words or 1,000 words long. "Whether it is called a novel, a novelette, a short story, or a short short, it is still a story and it can be literature. The same holds true for the motion picture. None of its fundamental requisities depends for its fulfillment on given duration of screen time." As long as a film commercial tells a story, with dynamic movement, and with visual emphasis, it qualifies as a motion picture.

Even if Hollywood and the movie makers are skeptical about the importance Schnitzer sees in the art of the filmed commercial, they may still respond to its business side. Making them has become a $100,000,000 business. Commercials now consume 14% of all television screen time; and about 20,000 people, mostly in New York, are engaged in producing them. Since over 80% of all commercials are on film, the business has a large growth potential.

And, according to Schnitzer, the artful films are the most successful.

Russians Have

Continued from page 1

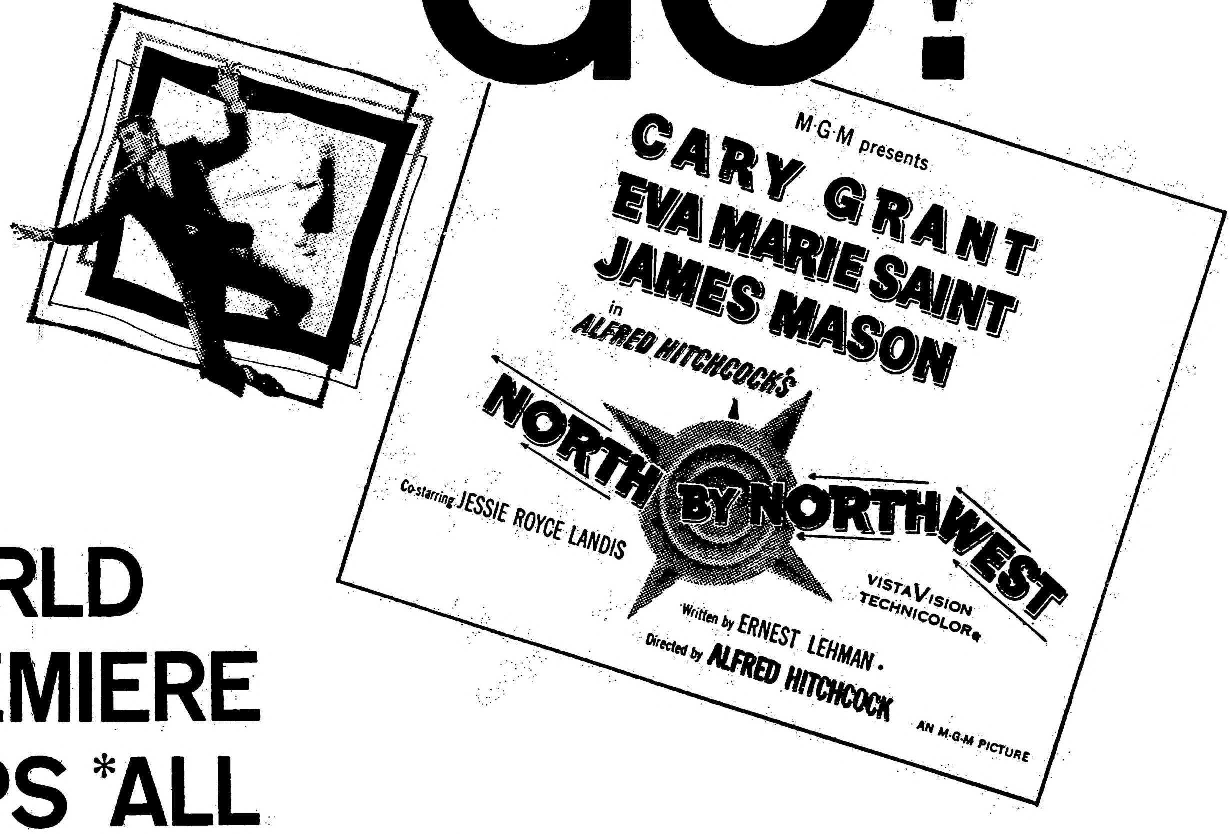
scoring heavily. The Soviet version of Cinerama, called Kinopanorama is current at the Mayfair theatre, where it is getting a $2.50 top, a fairly unproletarian price. Gross is a strong $32,000.

A fourth attraction is free and is luring heavy crowds. The largest passenger plane in the world, the Soviet TU-114 is at Idlewild International Airport where a constant stream of visitors have been going through this liner.

There are other Russian attractions in the country. They've been making the front pages with their Zoo Sputnik, and with the tour of Frol R. Kozlov, the Soviet First Deputy Premier, has been drawing a heavy press.

Another Russian event of top magnitude will be the importation of a fullscale track & field team for a meeting at Franklin Field, Philadelphia, in the fall.

CHICAGO!



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Export Union to Seek Govt. Support In Boosting German Films in U.S.

Berlin, July 7.

The German government is to be asked to give financial aid to help the promotion of selected German pix and personalities in the American and other English-speaking markets. Dr. Gunther Schwarz, president of the Export Union, is to make an appeal to the appropriate ministers in Bonn within the next week or two.

The decision to enlist governmental aid was taken during the film festival last week when Schwarz invited American distributors visiting Berlin to a round table to discuss how the German industry could hope to make a somewhat larger dent in the foreign field, especially in the U. S. market.

In the postwar years only a few German pix have made any impression in America, notably "The Captain of Koepenik" and "The Devil's General." The bulk of the output, however, could not get to first base though it was recognized that many of the local productions were made primarily for domestic consumption and were unsuitable for wide international presentation.

The Export Union was warned not to be led astray by reports of a product shortage. That, insisted one of the distribs, was a myth. The market was wide open, but only for worthwhile pix. It was suggested that the industry or the government should give some special help to films which were acquired for the U. S. and assist the distrib in obtaining strong openings.

For example, it was suggested that the Export-Union should meet the cost of dubbing, and thus give the film a chance of getting a larger number of playdates than would be available for a sub-titled version. The Germans too should help in the pioneering work in building personalities by sending over leading stars and directors for personals during the launching period.

One proposal was that the amount of government industry aid should be a fixed percentage of the dollar purchase price. But, it was argued, the more desirable pic did did not always attract the highest bid. Sex and exploitation pix frequently had bigger b.o. potentials and thus commanded a higher rate. Such films might return more dollars to Germany, but didn't necessarily help the prestige of the German industry. On that score, particularly, it was felt that formula might prove unacceptable to Bonn.

There was general agreement on both sides that the German industry had to make a special effort, and there was unanimity on the form that effort should take. The one outstanding question to be resolved is whether there'll be help from the state, or whether the industry alone will have to foot the bill.

Projection Demo For TOA in Chi

As part of its campaign for the improvement of theatre projection, Theatre Owners of America will set aside a special booth for the Council for the Improvement Theatres and Motion Picture Projection at its annual convention in Chicago from Nov. 8 to 12.

Booth will be manned throughout the trade show by TOA staff members who will assist theatreowners in filling out the Council's questionaire to secure technical inspection service. Wherever possible, arrangements for actual service will be made right at the show with equipment, supply and maintenance firms which will be exhibiting at the show.

Eastern Motion Pictures Ltd. has been formed to conduct business in New York, with capital stock of 200 shares, no par value. Chanarau & Sereysky were filing attorneys.

Agent-Writer Under Code

Hollywood, July 7.

Contract covering practices between agents and writers has been approved by membership of the Writers Guild of America, East and West. For first time, basic pact covers tv and radio scripters, film writers having been covered since 1948.

Agreement is between the WGA and the Artists Managers Guild and Society of Authors Representatives.

Want IATSE Okay To Tour Boothers With Cinerama

Because of the necessity of having experienced projectionists for the operation of Cinerama installations, Stanley Warner Cinerama Corp. is seeking an arrangement with the International Alliance of Theatrical Stage Employees that will permit a full crew to travel with the portable Cinerama setups.

Lester B. Isaac, director of exhibition for Stanley, pointed out to the IA that the long-run Cinerama showings in the big cities had been completed and that future shows would be traveling setups. The IA, although opposed to a full travelling crew, has agreed to attempt to work out an arrangement whereby part of the crew would travel and the remainder would be hired in each city.

Fewer Red Films, But U.S. Participation Up At 12th Locarno Fest

By GEORGE MEZOEFI

Locarno, July 7.

Total of 13 countries will participate at this year's 12th Locarno Film Festival, July 9-19. American will be represented by four entries (three last year): "Al Capone" (AA), Stanley Kubrick's "Killer's Kiss," "The Rabbit Trap" (UA) and "Warlock" (20th). Participations from iron curtain countries have shrunk to three, as against seven last year. They include: Poland's "Farewells," Czechoslovakia's "Of Supernatural Things" and Soviet Russia's "Captain's Daughter." Acceptance of the latter entry might have caused the withdrawal by Paramount's Swiss distrib of "Tempest," based on the same literary work by Alexander Pushkin and originally chosen by the Italian government for Locarno.

Other countries' contributions include the following: France: "Les Dragueurs," "The Four of Moana," "Me, A Negro," plus a Franco-Australian co-production, "The Ambitious One," billed here as an Australian entry; Italy: "I Soliti Ignoti" and Luigi Comencini's "Dangerous Women"; Britain: Henry Cornelius' "Next To No Time"; Western Germany: "Restless Night"; Yougoslavia: "The Black Pearls"; Spain: "Un Vaso de Whisky"; Venezuela: "Araya"; and Sweden: "Linje Sex."

In addition, seven countries, including Canada, India and Japan, will show shorts. Patronized by the UNESCO, a congress on youth pictures will take place July 16-18. Furthermore, a photo exhibition devoted to Swedish films is skedded, plus retrospective showings of Sweden's Ingmar Bergman's pictures, July 10-18. Ten awards will be attributed by the international jury, called here Golden and Silver Sails.

East Patchogue Drive-In

East Patchogue Auto Theatre Inc. has been authorized to conduct an amusements business, with office in New York.

Directors are William Mackee, Michael De Angelis and Jerald J. Amerman of 262 Fifth Avenue.

Sereni, Herzfeld & Rubin, Manhattan, were filing attorneys at Albany.

Censors Groggy

Continued from page 11

Chatterley" attractively portrays a relationship that is contrary to moral standards or religious and moral codes "misconceives what it is that the Constitution protects. **Its guarantee is not confined to the expression of ideas that are conventional or shared by a majority.** It protects advocacy of the opinion that adultery may sometimes be proper, no less than advocacy of socialism or the single tax," the Supreme Court's decision read.

The Court's decision presumably leaves intact New York's right to censor films on the grounds that they are "obscene," "indecent" or "inhuman." Three judges—Frankfurter, John M. Harlan and Charles Evans Whittaker—felt the Court should not have held the parts of the statute involved unconstitutional on their face, but should rather have denied their applications to the specific instance of "Lady Chatterley."

Since the "Miracle" case in 1953, when the Court for the first time ennunciated its views that films are protected under the first and 14th amendments of the Constitution, censorship lawyers have tried to get the statute knocked down. The Court steadfastly has refused to do this.

Those who are intimately familiar with the lines of thought among the justices, say no such attempt will succeed.

(1.) *while the court has its present membership.*

(2.) *unless the general atmosphere changes.*

There are only two justices who openly favor elimination of prerelease censorship. They are Hugo Black and William O. Douglas. In separate opinions in the "Chatterley" case, both reiterated their view that censorship is unconstitutional because it is a form of "previous restraint."

Justices Tom C. Clark, Earl Warren and Potter Stewart are known to be inclined against censorship, but it's questionable whether they would go as far as Black and Douglas. Justices Frankfurter and John Marshall Harlan definitely would oppose any attempt to dissolve censorship on legal grounds. Yet, in his opinion on "Chatterley," Frankfurter started out by saying he was "more than surprised" that the film had been banned. "To assume that this motion picture would have offended Victorian moral sensibilities is to rely only on the stuffiest of Victorian conventions," he wrote.

Albany Pondering Sequel

Albany, July 7.

Changes, if any, in the State film licensing law—as a result of last week's U.S. Supreme Court decision reversing the Regents' ban on "Lady Chatterley's Lover"—will not be discussed by the Board before a meeting in late September.

Conferences between the Joint Legislative Committee on Offensive and Obscene Material and the State Education Dept., and Attorney-General's office, on the question of amendments, probably will not be held before the fall.

Chairman Joseph R. Younglove, of the Joint Committee, which sponsored two bills, at the 1958 session, tightening censorship both approved by the Legislature, but vetoed on legal grounds by Governor Averell Harriman; states that conferences would be held with both departments. However, he emphasized there was no rush, since amending measures could not be introduced before next January.

Younglove issued a statement expressing strong disapproval of the decision in "Lady Chatterley's Lover."

Legal division of the Education under the direction of Charles A. Brind has received a copy of Court's findings and is studying the six opinions.

Incidentally, New York State censorship itself did not decline to issue a license for "Lady Chatterley's Lover" because of its theme or idea. The Division specified that three sequences (carefully described) must be eliminated before a seal could be granted.

It was the Regents which broadened the basis for rejection on appeal by Kingsley.

British Technical Skill (Dynamation) Prompts Schneer's Move to London

Although "Gulliver's Travels," which Charles Schneer is producing, will be financed and released worldwide by Columbia, Universal has a stake in the project. U had developed a screenplay and registered the title with the Motion Picture Assn. of America and Schneer had acquired U's rights for $100,000 plus a percentage of the profits from the completed film.

Schneer, who has an eight-picture deal over the next three years with Col, is shifting his headquarters to London for the next three or four years. His prime motive for shifting to London, Schneer said prior to his departure last week, is the superiority of British technicians in the use of the so-called dynamation process which Schneer unveiled with the successful "Seventh Voyage of Sinbad," a film made for $660,000 and which grossed $6,000,000, according to Schneer. The process, Schneer said, has been further perfected and will be known now as super dynamation and will be employed in "Gulliver" and subsequently in a version of Jules Verne's "Mysterious Island." The process involves the combination of animated models with live action and the combination of separate scenes in the printing rather than employing process photography.

'Gulliver' Schedule

"Gulliver," according to Schneer, will take two years to make and will cost $1,200,000. He noted that while there were only about 15 trick shots in "Sinbad," the new project will have more than 100. Schneer contends that he plans the project as an "adult film" and that all the political overtones and satire that author Jonathan Swift intended will be retained. At the same time, he maintains that the film will have a distinct appeal for children.

There have been two previous versions of "Gulliver." One was a full-length Max Fleischer cartoon, which Paramount released in 1939. The other was a Russian black and white film, made some 30 years ago, which combined live action with puppets.

Schneer is not concentrating all his efforts on films in dynamation. On his schedule is "I Aim at the Stars," the biopic of Werner Von Braun, the American rocket expert who formerly worked for Nazi Germany. "I've been under considerable pressure not to make this picture," Schneer said, "but I've been studying his past, present and his relationship with the Government and I think it's important that the story be told. The public doesn't know the whole story. The picture will be an effort to characterize and dramatize the conflicts faced by one man in his lifetime in a world in which people constantly change relationships." The Von Braun pic is set to roll in Munich in October with Curt Jurgens in the starring role. "Gulliver" will be launched in England in July.

For his European production program, Schneer has formed a Swiss corporation, Morningside Worldwide Pictures, S.A. so that he will have freedom to operate throughout Europe. He stressed that none of his films would be British quota films.

Best-Garbed Gals, Guys

Hollywood, July 7.

Five actors and five actresses were nominated by Motion Picture Costumers Local 705, IATSE, for org's annual award for best costume-wearing.

Femmes included Deborah Kerr, Loretta Young, Ann Blyth, Agnes Moorehead, Anna Maria Alberghetti.

Actors: Tony Curtis, Jack Lemmon, Red Skelton, Gilbert Roland, Louis Jourdan.

Winner will be announced at local's annual "Adam and Eve Ball" Sept. 26, held at Beverly Hilton Hotel.

B'way Glamour Openings Sans Money Payoff

Card Walker, vice president in charge of sales and advertising for Walt Disney Productions, offers in a nutshell why certain pictures of meaningful production status are skipping the Broadway firstruns in New York: It's too tough to make a buck with them in the big showcases because of the costly campaigns which are required and house expense.

In recent years only two Disney pictures to play Broadway came out with a profit. These were "Peter Pan" and "20,000 Leagues Under the Sea." The nationally successful "Lady and the Tramp," which had an apparently good run at the Roxy, resulted in absolutely no rentals at all for Disney, commented Walker.

What about the trade prestige angles—specifically, aren't exhibitors around the country impressed by a picture's opening at a major Gotham house? Walker replied that theatremen have a way of knowing whether a feature does well or does not; they get the tipoff on a poor engagement and aren't impressed with it no matter how giant-size the theatre.

Edward Spector Fails To Enjoin 'Anatomy' Film As Hurting Legit Plan

N. Y. Supreme Court Justice Charles A. Loreto last week refused to halt exhibition of the film version of the novel, "Anatomy of a Murder." His ruling was in connection with a suit brought by Broadway producer-investor Edward Specter to establish his right to proceed with a stage adaptation of the book.

Specter claims he will suffer "irreparable damage" if the picture is shown prior to his anticipated fall production of the play. Defendants in the action are Michigan Supreme Court Justice John D. Voelker, the novel's author; Otto Preminger, who produced and directed the film; Preminger's company, Carlyls Productions, and Columbia Pictures, the distributor.

Suit is based upon an alleged agreement between Voelker and Specter which grants the latter to produce a Broadway play from a script written by the late John van Druten. In denying Specter's motion for a temporary injunction, the court pointed out that papers submitted "raise serious doubt as to the existence of a valid and binding written contract."

Justice Loreto also noted that Columbia has expended $2,275,000 in production of the film, exclusive of a claimed additional $500,000 for prints and advertising. "Production of the picture has been completed," the court observed, "and Columbia has entered into contracts for release of the film to more than 200 exhibitors throughout the country, beginning July 2."

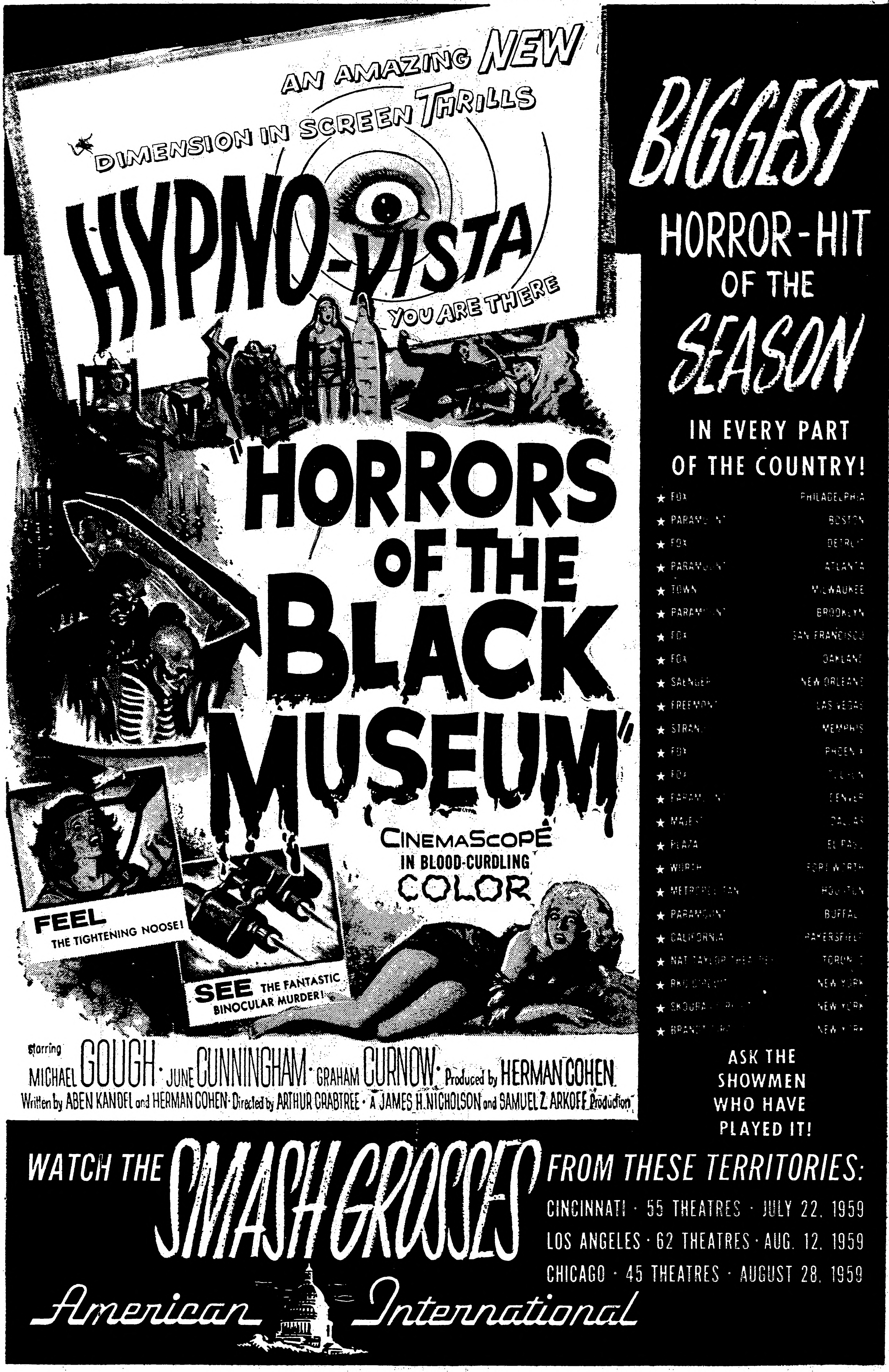
On the other hand, the jurist noted in a lengthy opinion, "plaintiff has not paid any money under the contract nor expended any money in the production of a play under the contract."

10% Up-Scale For IA Circuit-Feeds

Members of the International Alliance of Theatrical Stage Employees handling closed-circuit telecasts have received a 10% wage hike under terms of new contracts negotiated with the closed-circuit firms.

The new scales are $27.50 for a four-hour minimum call to handle portable equipment and $33 for a similar call to handle heavy equipment. In addition, $13.20 is paid for four hours to assist in setting up the heavy equipment.

A special provision in the contract with TelePrompter applies exclusively to boxing events. For these there is a single rate of $52, including preparation time, show time and take-down time.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★ FREEMONT	LAS VEGAS
★ STRAND	MEMPHIS
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★ FOX	TUCSON
★ PARAMOUNT	DENVER
★ MAJESTIC	DALLAS
★ PLAZA	EL PASO
★ WORTH	FORT WORTH
★ METROPOLITAN	HOUSTON
★ PARAMOUNT	BUFFALO
★ CALIFORNIA	BAKERSFIELD
★ NAT TAYLOR THEATRES	TORONTO
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LOS ANGELES · 62 THEATRES · AUG. 12, 1959
CHICAGO · 45 THEATRES · AUGUST 28, 1959

American International

Wednesday, July 8, 1959 VARIETY PICTURES 21

Clayton Re 'Room at the Top'

British Director Touts 'Adult Realism'—But Picture Sees Theme Close to Stendhal and Dreiser

By JIM POWERS

Hollywood, July 7.

It's been a long climb from the very bottom for British director, Jack Clayton, but he was ready, it would seem, when he got to the top. Director of the surprise British film hit, "Room At The Top," Clayton is currently here discussing various offers to direct an American picture.

He says he was sold on "Room At The Top" when he took on the directorial assignment for Romulus, but he dislikes being cast as a seer as the result of its success.

"Room At The Top" was the first feature film Clayton ever directed, although he previous helmed the prize-winning short, "The Bespoke Overcoat." He feels "Room's" realism was probably as much as anything responsible for its success.

Clayton started in films in 1935, when he was 15, as a third assistant director. He always wanted to be a director, and worked around various studios as cutter and other jobs, taking time out for service during World War II. He had been associate producer on several films when he took the director's jump on "Overcoat." He now has a non-exclusive pact with Romulus to direct one film every 18 months.

Among other offers he is mulling here is one to direct Ray Stark's "The World of Suzie Wong."

Clayton, a mild-appearing man personally, is strong for adult realism. He thinks today's films have to be that because today's audiences are adult (of whatever age) and realistic.

"You can't pander to audiences," he says, "giving them a grown-up theme and then come in with a contrived happy ending, with lovers walking off hand-in-hand. That was once considered necessary, but not today."

Clayton is inclined to deprecate the novelty of "Room At The Top," one of the first works by one of Britain's Angry Young Men, John Braine, to reach the screen.

"The theme, after all," he says, "is not so different from ones treated by Stendhal and Dreiser, among others."

He does think, though, that the film hit at what he calls "the right public moment." He thinks you can put everything possible into a motion picture but it can flop if it proves to be off in its timing on the public mood.

Clayton believes part of the current audience acceptance of realism and honesty is due to television.

"We ought to get down on our knees," he says, "and thank television for freeing us from the junk we used to do. Feature films are truly better than they ever were and the reason is that tv is doing the junk we used to do in routine programming. To succeed today, films must not only be better than tv entertainment, they must be terribly good in their own right."

Clayton does not tv indiscriminately. He believes the medium has done and will do many fine things. What he's talking about, of course, is the numerous series, etc., that follow generally the pattern of the feature films formerly made for programming.

Clayton, here for a week or 10 days to talk deals, heads back to London via New York—"the greatest city in the world," he says. He is only taking on deals for one pic at a time, because, he says, "my first picture took a year out of my life, and at that rate, I don't want to rush assignments."

Schwarz's Japanese

San Francisco, July 7.

Maury Schwarz, who runs string of Northern California art houses, found Japanese pictures were doing particularly well at one of his Frisco arties, the Rio and that 40% of his customers were Nisei.

So he's had the 400-seater entirely redecorated in Japanese motifs, hired an all-Japanese, kimono-clad staff and is booking only Japanese films.

Lines waiting to see films are served rice cookies and tea and Schwarz inaugurated new policy first night by serving chicken sukiyaki to all customer.

He point out Los Angeles has five Japanese theatres, is figuring on Frisco's fondness for things Japanese (architecture, food, Zen philosophy) to beef up business. He adds:

"Hollywood has Grauman's Chinese, so why not, in San Francisco, Schwarz' Japanese!"

Quick-Buck Showmanship Crimps Statesmanship in Film Industry

While mostly all other industries maintain a trade organization if only for routine institutional matters, the motion picture business wants something happening all the time or else the support will wane. A film exec long identified as a partisan of the Council of Motion Picture Organizations said this week that exhibitors and their co-sponsors of COMPO, the distributors, want to see dramatic action on the COMPO front on a continuing basis.

He said they specifically want to see activity that will mean dollars at the boxoffice—or, at least, hold out a promise of that result on a short-term basis. If this is not the case they are lacking in enthusiasm about contributing to the support of the motion picture industry's only "all industry" organization.

COMPO's operating budget on an annual basis is around $160,000. This is viewed substantially as an embarrassingly small amount for "fabulous" Hollywood, but the fact remains that it is the extent of COMPO's revenue collection.

The key spokesman noted that theatremen and the distribs alike contributed willingly when a Federal admissions tax was at stake. The donors figured to collect a rich payoff. But only a small portion of exhibs can see the value of institutional action along the lines of production and exhibition promotion and lobbying against adverse legislation.

Screen Gems Integrated Into Col's Overall Setup

Hollywood, July 7.

Columbia has integrated the Coast operations of Screen Gems, its wholly-owned telepix subsidiary into the overall studio organization. The gradual merger will bring Screen Gems activities under the same roof with the parent company.

Four major departments of Screen Gems — production, story, casting and publicity—will first be integrated within the framework of the existing Columbia studio setup.

SG's production department will operate under Jack Fier, Col's studio production manager, William Fadiman, studio executive story chief, and Jack Fleischman, story editor, will supervise the SG story department. Maxwell Arnow, talent exec, and Victor Sutker, casting director, will be in charge of telepix casting. Publicity will be supervised by John C. Flinn and Bob Goodfried, studio pub-ad director and publicity manager, respectively.

Prime purpose of integration move, it's said, is to bring about greater operational efficiency in the overall Col and Screen Gems organizations.

Wednesday, June 24, 1959 VARIETY PICTURES 15

Return To Showmanship

By MAX E. YOUNGSTEIN

(Vice-President of United Artists)

A while back the entertainment industry used to glory in a stylish practitioner who was colorful, uninhibited and from time to time inspired. He had a restless impulsiveness and loved to try anything at least once. With his racy enthusiasm and inventi

Max E.

side the stultifying atmosphere of caution and fear.

The time to act is now. The motion picture field is undergoing big changes and its ultimate shape and strength will depend largely on what we do in the next year or two. Now that we're delivering the best product in the history of the business,

UA'S EXPLOITATION:

Pandemonium Reigns, As Usual

By ROBERT J. LANDRY

"We are a circus business." When he enunciates this favorite maxim of his, Max Youngstein smiles and is content. He likes it that way. And the circus analogy is plausible. Only peep into the big top

The sense of circus acts in

pact. The stress given to amusements does not, of itself, explain journalistic preeminence but is a significant token of alertness in giving the readers full service.

"In what towns do you feel as a showman that

Krushen puffs at his in-

permits himself to mutter a few

likes Boston. He mentions

number of unusually

Marjorie Adams

Alta Ma-

Traveler) and

blessed, too,

to copy,

the Post-

Telegram

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oral and shuddering.

If individual motion pictures must be handled differently it is also evident that individual cities and newspapers present differing problems. Unhesitatingly Krushen declares that the Hearst chain is the most consistently cooperative publishing organization. "They understand our needs."

—from a quotation by Mori Krushen, Exploitation Manager, United Artists Picture Corp. and published in Variety, June 24, 1959.

Pictorial Sunday Magazine Group

NEW YORK JOURNAL-AMERICAN THE CHICAGO AMERICAN BALTIMORE AMERICAN LOS ANGELES EXAMINER SAN FRANCISCO EXAMINER
MILWAUKEE SENTINEL PITTSBURGH SUN-TELEGRAPH SEATTLE POST-INTELLIGENCER DETROIT TIMES BOSTON ADVERTISER

Represented Nationally by HEARST ADVERTISING SERVICE INC. *Herbert W. Beyea, President*

Fox Intermountain Unloads Houses

Small Town Situations Acquired by Local Exhibs In Colorado Territory

By T. BIDWELL McCORMICK

Denver, July 7.

"Just chopping out the deadwood" said Robert W. Selig, president of Fox Intermountain Theatres Inc., when asked about dropping a number of theatres from the chain in Colorado.

The action in disposing of theatres in Trinidad, Longmount, Walsenburg and Leadville, Colorado, is in keeping with the company's recently established policy of revitalization and expansion on a national basis, according to Selig.

Big plans are in the offing for a comprehensive program of expansion and modernization to keep pace with the growing needs of the area and in accordance with the parent company's national plans, Selig said.

None of the theatres disposed of by Fox Intermountain have been closed, but instead were either said or leased to local persons, one a former manager of the theatre.

West theatre in Trinidad has been taken over by George Sawaya, who also operates the Strand and a drive-in in that city Longmont theatre at Longmont is now in the hands of J. R. (Bob) Smith, who formerly operated a theatre in Steamboat Springs, Colo.

Fox in Walsenburg is now being run by Sam Piazza, who was projectionist at the Trinidad house and the Leadville theatre was taken over by Robert C. Nelson, former manager of the house.

Non-Idiot Writers

Continued from page 7

goes into writing a novel better by writing for pictures than anywhere else in the world.

"A bootblack in any studio in Hollywood knows more about what makes a good story than an English major at an Ivy League college," says this former student of Princeton.

While he believes he has learned a lot writing for films, Busch cheerfully admits his system of angling for motion picture sales doesn't always pan out. One such dud, although otherwise well-received, was a book of his called "The Actor."

Busch says he conscientiously tailored the leading character so it could be played by any one of Hollywood's top male stars, most of whom are well into their maturity. "The Actor" was a story of an actor past his prime and the problems advancing years presented.

"I practically took it in my hand from door-to-door," Busch recalls, "trying to point out how well it fitted the top male stars. But sometimes you get some weird surprises. Nobody bought it. I guess they figured they weren't that old."

The Literary Life

Book-writing has other compensations, Busch figures, although he still does a screenplay occasionally. He did his first book in 1940 and has since done eight others, the total list being "21 Americans," "The Carrington Incident," "Duel In The Sun," "They Dream of Home," "The Day of the Conqueror," "The Furies," "The Hate Merchant," "The Actor" and "California Street."

His later books have had a recurrent theme, the treatment of various phases of American life from a business point of view, public relations, motion pictures, newspaper publishing.

Busch now lives on a self-supporting ranch in northern California, writing his books and coming into Hollywood only sporadically, as "when I get broke," he says. He likes writing books, "although the publishing business hasn't changed since Gutenberg."

"At least you don't have to run interference through a lot of second-guessers," he notes. "You don't have to worry about what the producer's going to think or getting a part into the script for the director's second cousin."

Only Wanted

Continued from page 1

wanted the film made as a British quota picture. In an interview, he had told the Cypriote press that if "Guns" were filmed in Cyprus, his production company, which is being financed by Columbia, would spend £1,000,000 ($2,800,000) locally. Foreman's remarks resulted in charges by some newspapers that he had been sent to Cyprus by the British government to set up a trial balloon and to employ the production coin as bait to convince the population to remain in the Sterling bloc and to become part of the British Commonwealth.

Despite these comments, Foreman declared that he was "95% certain" that his main location headquarters would be Cyprus, the final decision resting on the Sterling question. At present, Cyprus is being ruled by a transitional government. A new regime is scheduled to be selected in February, just about the time Foreman plans to commence shooting.

Leaders of all three factions involved in the Cyprus situation assured Foreman of the utmost cooperation. Moreover, the American producer received a guarantee that his cast and crew need not fear any actions of violence during their stay in Cyprus. According to Foreman, he and his associates were received as if they were a delegation from a sovereign state. Foreman conferred with Archbishop Makarios, leader of the Greek minority; Dr. Kutchuck, head of the Turkish population, and Sir Hugh Foot, the British governor. All three expressed themselves as being in favor of the project, Foreman said, on the ground that the film would serve as excellent public relations for Cyprus in that it would show the world that things are peaceful and quiet in the country. In addition, the project would serve as a boost for tourism and the money spent locally would boost the economy. Since Foreman also plans to shoot part of the film in other sections of the Aegean area, he received similar guarantees of cooperation, particularly from the Greek government.

Foreman's plans are to start production in January with two units, one headed by director Alexander McKendrick and the other by himself. These units will be mainly concerned with shooting background and mass scenes. They will merge in March. In April, the principal performers, headed by Gregory Peck and Anthony Quinn, will arrive in Cyprus for the beginning of the main filming. Because of his plans to make the picture a British quota entry, which requires that 80% of the labor cost is British, Foreman will have to cast the remainder of the film with British performers. He plans to spend six months on location, winding up with a month in London for special effects. The picture, which will be filmed in 70m Technirama, is being geared for hardticket release next October.

Cinerama

Continued from page 5

Productions received a percentage of the profits accruing from the exhibition of the three-strip medium. It served merely as a watchdog and collection agency. At present, it receives 50% of whatever SW earns from Cinerama.

Although Stanley Warner no longer holds exclusive right to Cinerama and is prevented under Government edict from producing any more pictures in the medium, the theatre chain can legally continue to exhibit the five completed pix in the U.S. and can make sub-licensing deals for the showing of the films. There are no restrictions as to activities relating to Cinerama in foreign countries.

Cinerama Inc., the patent holding and equipment company which recently obtained a $12,000,000 loan to launch its own production and exhibition program has made efforts to remove Stanley Warner from the Cinerama scene, but both parties have failed to reach a mutually satisfactory agreement and negotiations have broken off. As a result, it appears that SW is determined to earn as much as possible from its remaining interests in the medium and is aggressively pursuing foreign deals and sub-licensing arrangements in the U.S. The elimination of Cinerama Productions, via a straight buyout of the contract, would serve to put Stanley Warner in a stronger position and would halt the necessity of having to give away 50% of the profits.

The severance of the tie between SW and Cinerama Productions could conceivably leave the door open for a merger between the latter and Cinerama Inc. Talks to this effect have already been held. Moreover, with SW no longer having exclusive rights, the way is open for Cinerama Productions to produce and exhibit films in the medium if it so desires. At the same time, Cinerama Productions is exploring diversification possibilities, figuring it can employ the coin it will get from SW for this purpose. Cinerama Productions execs have already held discussions with a number of companies with the diversification thought in mind.

Columbia's Sales Drive

Columbia will stage a six-month sales drive in honor of prexy Abe Schneider. Dubbed "Salute to the President," the drive, which runs from June 26 to Dec. 24, will award $50,000 in prize money to branch managers, salesmen, bookers and office managers.

Details of the drive were revealed by sales v.p. Rube Jackter at the closing session of a three-day sales meeting in N.Y. last week. Pictures set for release during the drive stanza include "Anatomy of a Murder," "Middle of the Night," "They Came to Cordura," "The Last Angry Man," and "It Happened to Jane."

Theatre A Masonic Lodge

Cleburne, Tex., July 7.

Yale Theatre, which opened its doors here in 1915, has been shottered for good. The closing leaves one theatre in this town which is located in the downtown area. Yale opened with a Western pic and closed with ditto.

Theatre is to be remodeled into Masonic Lodge.

Big Films And Magazine Deadlines

With "big" pictures to sell, and fewer "hand-to-mouth" type of release schedules, the companies are again stepping up their magazine advertising. It'll be a long time, however, before it gets back to where it was in the more lush days, if indeed it ever snaps back to that level.

In 1958, film ads in national magazines and the Sunday supplements hit their lowest ebb.

"The reasons are economic," explained Roger Lewis, United Artists ad-pub and exploitation director. "Until quite recently, we didn't get delivery on important productions until only a few months prior to release. There was no way of telling how good or bad a picture was. Yet, the magazines have to be committed far ahead. It's a big gamble!"

National magazine advertising only pays if there is supplementary point-of-sale advertising, Lewis held. "When the bottom fell out, we all pulled back. And, after all, we have what most other industries do not have—national publicity. We may not advertise in a magazine, but we still get plugs through stories on the show-business personalities whom we have in our pictures."

He said UA advertised films in the Pictorial Review "because there we can stagger the ads and we can arrange for ads to break locally."

With the era of the blockbuster still very much in evidence, and a harder sales pitch again called for, the mags will be used more extensively in the future.

'Porgy and Bess'—As 1935 Legiter

The VARIETY legit review of "Porgy and Bess" of Oct. 16, 1935 took cognizance that the folk opera was the third production of the Theatre Guild's 18th subscription season. Gershwin adaptation of the DuBose Heyward work had opened Oct. 10, 1935 at the Alvin Theatre on W. 52 St. Rouben Mamoulian staged. It was he with whom Samuel Goldwyn had film production disagreements resulting in calling in Otto Preminger to take over. Alexander Smallens, a "longhair" maestro, was in the pit of the Alvin for the ambitious Gershwin work (Alexander Stenert, assistant conductor); settings by Sergei Soudeikine; J. Rosamond Johnson, vocal coach. Show's premiere top was $7.70 (high in those depression years), regular scale $4.40 top.

Original production was in three acts and nine scenes and the principals included Todd Duncan (Porgy), Anne Brown (Bess), John W. Bubbles (Sportin' Life), his longtime partner Ford L. Buck (& Bubbles) as Mingo, Abbie Mitchell (Clara), Warren Coleman (Crown), Ruby Elzy (Serena), Helen Dowdy (Strawberry Woman), Ray Yeates (Crab Man). Eva Jessye's choral group numbered 41; the Charleston Orphans Band numbered 14.

VARIETY's review excerpted herewith:

"It exhibits a Gershwin far removed from the Remick songplugger's upright of his novitiate; far beyond his first 'Dixie' song hit; considerably elevated above the rhythmic nuances of his 'I Got Rhythm' and that type of jazz, and achieves what Gershwin has been studiously applying himself to ever since his 'Rhapsody in Blue' commanded serious musical attention,

"Gershwin, with the highly creditable and skillful collaboration of an expert cast and stage artificers, has captured what he set out to do—the spirit and color of a humble cross-section of Americana, the polyglot Catfish Row of Charleston, S. C. . . .

"Almost every important daily accorded this a two-ply review—from the regular dramatic critic plus the musical critic. . . .

"The elementary story of the two-timing trollop, Bess; the righteous, crippled, sex-starved Porgy; the wicked, 'sweet man' Crown, proud of his brawn and physical prowess, in courtyard or bedroom brawls, the dope-sniffin' Sportin' Life character from Harlem — all these are skillfully blended against an arresting choral and orchestral background that's 100% Gershwin. His songs, his orchestral and vocal arrangements motivate the dramatico-musical proceedings.

"An extraordinary pit orchestra of 42, batoned by Smallens, plus 60 choral voices on stage, besides the 15 principals, give full evidence of the composer's investment of time, labor and diligent application. So does the entire production which started casting 16 months ago. Gershwin worked two years on the score. The cast dutifully, almost reverently, bided its time, sometimes filling in with other part-time engagements, but ever with 'Porgy & Bess' as the ultimate.

"Gershwin worked 9 months on the orchestrations, starting in Palm Beach last winter. He did every note himself. He also scored the vocal arrangements, the first time he has ever essayed that.

"He tutored with Josef Shillinger on counterpoint and the mathematics of music. He learned to contrive figures and fugues so that 9 different voices on separate harmonics were made to blend into one, such as in the crapshooters' finale at the end of scene 1, act 1. Or, as in 'Gone, Gone, Gone'! in the ensuing scene, with the voices in the background for the harmonic scheme. Or as in those odd orchestral passages with the xylophones which, taken from the Balinese movements, are intended to most faithfully translate the barbaric spirit of the Africans.

"For example, Gershwin heard the Howard College (Washington, D. C.) tutor of music, Todd Duncan, over a year ago and pegged him for Porgy. Meantime, Paul Robeson, a sturdier name, became interested and wanted the score shipped to London where he had engagements, but Duncan remains Porgy.

"Anne Brown as Bess was introduced by Ruby Elzy, who is Serena. Both are Juilliard School of Music alumnae. Miss Elzy was already known to librettist Heyward through working in the screen version of 'Emperor Jones.' She brought in Miss Brown, who became Bess at the first audition. A good looking gal who can sing and act, she's a natural for the assignment.

"Gershwin will probably surprise himself by having a half-dozen unsuspected dance hits, strange as that may seem. The basic rhythmic appeal is undeniable, whether it's of musical comedy or American folk opera vintage. 'Sometime Thing', 'I've Got Plenty of Nuttin',' 'Bess, You Is My Woman Now' (a peach of a duet), Sportin' Life's novelty, 'It Ain't Necessarily So,' 'I Loves You Porgy' and 'There's a Boat That's Leaving Soon for New York' are standouts.

"Mamoulian's staging is inspired. It's exceedingly fine in its group motivations. Its rhythmic movements; its synchronization of masses against backgrounds of simple things, such as those two synchronized rockers; or the early morning wakin'-up scenes, which so beautifully weds the physical movements with the musical background, only further accentuate what Mamoulian first identified himself with in his initial staging of 'Porgy'. It's carried out to much greater lengths, however — something along the French Rene Clair's screen technique in 'Sous les Toits de Paris'.

"Then there's enough of the low-down to vividly portray the baser aspects. There's enough of the cooch and quiver, such as in the palmetto jungle, where Crown recaptures Bess in a primitive terp routine.

"The divorce scene; the crapgame fugue; the street cries of the strawberry woman and the crabman; the 'saucer burial' (another, more tragic, version of the rent party) as the neighbors chip in nickels and dimes to afford a decent burial, else the medical students will claim the corpse on the morrow; the spirituals; the occupational humoresque — these are among the highlights.

"It's a difficult show for all concerned. There's an alternate cast complete, just in case voices crack. This cast may be given its regular opportunities on the matinees to give the major voices respite.

"It's a Met opera type of show. It could go into the Met right now—and may yet, after its initial Alvin sojourn, for the Met wanted it originally.

"Production while weighty, is not unwieldy for future touring. It's scaled for curtailment, an obvious economic necessity, and yet not to jeopardize its musical merits.

"As it stands, 'Porgy and Bess' is a multiple credit to all artificers concerned. And, of course, the Theatre Guild. It'll outlast the subscriptions by far. Not because of the art or culture or ballyhooey, but because of its intrinsic merits, plus entertainment values."

Abel.

Moscow Film Fest

Continued from page 1

tion in a festival which was not recommended by the IFPA.

It's been pointed but that if there is time to select a film for showing out-of-competition, there unquestionably is time to pick one to go into it. Also, the American industry on numerous occasions has competed in festivals which carried only an "approved" rating. The very fine line may be drawn whether such participation is "official" or only via individual companies.

The State Dept., currently in the early stages of negotiating a new cultural exchange pact with the Soviets, feels that the timing of the Moscow film fest was anything but coincidental. A film man in N.Y. quoted a Washington official as saying that the festival was "an underhanded trick" played on the Americans. The purpose of the festival, as the State Dept. views it, is to give the Russians a chance to sound the propaganda fanfares and to grab space and attention away from the American Exhibition, which is to be opened by Vice President Richard Nixon.

What is not clear to film executives at this point is why, under these circumstances, the State Dept. finds it necessary to decree participation at the Moscow fest in the first place.

Frisco Fox—A Gaudy Exclamation Point!

[RECALL 'LAST' OF MOVIE PALACES]

San Francisco, July 7.

The Sunday supplements have been enjoying an exercise in nostalgia the past fortnight on the 30th anniversary of what one has proclaimed "The Last of the Movie Palaces."

There is more truth than poetry in this appellation, for the anniversary happens to be that of what is still the biggest film theatre west of Chicago.

Furthermore, the 4,651-seat Fox furnished a sort of a gaudy exclamation point to an era which today seems as remote as the Byzantine Empire.

Indeed, an historian might draw certain comparisons between the huge Fox and some of the late-Byzantine mosques which still dominate Istanbul's skyline.

The facts:

On June 28, 1929, at 6 p.m., 50,000 people crowded against half-inch steel cables and hundreds of policemen to see the formal opening of William Fox's new, $5,000,000 10-story theatre.

Traffic was slowed to a creep as San Franciscans strained — and finally snapped—the cables in their efforts to gawk at an entire trainload of Hollywood figures who had been brought north especially for the opening.

Women fainted and only the quick action of a cordon of mounted police prevented a full-scale riot.

As the film figures, including Will Rogers, Renee Adoree, Norma Shearer, Charles Farrell, Bessie Love and Nils Asther, entered the theatre, they were joined by Frisco's fun-loving mayor, James Rolph, who later went on to become Governor of California.

Entering the house's mammoth lobby, they saw a sight which one reporter at the time described as "another monument dedicated to a greater San Francisco . . . no King, nor Emperor, nor Croesus could command more."

Inside the theatre were:

The largest single rug ever woven, rose and gold and 79 by 39 feet; a muraled dome reaching 110 feet above the orchestra, eight elevators; three organs; backstage, 31 dressingrooms; 8,000 light bulbs, malachite vases which once belonged to the Czar of Russia, gold-plated combs and hand mirrors in the women's lounges, dozens of rococco and renaissance paintings, heavy red plush drapes everywhere; gilt by the pound, and marble by the ton.

Herman Kersken, the manager (and now Fox West Coast boss in Oakland), recalls he had 300 employees.

After two hours of crush, Kersken finally gave the cue to the 50-man orchestra as it moved out of the pit on a rising stage. Fanchon & Marco's "California Revue," loaded with ballet dancers, singers and comedians, opened the house's entertainment.

The film which followed was "Behind That Curtain," with Warner Baxter and Lois Moran. It was specially selected for the opening because it contained a Frisco Chinatown sequence—and, just as marvelous, it was projected from a projection room 10 stories up and 220 feet from the screen. Will Rogers even delivered an epilog.

Fox and his wife had spent more than a year gathering the Fox's furnishings abroad. Nothing was spared, for Fox wanted this to be the crown jewel in his theatrical empire.

It was for four months. Then the stock market started its dizzying plummet downward. The Fox empire began collapsing. The theatre began passing from hand to hand, closed, reopened, closed, became known as a white elephant and (not until recent years) has started to justify its location at the far western end of Frisco's main stem, Market Street.

The furnishings look a little shabby now. Many of the oil paintings are in storage—and some have been identified as the work of skilled copyists, surely not worth the prices that Fox and his wife paid. Manager Robert Apple today operates with a staff of 30, and the complicated pit machinery and the organs haven't been used in years.

No theatre, in fact, has ever been built on such a gaudy scale since. Theatre designer Gale Santocono, who worked with his father's firm when the Fox was built, explains: "We never did another job like that one. Tastes changed and things became simple. The public doesn't seem to want such things any more."

But for a few months, at least, the Fox was the last word in the exhibition of films.

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center • Ci 6-4600
AUDREY HEPBURN
In FRED ZINNEMANN'S Production of
"THE NUN'S STORY"
A WARNER BROS. PICTURE
In TECHNICOLOR®
and GALA NEW STAGE SPECTACLE "BONANZA"

Getting on With Museum Of Picture (& TV) Trades For Los Angeles County

Los Angeles, July 7.

L.A. county Board of Supervisors has appointed a 10-man commission, repping all facets of both motion pictures and television, to supervise the upcoming L.A. County Hollywood Picture and Television Museum.

Sol Lesser, film pioneer who got project under way, is expected to be named chairman when commission convenes for first time July 17 or shortly thereafter. Commission members, an official county body, will serve staggered three-year terms.

Appointed in addition to Lesser were Mervyn LeRoy, repping Screen Directors' Guild; Samuel G. Engel, Screen Producers Guild; Curtis Kenyon, Writers Guild of America; Jack Dales, Screen Actors Guild; E. L. DePatie, v.p.-general manager of Warner Bros.

Others included tv execs Jack Wrather and Harry Ackerman; screen writer Valentine Davies; George Flaherty, repping Hollywood labor unions; A. E. England, Hollywood Chamber of Commerce. Ernest E. Debs, county supervisor of Third District (Hollywood), will be an ex-officio members and act as temporary chairman to convene commission.

An advisory council of leading industry figures will be named at July meet.

NEWARK CHAIN BUYS CLEVELAND'S HIPP

Cleveland, July 7.

Eastern Theatres of Newark, N.J., has invaded the midwest for first time by buying the 3,700-seat Hippodrome from Telemanagement.

A newly formed Eastern Hippodrome Theatre Corp., to operate consists of Sheldon Smerling, exec vice-prez of parent company, and Sylvan Goldfinger of Chicago, who also continues with Telemanagement as vice-prez. Jack Silverthorne to continue as managing director of downtown house, one of largest for capacity in Ohio.

Hippodrome will be given a face-lifting by including new marquee, carpets, renovating of seats and decor by owners. No radical film policy is planned by company which controls nine drive-ins and one other hard-top theatre in New Jersey.

Seattle's TOA Meeting

Seattle, July 7.

Theatre Owners of Washington, Northern Idaho and Alaska, a Theatre Owners of America affiliate, will hold its annual convention at the New Washington Hotel here on July 22.

Seattle Tent of Variety Clubs has scheduled a dinner meeting for the same day, and will hold its annual golf tournament and dinner-dance the following day. The TOA unit's meeting was scheduled so that exhibitors belonging to Variety could take part in both sessions while in Seattle.

'Windjammer' at Stamford

Los Angeles, July 7.

National Theatres has booked its Cinemiracle "Windjammer" into Harry Brandt's Ridgeway Theatre at Stamford, Conn., opening July 22, and also set wide-process film for four major Stanley Warner houses later in the summer, three in U. S. and fourth in Canada.

Situations include the Capitol, Cincinnati; Music Hall, Detroit; Orpheum, Frisco; and Imperial, Montreal.

Pic opened July 1 at the St. James, a Walter Reade house in Asbury Park, N. J.

Deny Venue Shift; Chattanooga Case On N.Y. Rails

A request by the major companies for a change of venue from New York to Atlanta in an $3,100,000 antitrust suit filed by Independent Theatres Inc., operator of theatres in Chatanooga, Tenn., was denied Monday (29) by Judge Thomas F. Murphy in N.Y. Federal Court.

The majors, including Warner Bros., Loew's, 20th-Fox, Paramount, Universal and American Broadcasting-Paramount Theatres, had argued that the case be heard in the Atlanta Federal Court on the grounds that the records of the companies were in that area. William Gold, attorney for the plaintiff, charged a national conspiracy on the part of the defendants and pointed out that all the companies had their main offices in N.Y.

Judge Murphy also granted the plaintiff the right to examine the defendants.

Berlin 'Loaders'

Continued from page 4

at some of the more elegant functions has irritated those who were snubbed.

The 500-strong contingent of journalism have had a better break this year with the visiting talent. The columnists and photogs have had some worthwhile personalities to work on, notably from the United States. Starting with Van Heflin, who doubles as the official Washington delegate, the Hollywood contingent has included David Niven, Esther Williams, Rita Hayworth and Sophia Loren. Curt Jurgens was also around.

France, Italy, the Argentine and Spain backed the event with substantial support, but at the last moment the British contingent dwindled to three of the performers in "The Siege of Pinchgut." John Mills, and his daughter Hayley, both of whom star in the other British entry, "Tiger Bay," cancelled out.

While Berlin has always been reasonably generous in its hospitality, there are indications of a tightening up in invites to pressmen, quite a few of whom, it is thought, accept cuffos and do little in return. Invitations for next year, therefore, will be dependent on the performance this year. Newsmen and photogs have been requested to submit clippings of their coverage, so that a reasonable estimate can be made of the desirability and advisability of extending a further invite for 1960.

Unless circumstances beyond control are accepted, such a ruling may hurt some of the British scribes whose magazines are at moment suspended by the print dispute, but who hope they may be able to save up sufficient general copy for use if there's an early resumption.

As a wind-up comment, it's worth recording that the Germans will probably participate on an individual basis at the upcoming fest, although the Russians have snubbed Berlin for two years running. A firm decision is expected within the next week or so.

Continued War Against Town as Exhib

Barred by State Court, and Mgr. Operates Under Own Name—Wright Cries 'Subterfuge'

Red Wing, Minn., July 7.

An unusual film industry fight will decide if this town's municipal auditorium can be operated legally as a film theatre in competition with a privately-owned showhouse.

When the Minnesota Supreme Court decided that the town itself couldn't continue such an operation, steps were taken to try to circumvent the adverse ruling. The town leased the auditorium for picture theatre purposes to the man who had been managing it and he continued the film operation.

Renville, Minn., district court now has under advisement the application of John Wright, owner of the local Chief theatre, for a writ prohibiting what he alleges to be a "subterfuge." He seeks to have the town stopped from leasing the building for exhibition purposes.

It was Wright who brought the action to put the town itself out of the picture theatre business and successfully appealed to the state supreme from an adverse lower court decision.

The current action was argued in the Renville court after an affidavit of prejudice was filed against Judge W. A. Schultz of adjacent Hastings who had decided in Red Wing's favor in the first instance. The local judge had removed himself from the case because he felt he could not be impartial.

The second suit went back to the Renville district court after the Supreme Court by a 4-3 majority decided that the matter of whether the building could be leased to a private operator for a film theatre hadn't been before the court when it ruled against the town's operation.

A Supreme Court dissenting minority opinion was that "the operation of a motion picture theatre, whether by the town itself or a lessee, is a well-recognized competitive business."

"Nothing in the case justifies the commercial operation of a motion picture business in the auditorium," the minority opinion concluded.

Regardless of the Renville district court's findings in the leasing case it's indicated there'll be another appeal to the Supreme Court. Wright contends, among other things, that the leasing violates the state constitution.

For many years Wright's Chief Theatre competed with the auditorium, but when exhibition started slipping generally and the Chief had to bid competitively with the auditorium for product Wright felt there's room in the town (population 12,000) for only the one theatre.

Bugs Gone, Biz Booms

Houston, July 7.

A successful mosquito and bug control spraying program has been instituted at the ozoners operated here by the Interstate Theatre Circuit. The spraying is done with a relatively odor-free product during the showing of the regular program and patrons are able to relax and watch the screen fare in comfort.

The bug-free viewing has increased biz to such an extent that at the South Main Drive-In, Interstate has had to hire police officers to direct traffic.

Chicago's 'Cry of Jazz' Film Having a Private Success, Not Theatrical

Chicago, July 7.

Although its chances for theatrical exhibition appear slim, a shoe-string socio-jazz documentary called "Cry of Jazz" has been kicking up brisk word-of-mouth via the private rental circuit and, just recently, with a partial telescreening in Boston.

Produced by Chicago's KHTB Productions, the controversial picture conveys a parallel between the structures of jazz and Negro life in America. It is slated for showing at the Playboy mag jazz festival here next month, and will be submitted at Irving Levin's San Francisco International Film Festival in the fall. There's possibility it may also enter the Irish film fete at Cork this year, provided the latter opens a 16m category.

Since its release last April, "Cry" has been snatched up by scores of audio-visual groups and film societies, but its major splash to date was an abbreviated gander on WHDH-TV, Boston. The ABC affil used about 15 minutes of the 34-minute film on its "Dateline Boston" public affairs stanza June 23, reportedly generating considerable Beantown buzz afterward.

Edward Bland, co-producer-director-scripter of the pic, says it deals with the "function of the Negro experience in America and its importance to the total American experience, with jazz as the interpretive vehicle of that experience."

Some objections voiced about the pic are that it is self-conscious and guilty of a reverse racism. Its producers deny any but the motive of wanting to stir thought and discussion—which, apparently, they've succeeded in doing.

Admitting that prospects for commercial exhibition look "slim," Bland stated efforts are forming to line up additional tv exposure for the picture. A Toledo station, for one, is said to fancy it, but so far money has prevented a deal.

Bland said some New Yorkers are interested in financing a second KHTB production, but want any sequel to have a softer theme and expression than the passionate "Cry."

11 DIFFERENT KINDS OF 'BEN-HUR' BOOKS

Eleven new editions of the Gen. Lew Wallace novel, "Ben-Hur," all inspired by the $15,000,000 Metro production, are schedued to hit the bookstands between now and the film's release in the fall.

The books include a deluxe edition, published by Harper's; an abridged edition for teenagers, published by Frederick Warne & Co.; a children's edition by Grosset & Dunlap; four paperbacks by Bantam, Dell, Signet and Pocketbook; Famous Children's Classics, Sports Shelf (Wardlock); a coloring book and a children's version to be issued by Loew's, and a souvenir book by Random House.

Scholastic magazine's Arrow Book Club is said to be planning "The Chariot Race from Ben-Hur." Metro has come across books in which sections from "Ben-Hur" have been published, including "The Chariot Race" and "The Christmas Story."

DID YOU HEAR ABOUT 'THE HORSE SOLDIERS'?
YOU'RE NOT ALONE. SO DID 20,000,000 OTHER PEOPLE.
(SEE PAGE 65)

McCann's Clyne Sez Webs Boss Shows With 'Assist' From Mad. Ave., As FCC Probes 'Who Buys What'

In a showdown disagreement on what program should occupy what time slot, McCann-Erickson tv chieftain C. Terence Clyne said yesterday (Tues.) "the network is what I call the boss." Agencyman Clyne was leadoff witness in the FCC's Foley Square (N.Y.) investigation into web programming policies and practices.

Clyne was on the stand two-and-a-half hours in the morning and throughout all the afternoon session. Agency phase of the hearings is being aired by N. Y. C. station WNYC through Friday (10).

But, if the network is the boss in the final selection of a stanza, the ad agency is still a power in the preliminaries. Under detailed grilling by FCC attorney Ashbrook P. Bryant, Clyne told how his agency screens about 250 pilots each spring, and how it often works closely with the producer (particularly an indie producer) to shape a show format to a particular client or to conform to "company policy and taste."

He said that 90% of the pilots represented new investments (possibly totalling $11,500,000, or $50,000 to $70,000 each).

There is an obligation to the sponsor, Clyne stated, because the public will know in far greater numbers who is sponsoring the program than what channel or network is the carrier.

He pointed out that new stanzas are subject to a 70% rate of casualty—only 10 out of 30 new shows will be renewed. For these reasons, he said, the agency screens and consults on scripts and films and even story outlines, and has a representative on the set and viewing the rushes.

"If we recommend an independent show to the network and the network accepts," Clyne said, "we have a maximum depth of responsibility to help the producer make the show a success." But, if the net is the producer, the production responsibility is more with the web, he added.

He said that in the last two years, the networks have had very little to do with 25% to 30% of the programs out of McCann. Clyne also outlined his agency's executive table of organization and the steps showing purchase and production.

Ordinarily, he said, network tv is not recommended unless a client has at least a $3,500,000 budget ($2,700,000 is required, he said, for alternate sponsorship of a weekly half-hour program).

Scheduled to follow the McCann tv topper today are Robert Foreman, BBDO, and Richard A. R. Pinkham, of Ted Bates agency.

The agency probe is phase two of the FCC investigation into network program policies and practices. In May, web attorneys met in Washington with the FCC investigators for initial outlining of the program selection process.

Commission is interested in getting to "basic facts" on network-producer tie-in charges which have been made in recent Congressional hearings (Celler and Magnuson Committees). Agency-tv execs in general welcome the investigation, feeling it would possibly clear the air on the agency function in programming.

Hearings, which began yesterday, are before FCC Chief Hearing Examiner James D. Cunningham.

Cigar Sponsor For Kovacs ABC Show

Cigar wielding Ernie Kovacs will emcee a weekly panel show next season on ABC-TV, with the entire tab being picked up by Consolidated Cigars for Dutch Masters.

Title of the half-hour outing is "Take A Good Look," slotted for Thursdays at 10:30 p.m. Format of the show has the panelists trying to place an unidentified guest with the news event she or he may have been involved with. Show, developed by Irving Mansfield in association with the web, will have a variety of panelists. Taped pilot had Jim Bishop, Hans Conreid, and Venessa Brown.

WRCA-TV'S BANNER SIX-MONTH BILLINGS

WRCA-TV, Gotham flagship outlet of NBC, racked up a sales record for the first six months of 1959. NBC veep William N. Davidson said June sales also broke billing records for the month and a 19% increase was established for the first half this year over the same six months in 1958.

Max E. Buck, WRCA-TV station manager, attributed much of the June increase in billings to the "Orbit Plan," designed to increase an advertiser's cumulative audience by rotating prime-time announcements through all triple-A positions on Thursdays, and also revolving 8 p.m. announcements to cover six different days of the week.

MBS Willing To Offer Creditors 30c on Dollar

Next round in Mutual's bout for survival is to effect a settlement with its 750 creditors, whose lien against the web totals $3,195,207.

In a rapid series of developments, MBS filed a petition in Federal court seeking a reorganization of the company under Chapter 11 of the Bankruptcy Act. Part of the reorganization would be a settlement of outstanding debts—and the savvy estimate is that MBS will offer creditors 30 cents on the dollar.

Asa Herzog, a referee in bankruptcy, who signed the order permitting the web to continue operation, has scheduled a meeting for July 13. At the meeting, Mutual's creditors will be heard.

The new MBS prez is Robert Hurleigh, who has been the key figure recently in finding buyers

(Continued on page 68)

Pye in the Sky

London, July 7.

Pye radio and tv group has had a cheerful year. Chairman Charles Orr Stanley announces profits of $5,278,000, a jump on the previous year of $534,800. Dividend is held at 12½%.

Disney Eyeing Another Web?

The romance between ABC-TV and Walt Disney, which started in 1954 with "Disneyland," has now wound up in the courts. The seven-year agreement, now attacked by Walt Disney Productions as being in violation of the anti-trust laws, runs out in 1961.

With the pact's expiration approaching, word is out that Disney might make a new network tie. Roy Disney, prez of Walt Disney Productions, for the record stated that at this time he's not switching networks. But in the wake of the bad feelings engendered by the suit, with Roy Disney calling a press conference and ABC-TV issuing a rebuttal statement, it might be unlikely for ABC-TV and Disney to patch things up for a fresh whirl after the current basic pact expires.

Heart of Disney's dispute with ABC-TV rests on the exclusivity provisions of the contract. Two Disney shows are involved in the anti-trust suit, considered one of the first of its kind in tv. Shows are "Zorro" and "Mickey Mouse Club." Both shows have been axed for the coming season on the ABC-TV schedule after a number of seasons. Disney would like to peddle the properties elsewhere, either to another network or in syndication, but contends that it's barred from doing so by the terms of its initial agreement with the web, contrary to the anti-trust laws.

ABC-TV countered in a statement that it was willing to forego the exclusivity provisions if Disney would pay claimed monies due to ABC. Monies due one party from another is another issue of dispute, with Disney disclaiming any monies due to ABC-TV.

Unaffected by the dispute is "Walt Disney Presents," slated for airing next season on ABC-TV.

Non-British Com'l TV Programs Limited to 6th of Total Output

London, July 7.

Critics of the alleged overweighting of British commercial tv programs with American material get a forthright answer from Paul Adorian, chairman of the executive council of Independent Television Companies Assn., Ltd., in his survey for the year ended April 30. Pointing out that non-British programs are limited to a sixth of the total, Adrian declares that dollar exports of commercial tv material from this country are well above those of dollar imports. It would, he points out, be detrimental to the tv export industry to close the British market to other countries and adds that the association is determined to increase its export trade.

Adorian, who presented the executive council's report and accounts at ITCA's annual general meeting last week, estimates that the commercial webs between them will pay over something like $25,200,000 in direct taxation to the Government in the current year. This is more than the annual excise revenue from tv licenses, of which none goes to the commercial tv operators.

The report declares than 152 plays were produced for tv by the commercial webs last year, a production rate double that of all the London West End theatres put together. In dealing with contributions made to religious and schools broadcasting, the report says there are various types of special programs the companies would like to produce but which can't be done because of the present limitations on airing hours.

ITCA is shortly to introduce a scheme for the registration of tv program titles. Its central clearing house for the scripts of spot ads, operating since March 1, 1958, has proved "most valuable."

All the commercial tv companies now operating are members of ITCA, while the other outfits not yet on the air—Anglia Television, Ltd., and Ulster Television, Ltd.—are represented by observers at meetings.

Britannia Rules

London, July 7.

Val Parnell, Associated TeleVision chief, has hotly denied accusations that British scriptwriters are being neglected in favor of foreign scribes. He checked the company's output for the year ending last April with the following results.

In variety ATV produced 91 shows all written by Britons. Documentaries and dramatic serials accounted for 205 programs, again all scribed by Britons. Parnell added that out of the whole of ATV's output he could find only three scripts by foreign authors, the U. S. plays "Arsenic and Old Lace," "The Bridge Of San Luis Rey" and "No Time For Comedy." This did not include, he added, such classics as Ibsen's "Borkman."

It's Summer

(Arbitron Top 10: June 30-July 5)

Masquerade Party NBC	20.8
Richard Diamond CBS	20.1
I've Got A Secret CBS	19.4
Gunsmoke CBS	19.3
You Bet Your Life NBC	18.7
Alfred Hitchcock CBS	18.5
U. S. Steel Hour CBS	18.0
Bat Masterson NBC	17.4
Price Is Right NBC	17.4
21 Beacon Street NBC	16.8
What's My Line CBS	16.8

'Station Image' Makes a Lot Of Difference—Merle Jones' Study

Hollywood, July 7.

In what CBS Television Stations prexy Merle Jones described as a "breakthrough" in television research, a quantitative study indicates that the audience in fact does have a "station image" which differentiates one television channel from another in a single market.

Moreover, this station image—similar to the much-discussed "corporate image"—translates itself into an association of the station with the advertisers using it. A station with an "image" of good, balanced programming tends also to be associated with a picture of honesty and reliability among its advertisers, the study indicates.

Study was conducted among 1,204 respondents in New York and Los Angeles by Dr. Ernest Dichter's Institute for Motivational Research in association with McCann-Erickson's Market Planning Corp. The two markets were selected because they are the most competitive in the country, because they both contain three network o&o's and four independents and because in each market, the webs occupy Channels 2, 4 and 7 and the indies 5, 9, 11 and 13.

Questioning was indirect and no reference to call letters or web affiliation was made. Respondents, for example, were asked to name the channel "most likely" to fit this identification: "they have more worthwhile programs which I really look forward to, and watch with interest." To this particular question, 52% of respondents in both cities named channel 2 (CBS), 28% Channel 4 (NBC), 8% channel 7 (ABC), while all indies combined got 12%.

Similar questioning, framed in both positive and negative (their programs . . . don't hold my interest) ways, pursued the programming "image," showing the CBS o&o's with a greater margin of respect than others in the markets. Then came the "correlative" questioning, with respect to commercials shown on the stations.

Respondents, for example, were asked to identify the channel fitting this description, "I have a feeling of greater confidence, more trust in the products I see advertised on that station." In this particular instance, 53% named channel 2, 30% channel 4, 9%

(Continued on page 71)

HOWARD BARLOW IN CHI SYMPH STINT

Chicago, July 7.

With "Voice of Firestone" displaced next fall, Howard Barlow, the show's maestro for 16 years, is picking up guest shots.

WGN-TV has inked Barlow to a pair of appearances with the Chicago Symphony Orchestra next season in its new Sunday night series, "Great Music From Chicago." Barlow will conduct a symphonic concert on Nov. 15 and a lighter program of Broadway music March 27.

Other conductors in the series include Fritz Reiner, Alfred Wallenstein, Walter Hendl, Hans Rosbaud, Igor Markevitch, Arthur Fiedler, Andre Kostelanetz, Isler Solomon, Sir John Barbirolli and Sir Thomas Beecham.

ABC-TV's Accent On Sports Skeds; Pro Grid Clients

ABC-TV, in the midst of beefing up its sports schedule, has set its pro-football lineup of seven games and is scouting other fields to enter.

Pro-football, which starts with an Aug. 22 exhibition game, is two-thirds sold, with Hamm's Beer, National Bohemiam Beer and General Mills lined up. The games all are slated for Saturday nights, starting at 10 p.m. (EDT).

Web's sports department, now under the aegis of programming v.p. Tom Moore, also is exploring the possibility of telecasting major league baseball nighttime games next season, as well as live college football matches. In addition, it's trying to buoy its Wednesday night fights, getting better matches via its tieup with the Norris-Wurtz-Gibson trio. (Schedule of championship fights starts tonight (Wed.) with the bantamweight title at stake. Others upcoming include the middleweight and featherweight title matches.)

In the more specialized field of bridge, which could fall under the

(Continued on page 68)

Bud Yorkin Dickers Skelton for Special On Rags Ragland Bio

Hollywood, July 7.

Bud Yorkin has acquired rights to late comic Rags Ragland's life as an indie project and is negotiating with Red Skelton to take over title role in projected onetime color spec. Property will be the first on a program of live and filmed tv undertakings. As a result of prepping his own properties, Yorkin has nixed all outside producer-director assignments.

Yorkin, who last year staged "An Evening With Fred Astaire" for Chrysler Motors, has inked four writers to develop two of five proposed film properties and is talking with Chrysler, as well as with 20th-Fox and Ford Motor Co., relative to live specials for next season. In line with this personal activity, Yorkin has nixed a Pontiac bid to do the Mario Lanza spec in fall.

ABC-TV Sun. Slot For Champ Bridge

Chicago, July 7.

Walter Schwimmer has sold his latest tv film entry, "Championship Bridge with Charles Goren," to ABC-TV for Sunday afternoon slotting this fall. The 26-week series goes in at 3:30 p.m., clock time, starting Oct. 11.

Pasteboard show promptly snared a sponsor for 13 alternate weeks, one which will be making its maiden entry in network tv, North American Van Lines. Buy was made through Biddle Co., a Bloomington, Ill. agency, and it's understood a sponsor for the remaining half is in the wings.

Schwimmer, who has been associated with Pete De Met on the filmed sports series, "All Star Golf" and "Championship Bowling," has produced the bridge show as a solo venture. It will have noted cards authority Charles Goren on the commentary, with Alex Drier as emcee, and will pit teams of the world's top bridge players in a continuing video tourney.

TV'S KINGPIN--THE PRODUCER

Detroit to CBS: 'We Want Color'

Pressure from the automotive companies in Detroit may force CBS-TV into a greater acceptance of tint tv in the future, with the loss of some lucrative billings as the alternative to the present practice of looking the other way. Since CBS has no intention of walking away from those fat Detroit billings, it's anticipated that there will be an upgrading of tintcasts in the coming season.

When Chevrolet pacted Red Skelton to do an hour color special in October, one of the requirements for the show was that it be done in color. It's understood that there was some initial reluctance at CBS about the tint aspect but the web finally yielded to Chevy's demand.

NBC is getting the lion's share of the automotive tv business in '59-'60. One of the major factors in embracing NBC is the additional tint dimension given the programming.

Arthur Freed TV Special on NBC's Roster; Sussan's Flock of Dickers

By BOB CHANDLER

Hollywood, July 7.

NBC is negotiating with Arthur Freed for a 90-minute or two-hour television special to consist of memorable segments from the producer's many film musicals. The Freed show, which would be aimed at the fall of 1960, was one of several projects initiated last week by Herb Sussan, director of special programs for NBC, prior to his departure Saturday night for New York.

Sussan also initiated discussions with reps of Debbie Reynolds for the star to headline her own special this season; set up talks on a tv version of George White's "Scandals, starring the Ritz Bros.; met with Gower Champion on a music revue to star Nanette Fabray which Champion would stage and direct; and discussed with Alan Handley the prospect of his producing and directing the Victor Borge special to be taped in Denmark this summer.

All of the projects except the Freed musical are planned for this season. Freed feels he would need at least a year to plan and cast his project. Sussan must now present all the packages to the NBC program board for approval before finalizing negotiations.

Handley's Denmark assignment will depend upon the timing of his visit to India where he's to scout talent there in August for a winter Chevy show similar to the all-Japanese show he produced and directed this past season.

Decision on Debbie Reynolds awaits her return from Hawaii in a couple of weeks. Sussan is in charge of Sunday night and Friday night specials at NBC. The Tuesday night Ford series is being produced outside the network by Hubbell Robinson Jr. While here Sussan also met with Henry Jaffe on the 15 AT&T musicals he will produce and with Milton Berle in Las Vegas on Berle's two Sunday specials, one with Danny Thomas and the other with Lucille Ball and Desi Arnaz.

$1,500,000 Tums Coin to ABC-TV

Chicago, July 7.

Lewis Howe Co. (Tums) gestured ABC-TV's way last week, and it's a virtual certainty now the company's entire network budget of $1,500,000 will go to American. Through McCann-Erickson, Chi, Tums purchased alternate week thirds of "The Untouchables" on Thursday night, the buy taking the bulk of the company's budget. Remainder undoubtedly will filter into the net via the scatter plan.

With L&M ciggies already committed to the major portion of the Desilu series, only one-third on alternate weeks remains to be sold.

A sidebar to the Lewis Howe deal is that the sale was clinched in the air by Vince Murray of ABC-TV's central division, acting for web sales veep Jim Beach. It's believed to be the first network order ever to be written on the back on an American Airlines envelope.

Bart McHugh Exits JWT

Bart McHugh Jr., for the last 10 years associate director of radio-television with the J. Walter Thompson agency (under Dan Seymour), exits the agency Sept. 1 to go into another venture. Prior thereto he was 11 years with the Music Corp. of America.

McHugh's future plans will be firmed up for early announcement.

Toy Makers In TV Big Spread; Marx's 6 Skeins

Toy makers will be pitching their wares hard via network tv this fall:

World's largest manufacturer of toys, Louis Marx, has bought into six moppet skeins on all three webs. Company will have ABC-TV's weekday "Rin Tin Tin" and "Rockey and His Friends" and Sundays Paul Winchell show; CBS-TV's daily "Captain Kangaroo" and Saturday "Heckle & Jeckle;" and NBC-TV's "Howdy Doody" on Saturday.

Buy is for the pre-Christmas shopping months of October to December. Marx this spring moved to the Ted Bates agency and the spread represents the first important advertising in the firm's history.

Toy train maker Lionel Corp. will have participations in ABC's Sunday late afternoon lineup for kids with "Broken Arrow" from 4:30 to 5 p.m. and "Lone Ranger" from 5:30 to 6 p.m. Agency is Grey.

Another Grey client, Ideal Toys, will again sponsor the Macy's Thanksgiving's Day parade on the NBC network (Ideal a year ago also was on NTA's several market setup for Sunday telecast of Shirley Temple pics).

Mattel Inc., maker of plastic and musical toys, will take its own show into the slot between the Lionel buys with "Matty's Funday Funnies," from 5 to 5:30 p.m. Contract on this one is for 61 weeks through the Coast agency, Carson-Roberts and represents a doubling of the tv budget over last year.

Toy makers nearly doubled their spending in tv in 1958 compared with 1957, but the big slice of the new money had been going to spot, almost $3,000,000 to a little more than $600,000 for the webs.

Maschwitz's 'Carissima' As Ginger's British Bow

London, July 7.

Eric Maschwitz, boss of BBC-TV Light Entertainment, caused some eyebrow raising when he picked his own stage play, "Carissima," as the vehicle for Ginger Rogers' British tv debut.

Maschwitz is now donating the entire author's copyright fee to the British Songwriters' Guild, of which he was a former chairman.

NETWORKS FACE ACUTE SHORTAGE

By GEORGE ROSEN

Television is facing a major crisis—a shortage of topflight producers. Any producer worth his salt today enjoys a kingpin status in the business and can write his own ticket. But there aren't enough of them to go around. Those with the sought-after credentials and a track record in tv are all accounted for, contractually committed to next season's schedules. The networks will admit that it's easier to get a sponsor today than a good producer.

There are something like 200 specials riding the tv networks in '59-'60. At least half of them still remain unassigned because of the producer shortage. There are only so many good ones to begin with, resulting in a situation where it's become necessary to recruit top tv names from other creative areas.

Take, for example, the situation at NBC, in connection with the forthcoming series of Sunday night 8 to 9 specials. Thus far three producers have been assigned to the series—yet in no single instance have they been drawn from the ranks of personalities whose forte is producing.

Last week NBC negotiated a deal with Robert Alan Aurthur to produce a bundle of Sunday drama specials. Aurthur's rep is in the writing field. Previously the network had set a deal with John Frankenheimer and Alex Segal for producer - director assignments. Frankenheimer, out of the "Playhouse 90" stable, is a director. Basically that's where Segal cut his tv teeth, too. Similarly, NBC has been after Dore Schary to produce one or more entries for the Sunday series. Schary says if the right play comes along he will do one. But bringing an "outsider" in isn't quite that simple. He'll still need a tv producer when he goes into the studio.

For nearly two months Ford and J. Walter Thompson were on the prowl for a top producer to helm the ambitious Tuesday night NBC-TV series of specials next season. By a strange quirk of fate which corresponded with his unhappiness at CBS, Hubbell Robinson Jr. set up his own shop and took over the Ford assignment. But Robinson's an administrator. He still needs producers for each and every special that goes into the series. Those he would like—the Fred Coes, the Gordon Duffs, the Ralph Levys, the Bob Banners, the Herb Brodkins, etc.—are unavailable.

Why are they unavailable? Because the selfsame Robinson had committed them to longterm contracts with CBS during his tenure as an exec veepee of the network. There's nothing he can do about it.

CBS board chairman Bill Paley played it smart two-three years ago when, following the same precepts of his early radio days in contending that a network is only as good as its production staff, he gave Robinson as program chieftain the go-ahead to commandeer

(Continued on page 71)

Entire Second Act Of 'Playhouse 90' Omitted, Nobody Seems to Mind

Honolulu, July 7.

Entire filmed second act of Playhouse 90's "Project Immorality" was omitted by KGMB-TV Monday (29)—and only a handful of viewers evidently realized that somebody had goofed.

Few "how come?" calls were chalked up at the switchboard and most of those came in only when viewers realized the show had run 30 minutes short. Curiously enough, switch from the end of Act One to the start of Act Three didn't seem to interrupt the continuity to any extent.

NBC Radio 'Sticking Around' Both Day & Night; Affils Cautioned To Clear Time or Go Elsewhere

Recently there have been reports that NBC Radio, despite its boast that it is now enjoying something like 53% of all three-network radio billings, would soon trim its sails a la CBS and shave off its nighttime operation as a means of reducing expenses.

However, the air was cleared last Thursday when the NBC brass met with the affiliates' executive committee, at which the lie was officially given to any such move. Here, as a matter of fact, were the following set of premises set forth at the meet:

1. NBC Radio will not only maintain the status quo, but will stregthen its operation both daytime and nighttime.

2. Affiliates who aren't willing to play ball with the network and clear time on the important network programming segments are invited to go elsewhere.

3. Despite reports to the contrary, Matthew J. Culligan, the web's radio chieftain, will not switch over to the parent RCA or anywhere else—at least not at the present time, but will remain right on top of the operation.

4. Those reports about NBC Radio operating at a $3,000,000 annual loss just aren't so. True, the network isn't making money (which one is?), but a responsible source put it this way: "We've got our losses down to somewhere between $1,000,000 and $2,000,000."

A program managers committee will be formed for the purpose of meshing web programming as close as possible to the needs of the affiliates. George W. Harvey, veep and general manager of WFLA, Tampa, presided at the affiliates exec committee meeting.

'Oz' Spec in Dec.

"Wizard Of Oz," the Metro pic which was already showcased as a two-hour spec on CBS-TV, will get a repeat on Sunday, Dec. 13, in the 7:30 to 9:30 period. Red Skelton has been pacted to host the program.

Skelton, along with his regular weekly show, will also do a full hour CBS-TV special for Chevrolet in October. It'll be a tintcast.

Dicker Moss Hart, Sullivan, Susskind In 'P to P' Hosting

Just about every big name raconteur CBS-TV can lay its hands on is in the running for hosting chores on next season's "Person to Person" telecasts now that Arthur Godfrey has bowed out. But the principal contenders at the moment are dramatist Moss Hart and CBS' Ed Sullivan, with David Susskind, who in addition to producing for tv has done somewhat this kind of thing on his local WNTA-TV (N.Y.) "Open End," being another name cropping up most often.

CBS and "P to P" sponsor Pharmaceuticals say they are in no particular rush to find a series of rotating hosts, since the half-hour weekly program doesn't kick off again until middle fall. However, this take-it-easy attitude hasn't diminished the number (at least 11) of personalities contending for the post. Since "P to P" is guaranteed at least one, and probably more than one, 13-week cycle, it is even conceivable that all the important probables will get a crack at hosting the show.

In addition to Sullivan, Hart and Susskind, others being considered by CBS are Faye Emerson, Walter Cronkite, Charles Collingwood, Margaret Truman, Eric Sevareid, Peter Lind Hayes, Red Skelton and Red Barber. Jack Benny's name has also been mentioned, but his availability to do the show, even once during the course of the season, is unknown at this time.

Station Rep's WNEW Early-Morning Pitch To Agcy. Time Buyers

Jargon of Madison Ave.'s ad agencies has been seeping through the mikes of WNEW, Gotham indie, past few days in behalf of Tv Advertiser Representatives Inc.

Ketchum, McLead & Grove, agency for TvAR, bought a flock of one-minute live announcements for airing on the Klavan & Finch early morning show with an "eye" to catching the "ear" of agency time buyers. Announcements began June 22 and will run through July 10.

Copy line informs time buyers that TvAR is a new sales rep outfit whose primary function is to sell national spot time on out of town stations to ad agencies and also calls attention that this month it too will represent all WBC stations.

Average listener catching the commercial is obviously bewildered by the nature of the copy but Madison Ave.'s not-so-hidden persuaders catch quickly, a WNEW spokesman said.

'Lineup' Pilot Down CBS Drain?

There's now some question as to whether "Lineup" in expanded 60-minute form will get off to the races in the fall, despite the fact that the CBS-TV entry scheduled for the Wednesday 7:30 to 8:30 period is virtually SRO. There's some enthusiasm around the network over a new series of Alaska, "New Frontiers," out of Martin Manulis' 20th-Fox TV shop, with some rooters at the web for installing the series in place of "Lineup."

Something like $100,000 has gone into the "Lineup" pilot, which the network has yet to see. Final decision will probably rest on the outcome of the pilot—and how the advertisers feel about switching allegiance to the "Frontiers" series.

K.C. Stations Evaluate Role in Dailies' Strike, Wonder If Worth It All

Kansas City, July 7.

Radio and television stations here now are adding up the figures on the period of operation from June 19-29 while the Kansas City Star and Kansas City Kansan were on strike and are finding it an expensive whirl. Broadcasting boomed to the frantic point during this period, but so did expenses and promotion.

Major network stations scheduled extra shows, especially newscasts, most of them working crews around the clock. News got the big emphasis, KMBC-TV, for example, adding local and regional newscasts alongside ABC network news. Virtually all news bureaus of broadcasting stations operated with extra help during the strike period.

One of the very few times "Breakfast Club" was not on the

(Continued on page 71)

Koslov Bid Accents 'Meet Press' Vs. 'Face Nation' Rivalry for Names

Race between NBC-TV's "Meet the Press" and CBS-TV's "Face the Nation," two biggest panel news conference shows stemming from Washington, for telecast with Frol R. Koslov, First Deputy Premier of the Soviet Union, points up the constantly hot battle between these two newsmaking programs.

True, there's a third program, ABC-TV's "College News Conference," competing for name politicos and diplomats but the big fry, as a rule, manage to get their best exposure on "Meet the Press" and "Face the Nation." At least, that's the way recent ARB rating figures have it.

In Washington, the ratings reveal, it's "Meet the Press" two to one. Program had an average rating of 13.4 more than double combined ratings of "Face the Nation" (4.7) and "College News Conference" (1.6) for Oct. 1958-May, 1959 period.

Reaction throughout the country was similar with "Meet the Press" scoring a 35% lead over its CBS rival and an 85% lead over its ABC competitor, according to Jan.-May, 1959 Nielsen figures.

News staffers at the webs are watching with interest what Koslov will do with the invite from Frank Stanton, prexy of CBS, to appear on latter's "Face the Nation." Koslov, at outset, said emphatically no, largely because his colleague Mikoyan had been unable to answer a question put to him on "Meet the Press" before the program went off the air. Veep Richard Nixon, it is reported, asked Koslov to reconsider the Stanton's offer.

Should Koslov, before returning to his homeland, appear on any CBS program it could be construed as a softening of the USSR's attitude toward CBS in view of the latter's production of "Plot to Kill Stalin" on the web's "Playhouse 90" last year.

Meanwhile, Nixon has been assured that when he visits the USSR in connection with the opening of the American fair in Sakolniki Park, Moscow, he will have red carpet tv treatment to address the Soviet citizenry for as long as he wishes.

Nixon on CBS' Side

Washington, July 7.

Vice President Richard M. Nixon asked Russia's First Deputy Premier, Frol R. Kozlov to let CBS network correspondents back into Russia, but received no indication the USSR will do it.

Incident happened at a reception Nixon gave for visiting high-ranking Russian, CBS prez Frank Stanton came down receiving line. Nixon stopped him and said to Kozlov, "He should be allowed to operate again in Moscow." Kozlov replied, "When you and I reach agreement, he can stay."

GF Still Up in Air On 'Father of Bride'; $150,000 Investment

Hollywood, July 7.

General Foods has over $100,000 tied up in Metro-TV's "Father of the Bride" but no decision has been reached on disposition of the half-hour comedy series. Understood that more than $150,000, including production costs, have been poured into the property, which would make it the most expensive pilot ever produced.

GF is known to have advanced more than $100,000 to Metro for the property, which included literary rights, the pilot and a batch of scripts. Many of the top comedy writers in Hollywood have worked on it.

So far, Metro has only the answer print to show for it. Even if GF had decided to get it on a network next season it would be hard put to find a desirable time. Considering its investment, the food packager will hold it in reserve as a replacement for a faltering show.

Breck Shampoo Dickers Some NBC-TV Specials

Breck Shampoo is dickering with NBC-TV about buying into several specials for fall, which might include participation in the network's Sunday lineup of original dramatic programs.

Consummation of a deal with NBC-TV would mark Breck's first significant buy for the 1959-60 season. Shampoo firm, handled out of Reach McLinton, still has a few Shirley Temple "Storybook" reruns slated for the fourth quarter on ABC-TV but, beyond that, nothing else.

Joyce Davidson, CBC Make Peace

Toronto, July 7.

Joyce Davidson, femme interviewer, made her peace with the Canadian Broadcasting Corp. and returned to her "Tabloid" program on Monday (6) night. Her other Toronto-emanated program will include such CBC-TV pops as "Long Shot" on Sunday night (12) and "Scan" on Monday (13) nights.

(She has been off the CBC since June 14 when, the day before, as a guest on Dave Garroway's "Today," she claimed that "most Canadians are indifferent to the Royal visit of Queen Elizabeth." On international headlines on both sides of the Atlantic, she resigned from the CBC "to save them embarrassment.")

Said H. G. Walker, CBC director of English-language tv, "Despite the continuing mixed comment from viewers concerning a remark she made on a New York program, we will be pleased to see her back on the shows. She is under contract to the CBC as an interviewer and that is what she will be doing when she returns.

"Her remark concerning the Royal tour was a personal opinion and, although the CBC did not agree with the opinion, we certainly feel that her work as a television performer should not prevent her from having opinions."

Britain's 2 New Links

London, July 7.

The two next commercial tv outlets in Britain are to go on the air within a space of 48 hours.

The first new link will be at Norwich on Oct. 29. Two days later—on the 31st—the Belfast transmitter will begin to beam.

Leon Goldstein Exits WMCA After 25 Years, To Set Up Own Shop

Leon Goldstein, veep in charge of puffairs for WMCA, N.Y., is leaving the indie after nearly a quarter of a century to form his own company as radio consultant and to apply to the FCC for a construction permit for an upstate AM daytime operation and FM fulltime outlet. Goldstein quits July 15.

Goldstein is leaving the Nathan Straus operation under most amicable circumstances with an upcoming long term pact in his pocket as counsellor on pubaffairs. He figures that it will take approximately 12 months before any FCC approval may be granted and during that period will make his services available on a consultant basis.

During his tenure at WMCA, Goldstein went through numerous management changes. He has worked successively for Donald Flamm, Edward J. Noble and more recently Straus. He began as director of publicity and subsequently was made director of news and special events, veep in charge of pub-relations, veep in charge of programs, and lastly pubaffairs veep.

Goldstein's ankling comes on top of station changes which saw R. Peter Straus becoming prexy and his father stepping into the chairmanship. Stephen B. Labunski was upped to veep and general manager and Elizabeth M. Rogan named corporate secretary-treasurer. Station, as yet, has no replacement for Goldstein.

EQUAL TIME ISSUE SQUELCHED IN PENNA.

Harrisburg, July 7.

Headlines became firelines here this week when the Republicans demanded 35 minutes of tv time over a four-station hook-up to answer a talk made by Gov. David L. Lawrence on his tax program to the State Legislators.

What at first apeared to be a major rhubarb in the making was quickly squelched, however, when Den Wear, general manager of WTPA-TV here, originator of the Lawrence telecast, stepped in with a firm refusal of time to the GOP, stating the telecast was not political in nature, but was, in fact, a public service by the video industry in advising the populace of a proposed legislation which would effect each and every resident of the Keystone State.

Rep. W. Stuart Helm, chairman of the House Republican Policy Committee, had initiated the request for equal time, describing the telecast as political in nature. Wear's answer, made in a matter of hours, brought a quick conclusion to the matter, but left all broadcasters and television stations in the State with a warning of possible events to come in the political wars of 1960.

Canadian B'casting Corp. 'Tell All' On Sponsor Coin, Tax Subsidies

Ottawa, July 7.

Submitting grudgingly to government demands, the Canadian Broadcasting Corp. filed a 102-page document with the parliamentary committee on broadcasting, listing, for its commercial television stanzas, money paid by the sponsors and by the federal treasury. What is referred to unofficially as "taxpayer subsidies" of some CBC commercial shows range from $300 to $20,454. The corporation has always claimed that, because its chore as set out by the government is to produce shows on the public-owned web, it is actually saving money for the taxpayer who would, sans sponsors, have to stand the whole bite.

The high mark of $20,454 was paid by CBC for its "Cross-Canada Hit Parade" tv airer for which the sponsors, Imperial Tobacco and Texaco, only paid $9,678. "Showtime" cost Canadian General Electric $10,217, to which CBC added $14,551 from its federal coffers.

The list included shows aired last March, including a March 2 show, "General Motors Presents," costing $28,221 to produce of which $14,813 was paid by the bankroller, the rest by CBC. For a three-day stretch, "PM Party," an afternoon variety stanza, was sold to Mount Royal Rice for $1,990, of a total production cost of $15,013.

Other w.k. video programs cost the public:

Music Hall (Labatt Brewery), $12,683; Roland et Roberte (Noxzema), $75; Les Belles Histoires des Pays D'en Haut (Campbell Soup), $3,105; Je Vous Ai Tant Aime (Robin Hood Flour), $3,639; C'est La Vie (The Prudential Insurance Co.), $1,744; Car L'Amour (Lever Bros.), $884; La Famille Plouffe (Imperial Tobacco), $4,079; Pension Velder (Standard Brands), $2,641; Marie-Didace (Coca-Cola), $1,095; Rendez-Vous Avec Michelle (Colgate-Palmolive), $38; L'Heure des Quilles (Gattuso), $1,022; Front Page Challenge (Lever Bros.), $2,629; One of a Kind (Colgate, Adams), $3,262, Music Makers '59 (Chesebrough-Ponds, Sunbeam), $5,034; Talent Caravan (Rothmans, Standard Brands), $3,804; Country Hoedown (Procter & Gamble, H. F. Ritchie), $2,132; Saturday Date (Sterling Drugs, Javex), $721; Juliette (Imperial Tobacco), $237.

Who, What, When on NBC Specials

(Sunday, 8 to 9 P.M.)

Date	Title	Sponsor
Sept. 20	John Frankenheimer—Drama	RCA (half sponsor)
27	"What Makes Sammy Run" (Part 1)	Open
Oct. 4	"What Makes Sammy Run" (Part 2)	Open
11	Milton Berle Variety—Danny Thomas	Zerex, Benrus
18	Drama—Thomas Jefferson Show	Equitable
25	Alex Segal—Drama	RCA
Nov. 1	Milton Berle Variety—Desi & Lucy	Zerex (half sponsor)
8	Drama	RCA
15	(7:30-9) Drama—"Doll's House"	Hallmark
22	Drama—"Eli Whitney"	Equitable
29	NARAS Record Awards	Swiss Watch
Dec. 6	Variety—"Give My Regards to Broadway" Jimmy Durante: host	Sheaffer
13	Drama	RCA (half sponsor)
20	Robert Saudek—Drama	Open
27	"The Year Ahead"	Minneapolis-Honeywell
Jan. 3	NBC Drama	Open
10	Special News	Open
17	Drama	Rexall
24	Drama—"John Charles Fremont"	Equitable
31	NBC Drama	Open
Feb. 7	Alex Segal—Drama	Open
14	Drama—"The Devil and Daniel Webster"	Rexall
21	Drama—"U.S. Grant"	Equitable
28	Project 20—"Not So Long Ago"	Open
Mar. 6	NBC Drama	Open
13	"Peg O' My Heart"	Rexall
20	Drama—"Oliver Wendell Holmes"	Equitable
27	John Frankenheimer—Drama	Open
Apr. 3	Project 20—"Mark Twain's America"	Open
10	Drama—"Andrew Carnegie"	Equitable
17	AT&T	AT&T
24	NBC Drama	Open
May 1	NBC Drama	Open
8	NBC Drama	Open
15	Special News	Open
22	NBC Drama	Open
29	NBC Drama	Open
June 5	NBC Drama	Open

(Friday, 8:30 to 9:30 P.M.)

Sept. 18	Coca-Cola Show	Coca-Cola
25	Durante Variety	Zerex (half sponsor)
Oct. 2	Art Carney	Gen. Motors
9	Bell Telephone Hour	AT&T
16	NBC Variety-Musical	Open
18	Bell Telephone Hour	AT&T
30	(8 to 9:30) Art Carney	Gen. Motors
Nov. 6	Bell Telephone Hour	AT&T
13	(8:30 to 10 p.m.) Gen. Motors Show	Gen. Motors
20	Bell Telephone Hour	AT&T
27	NBC Variety-Musical	Open
Dec. 4	Art Carney	Gen. Motors
11	Bob Hope	Buick
18	Bell Telephone Hour	Open
25	News Special	Open
Jan. 1	Bell Telephone Hour	AT&T
8	(8 to 9:30) Art Carney	Gen. Motors
15	Bell Telephone Hour	AT&T
22	Pontiac Show	Pontiac
29	Bell Telephone Hour	AT&T
Feb. 5	(8 to 9:30 p.m.) Art Carney	Gen. Motors
12	Bell Telephone Hour	AT&T
19	Project 20—"Not So Long Ago"	Open
26	Bell Telephone Hour	AT&T
Mar. 4	Art Carney	Gen. Motors
11	Bell Telephone Hour	AT&T
18	Gene Kelly	Pontiac
25	NBC Drama	Open
Apr. 1	Bell Telephone Hour	AT&T
8	(8:30 to 10 p.m.) Art Carney	Gen. Motors
15	Jerry Lewis	Open
22	Music-Variety	Open
29	Bell Telephone Hour	AT&T
May 6	Art Carney	Gen. Motors
13	NBC Drama	Open
20	Music-Variety	Open
27	News Special	Open
June 3	Summer on Ice	Brewers Foundation

(Preemptions)

Sept. 29	Tues. 10 to 10:30 p.m. World Series Preview	Prestone
Oct. 8	Thurs. 8 to 9 p.m. Bob Hope	Buick
16	Fri. 10 to 11 p.m. Gene Kelly	Pontiac
18	Sun. 10 to 11 p.m. "Strawberry Blonde"	Rexall
Nov. 9	Mon. 8:30 to 9:30 p.m. Bob Hope	Buick
11	Wed. 10 to 11 p.m. Louis Jourdan	Timex
18	Wed. 7:30 to 9 p.m. "Random Harvest"	Gen. Mills & Westclox
21	Sat. 8:30 to 9:30 p.m. Show Not Set	Pontiac
Dec. 6	Sun. 6 to 7 p.m. Bell Science	AT&T
7	Mon. 9:30 to 11 p.m. Show Not Set	Gen'l Mills & Westclox
10	Thurs. 8 to 9 p.m. Victor Borge	Pontiac
10	Thurs. 9 to 10:30 p.m. "Moon & Sixpence"	RCA (half sponsor)
13	Sun. 5 to 6:30 p.m. Christmas Show	Hallmark
Jan. 1	Fri. 11:30 a.m. to 1:45 p.m. Tournament of Roses Parade	Minute Maid
13	Wed. 9 to 10 p.m. Bob Hope	Buick
Feb. 3	Wed. 7:30 to 9 p.m. "Love Story"	Hallmark
24	Wed. 10 to 11 p.m. Show Not Set	Pontiac
Mar. 7	Mon. 8:30 to 9:30 p.m. Bob Hope	Buick
20	Sun. 6 to 7 p.m. Bell Science	AT&T
Apr. 3	Sun. 6:30 to 8 p.m. Easter Show	Hallmark
16	Sat. 8:30 to 9:30 p.m. Variety Show	Pontiac
20	Wed. 9 to 10 p.m. Bob Hope	Buick
24	Sun. 10 to 11 p.m. Show Not Set	Rexall
May 2	Mon. 9:30 to 11 p.m. "The Tempest"	Hallmark
13	Fri. 10 to 11 p.m. Gene Kelly	Pontiac
Aug. 21	Sun 10 to 11 p.m. Show Not Set	Rexall

(Unlisted)

Four shows for Timex, Jan.-April; March-May.
Two shows for Chrysler.

POLITICOS' OFF-THE-CUFF TV

It's Now Jack Paar Vs. Henry Morgan

Jack Paar took on Henry Morgan with a well-stocked blunderbuss last Wednesday (1) on the former's NBC-TV late hour show. Paar recounted that when Morgan first appeared on WNTA-TV he (Morgan) told columnists he was going to start "A Hate Jack Paar Club" and drive Paar off the air. Paar's reply was "That's fine and peachy for him and we'll check with the ratings you see after a while."

Paar said that Morgan was opposite him for some seven weeks and the ratings turned out to be "quite frightening to Mr. Morgan." Paar went on to say: "I have always called him Duplex Head. I have been watching for instance this Arbitron . . . On July 19, Mr. Morgan had a 1.0 against our 15.6. On the 9th and 12th he had a 3.2 against our 15.1. On June 5 he had 0.4. This means he owes 4 points against the 13.7 on May 29 and 0.3. Again he is in debt to a 16.2. He's moved the show out of the competition with our show and he is now in the 8 to 9 and of the seven shows in N.Y., Mr. Morgan ranked 7."

Paar then quoted John Crosby re similarity of their routines, adding that in Crosby's opinion, Paar would probably go further because of personality, something which Mr. Morgan lacked. "That's unkind, I think, because I think Mr. Morgan has a personality, "Paar said. "Unfortunately it shows through . . . and I think he has talent. Unfortunately it is not in demand but I think he has talent. And so we leave Mr. Morgan and say good night to you Henry Morgan wherever you are."

Is 'Court of Human Relations' In Keeping With That 'NBC Image'?

NBC-TV is reportedly staggering like an untouchable from the critical blows thrown at A. L. Alexander's "Court of Human Relations" which preemed several weeks ago in midafternoon time. Industry observers say they can't ever recall a program getting such lacerating notices from the press as did Alexander's opening program.

Two schools of thought apparently prevail at NBC as regards the fate of "Court of Human Relations." One group, that dealing with pubrelations and the moulding of an affectionate, highly regarded image of the web, feels that the program should be scrapped while the other group believes that ultimately the Alexander show will get into a more acceptable groove and that the masses rather than the critics will be the victors in the final analysis. Arbitron report on the show has been encouraging in view of previous program ratings against the opposition.

Alexander, busily extracting the poisonous barbs shot at him by tv critics, said this week that any critic who thinks of "Court of Human Relations" as entertainment is mistaken. He said he hadn't been too keen on opening the series with the kind of a case that he did offer but that NBC felt the program should get off with a bang. Alexander thought the opener was forthright and frank, perhaps much too frank for the preem but nevertheless decided to go along with network thinking. If he had to do it over again, he would present a more typical case, he said.

Alexander insisted that the calibre of mediators he has on the pro-

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Canada Dry TV Specials Fizzle

Looks like the Canada Dry deal for 10 musical specials on NBC-TV next season may be dead. NBC says it won't take the formats proposed by the bankroller even though it wants the CD biz, which would have amounted to roughly $2,000,000 time-talent for next season.

Fizz bottler is understood to have desired a straight pop music format, fronted probably by Mitch Miller, but NBC "had something else in mind," according to one source. Some of the CD shows were being aimed at NBC's Friday hourlong special lineup, the rest for undetermined times during the season.

If the network and potential sponsor don't reach an agreement shortly on the content and accepability of the music shows, NBC has, in effect, walked off from a $2,000,000 sale.

BBC Gets More Coin

London, July 7.

Extra cash is to be allocated to the BBC from the money raised by television and sound radio licenses. Over a three-year agreement the state network has been receiving 87½% of the revenue, a total of $70,700,000. It is now to be upped by 5% which will bring the BBC an extra $4,620,000. The new arrangement is, at the moment, for one year only.

Where will the money go? In programs? Unlikely. Owing to rising costs the BBC has had to draw on its reserves for the past few years, and the Government handout is probably designed to arrest this necessity.

Jack Paar Tops 'Late Show'; U.S. Aud at 6,500,000

Fact that Jack Paar was able to best "The Late Show" on WCBS-TV, based on ARB local reports in June, has NBC-TV programmers in a state of elation. For a long time, it was well night impossible for Paar to buck "The Late Show" but evidently there's been a switch from watching old movies, albeit good ones, to gandering the antics of Paar and his guests.

Programmers at 30 Rock point out that when Paar took over the "Tonight" show in August, 1957, its total audience was in the vicinity of 3,000,000. Today, Paar is credited with some 6,500,000 viewers nightly. Moreover, NBC-TV is saying that New York is only one of many cities where the Paar show is currently the top-rated late night diversion.

Before Paar hit the WRCA-TV channel in 1957, the flagship station was being shellacked with a feeble 2.1 rating against a 9.7 for "The Late Show on WCBS-TV. Since Paar appeared on the scene ARB average Monday-through-Friday ratings have run something like this: June 19, 1958, WRCA-TV, 4.8 against 7.6 for WCBS-TV. However, the big change came last month when WRCA-TV came up with a booming 9.4 for Paar against a 9.0 for "The Late Show" on WCBS-TV, described as a video achievement at WRCA-TV.

WCBS-TV, on the other hand, is confident it will return to its former preeminent position with its strong lineup of film product. It cited Arbitron ratings for the Schaefer Award Theatre for Friday, June 26, when it had "Mr.

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SCOTT & CLARK'S UNIQUE PATTERN

By JAY LEWIS

Washington, July 7.

Television is making strange bedfellows on Capitol Hill.

In a unique bipartisan collaboration, Pennsylvania's two Senators —Democrat Joseph Clark and Republican Hugh Scott—appear together every other week to thrash out domestic and world issues for the edification of their constituents.

Although the televised "report to the people" has become increasingly common on Capitol Hill, the Clark-Scott program stands out as the only one staged jointly by lawmakers of opposite parties.

Since March, when the Senators embarked on their video venture, the half-hour program has stirred acclaim and already is used by seven tv stations as well as 10 radio stations throughout the state. These include outlets in Pittsburgh, Harrisburg, Altoona, Johnstown and Philadelphia, where three tv stations show it on a rotating basis.

Audience and critic reaction so far has been highly favorable. There have been private grumbles from a few uncompormising partisans in both camps who apparently view the joint endeavor as a "cozy" arrangement to be shunned by true party gladiators.

Scott and Clark may call each other "Joe" and "Hugh" on the program, but don't pull any punches when in disagreement, of which there is no dearth. Both are articulate spokesmen for their respective party wings. Clark is a taut-spoken Democrat of the Humphrey-Douglas ilk and Scott, a "progressive" Republican of the Eastern variety.

Scott tells Clark he is a "wild-eyer spender," among other things, whereas Clark heaps strongly-worded criticism on the policies and actions of the Eisenhower administration and Scott's defense of them.

There are many advantages to the Scott-Clark type of program over the usual solo endeavors by other lawmakers. Listener appeal is obviously enhanced by the quality of face-to-face controversy. Furthermore, the burden of putting out the program is considerably lightened with two instead of one Senatorial staffs pitching in to make the arrangements. And the Senators themselves find it much less of a chore to appear in an off-the-cuff duel with a familiar adversary than going through the necessary preparation for a solo tv presentation.

In addition, station owners, conscious of the Communications Act's prescription of fair treatment of controversial public issues, naturally are less leery of a program featuring opposing viewpoints.

Scott and Clark have used varying formats for "Your Senators Report," Sometimes they simply stage an informal debate between themselves; or they have newsmen on to quiz them.

Recently, however, prominent guests have been featured. Among these have been Democratic National Chairman Paul M. Butler, his GOP counterpart Sen. Thurston Morton, Sen. George Aiken (R-

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Patterson-Johansson's Whopping Brit. Audience

London, July 7.

BBC-TV's airing of the film of the Patterson-Johansson fight won viewers in 3,149,000 of those British homes able to get both BBC and commercial programs. Figure is given by Television Audience Measurement Ltd.

TAM further reports that for the previous four Sundays at the same time, 7.30-8 p.m., the average home viewing figure on BBC-TV was 672,000. The fight film was shown on June 28.

CBS, NBC Not Too Happy With ABC's Refusal to Join Forces On 'Total Repeal' in Equal Time Hassle

CBS and NBC, to say the very least, are dismayed by the stand ABC has adopted regarding legislative changes in Section 315 of the Communications Act.. They have intimated that ABC-TV failed in its obligation to the entire radio-tv industry by refusing to join them in a call for total repeal of the Act, thereby destroying the immediate opportunity for a consolidated industry front when a consolidated front is allegedly imperative.

ABC-TV wants Congress to stick, through legislative action, to a revocation of the recent Lar Daly decision made by the FCC. CBS and NBC want the Senate and House of Representatives to change the law so that not only news programs but debate, forum, "news interview" and probing public affairs programming are freed of the "equal time" fetters.

ABC has insisted that there is too much opposition to an immediate "general rewriting" of Section 315, and that any effort in behalf of a major overhaul will lead to a legislation bogdown in which not even the Lar Daly matter is satisfactorily resolved before the 1960 Presidential campaign.

CBS and NBC, as one exec said last week, after the hearings in Washington before the House Interstate & Foreign Commerce Committee, said that the FCC's handling of the Lar Daly issue was the perfect springboard from which the industry could apply for changes of an entire section of the law that has been long a sore on broadcasting's side. "The Daly matter helped us get up steam and it's no time to ease off now."

These various comments would suggest that ABC differs with CBS and NBC on legal strategy only, but the different approaches convey, more importantly, basic disparity in the philosophies and administration of NBC and CBS, on one side, and ABC, on the other.

Pubaffairs Obligation

CBS and NBC have always had a big stake in pubaffairs programming and that, it has been interpreted, is simply the reason why those two networks are hell bent for total repeal of 315. Conversely, ABC, the "poorer network," has

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TVaricose Veins

Boston, July 7.

Watching tv can lead to varicose veins!

Dr. Paul Dudley White, famed Hub heart specialist, known as "Ike's" medico, says: "The automobile and the television set have prevented us from using our legs properly and this is conducive to varicose veins."

Chief hazards of a married man over 25 are his tv set, his automobile and his wife "who can cook too well," Dr. White told participants in B. U.'s Physical Fitness Institute. "The best way to prevent this leg trouble is to be active physically all one's life," he said.

Reinsch, TV Execs Assemble to 'Plot' Dems Convention

Los Angeles, July 7.

First detailed meeting on television coverage of the 1960 Democratic Convention among Demo execs, network news brass and execs of the new L. A. Sports Arena is set for tomorrow (Wed.) morning.

J. Leonard Reinsch, managing director of the Convention and exec director of the Cox radio & tv stations, arrived over the weekend. Already in or en route are key execs from the networks. Repping CBS are Sig Mickelson, CBS Inc., v.p. and general manager of CBS News; Elmer Lower, CBS News director of special projects, and Paul Levitan, special events director

Attending for NBC will be v.p. in charge of news Bill McAndrews, with local news director John Thompson aiding him. ABC delegation will be headed by special events boss Don Coe, with Coast execs Tom Velotta, Milt Fishman and Ted Grenier (engineering) aiding in the session. Sonny Diskin, who'll be ABC's director for most of the coverage, is also in.

Meeting will be devoted to detailed breakdowns on studio and camera allocations for each network, on the amount of construction of its own each web will be permitted, on choice of additional camera locations other than those built into the new Sports Arena, and other technical details of coverage. Moreover, though some of the execs saw the Arena while it was under construction, none have yet seen the completed structure.

Arena officially opened Saturday night. First televised event from the spot is set for tomorrow night, the ABC-TV "Wednesday Night Fights" pickup of the Halimi-Becerra bantamweight title bout.

DEL VALLE IN MEXICO TO DEVELOP SERIES

Hollywood, July 7.

Jaime del Valle, for five years producer of "The Lineup" for CBS-TV, is now in Mexico City developing a series based upon activities of the Mexican federal police for the network. Key facet of the series will be location filming in Mexico City and other colorful Mexican backgrounds, in the same manner del Valle used on "Lineup" in San Francisco.

Producer was recently taken off Lineup" to devote his time to the new series. He was replaced as producer of the new hourlong "Lineup" version by Frank LaTourette.

5-Month TV Web Biz $260,761,205

Network television gross time billings hit $260,761,205 for the first five months of 1959, a 9% rise over the same five months of last year. ABC, CBS and NBC during this past May collectively sold better than $50,000,000 worth of airtime for the third month in a row.

Compilation of tv time sales by Television Bureau of Advertising lists the ABC-TV five-month figure at $52,230,215, an 18.7% rise over 1958; CBS-TV at $110,759,141, a 6.2%, rise, and NBC-TV at $97,509,662, a 7.4% rise.

Winston, Bristol-Myers In Tradeoff on Shows

Instead of sponsoring all of "I've Got A Secret," as it has for the past few years on CBS-TV, Winston ciggies is relinquishing half sponsorship of the 30-minute panel stanza to Bristol-Myers. And Bristol-Myers, instead of sponsoring all of "Peter Gunn" on NBC-TV, as it did last season, is giving up half-sponsorship of the detective film to Winston.

Tradeoff by the pair of bankrollers was designed to give each of them a two-network spread.

65% of All TV Com'ls Will Be On Tape in '60, Sez McMahan —On Other Ad Agency Fronts

Agency consultant Harry McMahan predicts that 65% of 1960's tv commercials will be on tape.

It's the view of a veteran film man who has made a depth study of the new technique. McMahan headed his own film company, Five Star Productions, Hollywood, for 15 years. He's been on the plans boards of McCann-Erickson and Leo Burnett, Chicago. With Burnett he supervised live and film commercials on more than $240,000,000 in tv billing.

In a book he's preparing for October publication, "Tv Tape Commercials—New Techniques of Creating and Producing Television Advertising" (Hastings House), McMahan says, "film of course will not disappear from the field but its most significant use may well be as a component of the tape commercial . . . In the transition, certain obstacles will slow progress."

In agencies, he says, the basic problem is the copywriter. "The industry's commercial writers often have been too highly specialized. In many agencies they have been departmentalized into rival camps. Specialists in live. Specialists in film. On the production end, a similar jealousy has been fostered since the very beginnings of tv."

Live writers and producers (for whom the transition to tape is a natural) still need to study film's production values and story-telling techniques, he says. Dimensional lighting, composition, editing transitions all can be studied for adaption to tape work.

"And the film contingent must open their minds as much—or more—and literally unlearn some past procedures to keep pace. Live's traditional spontaneity, speed and electronic matting tricks offer much to be desired in this new type of commercial. The tv camera's depth of focus, too, simplifies a film problem."

But once the human element is licked, McMahan sees the new "instant film" really taking over. The book cites many successful pioneer tape commercial efforts. BBDO for U. S. Steel made a three-minute spot with six cars and a flock of models on a Tuesday for the next night's "U. S. Steel Hour." It was made in sequences, then put together with six splices. All were perfect. Cost: $6,500. On the local scene, KTTV Los Angeles and Barker Bros. department store made 23 commercials in a five-hour session in actual store settings. The six minutes of color commercials for Chrysler on "An Evening with Fred Astaire" cost $56,000. They were taped by Leo Burnett and featured a cast of 50 and a 26-piece band.

First real tape commercial success, says McMahan, was credited to Hooper White of Earle Ludgin who pre-recorded eight and a half minutes in 12 hours (against the four days it would have taken for filming) for Easy Washer's sponsorship of the Pebble Beach Golf Tourney.

"VARIETY reviewed the commercials as 'live,' unaware this part of the telecast had been pretaped!"

Jingle Music Appreciation

N.Y. admen are getting a free course in music appreciation—jingle music, that is.

Music Makers, commercial music firm, is making the rounds of agencies with a one-hour institutional pitch on film and tape. Prexy Mitch Leigh and veep Herman Edel give a commentary that includes an explanation of commercial music and a rundown on how sound and instruments are applied to spots and jingles.

Agencies on the roster include Ogilvy, Benson & Mather, Warwick & Legler, Cunningham & Walsh, Doherty, Clifford, Steers & Shenfield. Music team hopes to visit 20 agencies by year's end.

Switches: Paul E. Newman, who joined MacManus, John & Adams, Bloomfield Hills, Mich., a year ago, exits to return to N.Y. He was here previously with the Kudner agency. He'll shortly announce a new agency affiliation.

Michael Hicks is new managing director of BBDO in Canada. He resigns account super post at MacLaren Advertising and will headquarter in Toronto. Leslie F. Chitty, BBDO's former Canadian director, will now act as liaison between agency's Canadian and U.S. offices.

Harry B. Bressler, formerly with Doherty, Clifford, Steers & Shenfield, joins Ted Bates as a veep and creative supervisor.

Barry Loughrane joins Doyle Dane Bernbach as an account exec. He was director of advertising and sales promotion for Hathaway shirts and was an account man at Ogilvy, Benson & Mather.

Dwight S. Reed and Frank E. Pellegrin, two of the founding partners of H-R Representatives, become exec veeps by action of the board of directors. Reed HQ is in Chicago, Pellegrin in N.Y. Same time, Miss Avery Gibson, formerly research director, gets new post of vice president; Don Softness is named director of promotion and publicity and Martin Goldberg director of research.

Moving: Parkson agency's tv topper Don Blauhut leaves this week for Los Angeles to set up a branch office. He'll be on the Coast for from six months to a year, what with four Parkson night time shows for fall in production there . . . H-R Representatives will triple space in move of San Francisco office to Jerome Bldg., 321 Bush St. . . . Russell Birdwell opens new p.r. HQ at 680 Fifth Ave. He'll direct activities of former Beverly Hills home office from N.Y.

Chi Agencies

Chicago, July 7.

Lots of veepees dubbed here last week, four at J. Walter Thompson and four at Leo Burnett. Latter made stripers of Dr. Seymour Banks, section manager in both the media and research depts.; Herman A. Bizzell, account supervisor; Peter Frantz, marketing supervisor; and Philp M. Schacherer, associate copy director. JWT upgraded John L. Van Zant, p.r. director, and three account reps, G. Matthews Baxter, Paul Lehner and Thomas J. O'Connell.

Burnett, in a move to strengthen its personnel resources, added to its staff Otis L. Wiese, longtime editor and publisher of McCall's Magazine, as a member of the creative review committee, and brought back into the fold L. F. (Fritz) Ohliger, as v.p. and marketing supervisor. Ohliger had left the agency in 1956 to work for the Fitzgerald agency in New Orleans on the Wesson Oil account.

Hertz Corp. dropped Campbell-Ewald after a 32-year relationship and will decide, possibly this week, on one of five agencies for its Rent-A-Car account. Estimated billings are $4,500,000 annually.

Marvin Frank, prez of the Chi branch of W. B. Doner Advertising, wrote the lyrics and music for the Z. Frank cartoon commercial that won a award at the Cannes Film Festival.

Mort Small, ex-Henri, Hurst & MacDonald, joined Mercury Records as Advertising Manager, reporting to Kenny Myers, director of advertising and promotion.

John W. Shaw agency will open a west coast office with Jack Schulter as manager.

Edward H. Weiss agency upped Bernard J. Gross to exec viceprez, Lee King to senior v.p., and Irving Auspitz to vice chairman.

London Agencies

London, July 7.

Ad agencies here are currently fighting problems raised by the print dispute. Production of posters, showcards, display material, packaging and stationery has at the least slowed down and in some cases stopped. They're facing a dilemma common to many: trying not to upset their relations with labor but at the same time aiming to give the best service to clients. TV looks more and more like getting a bigger bite of the cherry in the revised schedules.

In the year's first quarter, some $3,350,000 was spent on the tv advertising of household soaps and detergents, while over $904,000 was additionally spent on toilet soaps.

UniVision Ltd. now providing a service of supplying detailed reports on commercials within 12 hours of transmission.

Segal's KOBY $1,750,000 Sale; Frisco's Top Deal

San Francisco, July 7.

Biggest radio real in Frisco history was consummated late last week when David Segal sold his KOBY to Kenyon Brown & Associates' KCOP-TV, Los Angeles, for $1,750,000.

At almost the same time, Segal unloaded his KOSI, Denver, to Bill Armstrong, ex-vice-president in charge of Balaban interests' broadcasting, for $387,000.

Both sales are subject to FCC okay.

Though KCOP is nominal purchaser, according to Segal, it's believed that much of the capital for the KOBY buy will come via Brown's syndicate, which includes Bing Crosby and the NAFI Corp. Syndicate bought KPTV, Portland, for $3,750,000 only last month.

NAFI is an oldtime auto fabrics manufacturer, formerly headquartered in Oakland, Cal., on eastern shore of Frisco Bay. Its headquarters is now in Detroit. Its management was reorganized about a year and a half ago and, according to its own statement to stockholders, company is aiming for capital diversification because of instability of the auto business. NAFI has lost money in three of the last six years on business volumes in the $20,000,000 to $40,000,000 neighborhood and has a tax loss of a couple million dollars to carry forward.

For Segal, who says "I started out in radio in 1946 with $9,000 I borrowed," the KOBY sale was especially satisfying.

He purchased KOBY, then known as KEAR and operating on a "good music" policy, from S. A. Cisler three years ago for $467,500 on a 10-year note. The station was nearly broke and faced a NABET strike which took place in October, 1956, as soon as Segal took over.

Strike lasted until end of December, 1956, and Segal started 1957 with almost no business on the independent station. However, he adopted a gimmick-laden, r&r formula and says the station is now grossing "more than $1,000,000 a year."

Included in the $1,750,000 is $300,000 which Segal still owes on his note to Cisler.

In first 18 months after his takeover, Segal ran KOBY ratings to number one, but station subsequently yielded first position to Golden West's KSFO, and is nose-and-nose with two or three other strong outlets, including the networks'.

PRO TEM TV INFO COMMITTEE NAMED

Washington, July 7.

Pro tem Television Information Committee was appointed this week by Harold E. Fellows, prexy of NAB. Member of pro tem group were chosen from potential sponsors of the industrywide project and plan to meet next Wednesday (15) at Waldorf-Astoria.

Pro tem committee will consist of Clair R. McCollough, Steinman Stations, Lancaster, Pa.; C. Wrede Petersmeyer, Corinthian Broadcasting Corp., New York; Willard E. Walbridge, KTRK-TV, Houston; Roger W. Clipp, Triangle Stations, Philadelphia; John S. Hayes, Washington Post Broadcast Division, Washington; Lawrence H. Rogers, II, WSAZ, Huntington, W. Va.; Kenneth W. Bilby, NBC, New York; Michael J. Foster, ABC, New York, and CBS representative still to be named.

Albuquerque—Bob Wagner has been named manager of KGGM radio here. He was formerly associated with KSWS in Roswell, N. M.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Jay Barney appeared on NBC Radio's "My True Story" last week, did segment on "Deadline" vidpic series and this week does daily stint on CBS-TV "Love of Life" plus tonight's (Wed.) repeat on "Best of Armstrong" tv'er as victimized jukebox operator. Actor plays John the Baptist in "The Big Fisherman" film opening at Rivoli Aug. 5 . . . **Jacques Belasco,** who did musical score for recent Israeli films, usder auspices of Jewish Theological Seminary of America, over NBC-TV, mulling possibility of fashioning Hebrew opperetta based on King Solomon story for "Eternal Light" series or similar auspices.

Renee Valente, associate producer on staff of Talent Associates, to the Coast this week and thence Hawaii in search of tv material . . . Author-playwright **Arthur Hailey** arriving in town tomorrow (Thurs.) from Toronto for powwows with his "Playhouse 90" producer **Herbert Brodkin;** his publisher, **Ken McCormick,** editor-in-chief of Doubleday and his literary rep, **Maeve Southgate** . . . **Stefan A. Meyer** named to newly-created post of director of program services, NBC Participating Programs, and reporting to **Jerry A. Danzig,** veep of department . . . **Bob Hall** of WCBS Radio's all-night "Music till Dawn" show, on cross country tour via American Airlines, his sponsor . . . **Jack Sterling,** WCBS Radio early morning figure, serves as ringmaster of "Big Top Show" week of July 13 in Philadelphia . . . **Tom Swafford,** WCBS Radio sales manager, on two-week biz trip to St. Louis, Kansas, Detroit. Due back July 27 . . . **Paul Taubman** to conduct his orchestra in Aspen, Colo., first week in August with rebroadcast over station KOA.

WLIB, N.Y., on Sunday (5) began a series of half-hour broadcasts on human relations as they affect the Negro community. Opener was titled "Operation Hope" at 6 p.m. and dealt with the story of adoption and unwed mothers in Negro families . . . Among stars interviewed by **Fred Robbins** of Assignment Hollywood," an MBS show, and scheduled for airing this week are **Walter Pidgeon, Tina Louise, Steve Allen** and **Basil Rathbone.**

Jack Paar will celebrate his second anniversary as fronter of NBC-TV's "Tonight" on Wed., July 29 . . . **Henry Cabot Lodge** and **Cornelia Otis Skinner** guest on the Sunday (12) edition of CBS-TV's "Last Word" . . . Same day, same network, pianist **Morton Gould,** violinist **Robert Rudie** and pianist **Claude Frank** appear on "Camera Three" . . . **Frank Sinatra's** first ABC-TV Timex show over ABC-TV on Oct. 19 will have as guests **Bing Crosby** and **Dean Martin** . . . **Alistair Murry MacKenzie** was confirmed by NBC International here as the new boss of the company's Latin American operations . . . **Nat Greenblatt,** formerly casting director of CBS-TV's "Camera Three," "Look Up and Live" and "Lamp Unto My Feet," shifted to similar chores on the web's commercial stanza, "Verdict Is Yours," vice **Liam Dunn** who quit the web to join Talent Associates . . . CBS-TV exec veepee **James T. Aubrey Jr.** back in town after biz trip to Hollywood . . . Av Westin, alias Alf Weston, alias Aourim Westin, who is a tv producer-director for the CBS News special program staff, says he's getting a complex about copy editors and typesetters, since his name never comes out the same way twice in a row; he insists his real handle is **Av Westin** and is no relation to Arv, Ave, Aourim or Alf.

Frank J. Shakespeare Jr., WCBS-TV veep and general manager, off to Europe for three-week holiday. Wife accompanying him . . . **Stan Freberg** set for a guest shot on Andy Williams Show Tuesday, Sept. 1 . . . After six-weeks absence, **Pat Carroll** rejoins "The Chatterboxes" on "Keep Talking" today (Wed.) over CBS-TV . . . **Jane McArthur,** who copped off-Broadway Oscar for performance in "Our Town" now a regular on CBS-TV soaper "Secret Storm" and has also appeared in filmed segments of "As World Turns" to be seen next month . . . **Mike Baker,** the announcer, slated for at least two dramatic hour-long specials on NBC and CBS this fall and winter . . . **Charlotte Manson** and **Bill Redfield** co-star in new short story on CBS Radic's "Whispering Streets" series . . . **Larry Robinson** and **Jan Miner** into cast of "Romance of Helen Trent" . . . **Rita Lloyd** commuting between new role on CBS Radio's "Right to Happiness" and summer stock in Ephrata, Pa. . . . **Jack Reynolds** named assistant to veep and treasurer of Metropolitan Educational TV-Radio Center in Gotham. Reynolds was formerly assistant to exec producer of META . . . **William N. Davidson,** NBC veep for WRCA-TV and WRCA, elected to exec committee of Manhattan-Westchester Board of National Conference of Christians and Jews . . . WRCA-TV pubservices coordinator **Patti Bowers** on three-week vacation to Florida and Texas . . . WRCA-TV sales promotion manager **Max Busch** wound up successful job of volunteer promotion work for Scarsdale, N.Y. Independence Day campaign to adopt South Korean town.

Billy Nalle, organist, signed as new musical director of NBC-TV "Young Dr. Malone" following recent organ pop concerts in Washington, Richmond, St. Petersburg and Miami . . . **Walt Framer** moving his "Big Payoff" to larger quarters (CBS Studio 50) effective tomorrow (Thurs.). Move will afford cross-the-board daytimer opportunity for vignette presentations of latest fashions as well as larger audiences . . . **Art Carney** slated to start taping trio of one-act plays for his Oct. 2 special by end of August. First play, "Call Me Later," is an original by **Tony Webster** . . . Producer **Joe Cates** negotiating with **Carol Haney** for dance appearance on **Mike Nichols** and **Elaine May** special Nov. 21 for which she'll also do choreography . . . **Bob Williams** renewed for third consecutive year to handle commercials for Continental Oil Co. He continues with **Jan Murray** on "Treasure Hunt." . . . **Flora Cambell,** wife of bandleader **Ben Cutler,** in Europe on holiday and guesting on BBC shows. Miss Cambell was CBS' "Valiant Lady" for four years.

IN CHICAGO . . .

Del Clark exited WJJD to sign on with WIND . . . **Dan Sorkin** took off on his around-the-world flying junket last week and is being spelled at WCFL by **Jim Mills** . . . **Jack Eigen** is top contender for a post-Paar show on WNBQ, perhaps in the fall . . . WBBM-TV's **Frank Atlass** due back from European ski trip this week . . . **Fred Kasper** taking over all of **Paul Harvey's** newscasts, on both ABC and WBKB, while latter is on vacation . . . **Pierre Andre,** w.k. announcer who started on WGN 29 years ago, signed a two-year pact with the station . . . **Les Lear,** who's overseeing the Chicago Unlimited Star & Communications Center at International Trade Fair, says he expects the booth to wrap up beaucoup business for Chi-based radio and tv enterprises . . . **Lee Phillip** of WBBM-TV off to New York this week to host the National Millinery Institute's hat show at the Astor . . . **Lloyd Yoder,** NBC veep in charge of WNBQ-WMAQ, named radio-tv chairman of Brotherhood Week for 1960 . . . **Sam Saran** starting new quarter hour series on WNBQ on financial investments . . . **Drene Voigt,** former time buyer at Grant Advertising, joined administrative staff of WEAW, Evanston . . . **Everett Mitchell,** farmcaster for NBC, vacationing in Europe for seven weeks with his family.

IN LONDON . . .

Associated TeleVision paging **Diana Wynyard** for an upcoming play, subject not decided . . . "Late Extra," Associated-Rediffusion late-night show, hits the year-old mark Thurs. (9) . . . **Paul Scofield** debs in BBC-TV drama in Pirandello's "Henry IV" this week (14), with wife **Joy Parker** also in the cast . . . **Ursula Howells,** whose tv career was interrupted by illness two years back, does her first post-recovery play for a commercial web tonight (7), appearing in Granada-TV's

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SYNDICATORS: 'HELP, HELP!'

'Stations Itch for New Ideas'

Chicago, July 7.

A one-man syndicated sales force who in the past six weeks combed 35,000 miles' worth of stations in the U.S., returned to his home base with the clear impression that local operators itch for new ideas in television, and get excited by them, while network nabobs and admen shrink from them. This very difference, he believes, along with the advances in video tape recording, will bring about a renaissance of creativity at the local level which will serve to revitalize the medium in general.

Max Cooper, head of a Chicago p.r. firm who decided to turn tv entrepreneur this season with a scheme to tape record winter baseball in the Cuban leagues, said he found station managers so willing to listen to his pitch that he was able to make his rounds at the rate of four a day, while, by contrast, it sometimes took him four days to get an appointment at one network or one ad agency.

"A fellow with a fresh idea and a pilot is wasting his time at the networks. They're either too busy to consider anything new or too afraid to stick their necks out. No one at that level wants to take the rap for a flop, however imaginative it might be."

Cooper believes tape and the paralysis of network imagination will bring about the early days of television, when creative people in the provinces put ideas to work that were later borrowed or bought by the webs. He sees VTR as the instrument that will give back the local station its dignity, enabling it to produce or buy fresh shows for television of approximately network quality.

Rank Org's War at Sea Footage May Spark a Flock of Series

London, July 7.

The Rank Organization's new vidpix venture, involving a trial 13 half-hour yarns on the war (World War II) at sea, may spark off a whole program of companion skeins utilizing newsreel library footage as basis. Size of the operation will, in fact, be governed by the interest that can be whipped up among the commercial networks here and in markets overseas, including the U.S.

Announcement of the war at sea project, as yet given no skein title, was made with the added info that the Admiralty had promised full assistance, that Capt. Jack Broom, RN, would be scriptwriter and technical adviser, and that the series was expected to be ready for the networks in the fall. First script was skedded to be submitted last week and production was expected to start at Denham Laboratories as soon after as possible.

According to F. L. Thomas, Rank Film Distributors topper, there's plenty of material in hand to round out 39 of the sea-war subjects, some possibly taking in the Korean conflict as well as Hitler's war. Thomas aims to fly to the U.S. within a month with a pilot to see what gives with the networks there, though it's anticipated that the pix would pay off handsomely even without the American market via home and colonial playdates.

Thomas personally plans to handle the initial sales moves, but reckons that a new sales setup may be called for if the venture clicks as anticipated. He points out that, with no newsreel being made for theatrical distribution and with years of footage in the vaults, the Rank outfit ought to be able to turn out many tv skeins on many subjects almost, as it were, from stock.

The making of these from-the-vaults tv compilations is an operation completely distinct from Rank's other vidpix ventures at Pinewood Studios

Alka Seltzer In 'Manhunt' Spread

Following the upper New York State regional by Genesee Beer, Screen Gems has lined up another large regional deal for its latest syndicated series, "Manhunt." Alka Seltzer has bought the Victor Jory-fronted half-hour in most West Coast markets.

Alka Seltzer began its dickers with only two markets in mind, yet, at the moment, it's understood that the bankroller is on the verge of signing for no less than 15 California, Oregon and Washington markets. Besides the Genesee buy, another regional beer sale is brewing for "Manhunt," but SG won't disclose the advertiser's name until the deal is technically closed.

GENE BARRY & ZIV SETTLE DIFFERENCES

Hollywood, July 7.

Gene ("Bat Masterson") Barry and Ziv Television last week settled the contractual differences which have kept the actor off the "Masterson" set for more than two weeks. Though terms of the settlement weren't disclosed, it's reported that Barry's new company, Barbety Enterprises, has been guaranteed a minimum number of pilots it will produce for Ziv.

Barry, currently in Calgary as Grand Marshall of the Stampede and Exhibition, returns to work July 13 to resume next season's "Masterson" output. He walked off the set a couple of weeks ago, precipitating major negotiating sessions between Nat Goldstone (Goldstone-Tobias agency) and Ziv. Latter's Frank Reel came in from New York to achieve a settlement.

Foreign Markets Step Up Campaign To Ban TV Oldies

Some of the most lucrative foreign tv markets for features are being hit either by local film industry plans to keep oldies off tv, or the threat of sanctions from exhibitors.

The broad outlines of Britain's Film Industry Defense Organization has been copied in West Germany. FIDO in Britain buys up the tv rights to features in order to keep the cinematics from the tv screens. In Germany, which also is a major market, a similar plan is being pushed for adoption. Underwriting both plans are various segments of the theatrical motion picture industry in the respective countries.

Also acting as a brake is the threat of exhibitor sanctions against any American distributor

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39 'Counterthrust' Segs Set for ABC Films Sked

Hollywood, July 7.

ABC Films has skedded "Counterthrust" for filming in Manila later this year and inked Tod Andrews to star in 39 segments.

Vic Whitlock, former story editor with Ralph Edwards and Warner Bros. TV, has been signed as story ed of ABC-TV, and will write 10 of the "Counterthrust" episodes.

NO TRADE ORG TO COMBAT REBUFFS

Syndication is being buffeted from many sides today, taking it on the chin in many situations, without having an effective, overall arm to fight back. The lack of a trade organization has hobbled the biz in the domestic and foreign fields.

Item: Japan has placed a ceiling of $300 per half-hour episode for all American telefilm imports. The price is unrealistically low compared to the number of sets in Japan and Japan's relative good economy. Nothing is being done about it, because there isn't a trade organization around to negotiate for higher pix prices with the Japanese government.

Item: Many local and regional advertisers are buying spots, as opposed to program purchases of syndicated shows. Yet, there isn't a syndication trade organization similar to a Television Bureau of Advertising to supply the qualitative data and other ammunition to oppose that trend. There is some data from some houses, but nothing comparable to the campaigns waged by TVB or Radio Advertising Bureau.

Item: Networks have bit into the 7 to 7:30 (EDT) and 10:30 to 11 p.m. (EDT) time periods quite heavily next season. (Syndicators have a vague hope that the Federal Communications Commission will adopt the proposal to slice network option time, but decline openly to express their anger on the local option time encroachment).

It's impossible to put a dollar figure on what it costs syndicators yearly for their failure to have a trade organization, but many execs acknowledge that the cost is higher than what would be needed to underwrite an organization. If that is so, why no trade organization?

Reasons form mainly along two lines: One, syndication is highly competitive and one syndicator doesn't want to trade information or function cooperatively with another syndicator. Two, some syndication houses are subsids of networks, Screen Gems is a subsid of Columbia Pictures, while others are indies. Then these problems are compounded by the fact that syndicators sell both to the networks and the market-by-market field, so they don't want openly at this late date to take any public swipe at the webs.

Then there is the problem of financing a trade organization. The larger houses don't want to ante up the bill only to have the nonparticipating smaller houses profit from the work of a trade outfit.

Leslie L. Dunier, v.p. in charge of radio and tv for Mogul Lewin Williams & Saylor, recently ad-

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Bloom Off Features? MCA-TV Study On Par Pix Shows Differently

Who says the bloom is off the feature rose? The comparative lack of excitement about cinematics to tv appears to be more due to the pix distribution famine than to the ratings.

Some of the rating excitement is reflected in a MCA TV survey on the Paramount pix. Sampling seven of the 15 markets which have begun telecasting Paramount cinematics to date, MCA TV found that in every case the station showing the Paramount pix rose to a leading position in the market.

Analysis measures ARB share-of-audience reports covering Minneapolis, Denver, Milwaukee, Omaha, Philadelphia, Seattle and Boston. In each case, average share of audience for an entire month of Par pix programming was compared with audience measurements for the preceding rating periods, of non-Par pix.

WITI-TV, Milwaukee, scheduled Paramount features every night but one for the period April 10 to May 7, beginning at 10:15 p.m. (10 p.m. on Saturdays). The ARB rating figures for the February-March period, before the Paramount pix debut, showed a Monday-to-Friday 10 p.m. to midnight average share for WITI-TV of 10.3. With the Par pix, WITI-TV grew to 39.4 for the April 10 to May 7 period.

During the same rating period (April-May), station KBTV, Denver, showed a similar rise in share of sets-in-use with Paramount programming, Monday - thru - Friday, with Paramount programming. The rating periods for other cities occurred earlier in the year, but in each case, comparing the non-Par pix period, with the period including that cinematic label, there were share-of-audience rises.

43% of Stations Devote 10-20 Hours Weekly to Feature Pix

NTA's Shift to Coast

Major execs of National Telefilm Associates, along with their respective departments, are moving their headquarters to the Coast. Move is part of NTA's consolidation with National Theatres, which acquired NTA recently.

Coast headquarters will be a new building along Wilshire Boulevard, Beverly Hills, which will be shared by National Theatres and NTA. Theatre circuit will move from its present downtown Los Angeles quarters to the new site.

Remaining in the East will be the program sales department, headed by Michael Sillerman; Ted Cott's o&o department, NTA Pictures, and the Telestudios operation. With some minor exceptions, all other departments will move to the Coast. Switch is expected to take place by September.

In one of the most comprehensive studies of feature film use, National Telefilm Asscciates found that 43% of all stations throughout the country devote from 10 to 20 hours weekly to cinematic telecasting.

The findings were based on responses from 300 stations, or 54.2% of the country's 554 stations. The survey comes at a time when the fresh pix pool has sharply dwindled on the distribution level, and again points up the question of possible substitute programming.

A sharp difference in cinematic use between indies and network affils was brought out by the survey. Indie stations, of which 17 participated in the study, average 21 feature film telecasts each week for an average time total of 36 hours weekly or 38.3 of their total telecasting hours. Affiliated stations, on the other hand, average nine feature films a week for an average weekly hour total of 15, or 13.7 of their total weekly hours on the air.

As the number of stations in a market increase, so does the use of feature films. Los Angeles and New York stations devote 30.2 and 26.8 of their total air time, respectively, to feature films. Detroit, Phoenix and Washington, each four station markets, devote 18.7, 19.4 and 20.3% of total air time, respectively, to features.

The greatest number of stations responding to the survey questionnnaire telecast from six to 10 features weekly. Total cinematics used, however, ranged as high as 45 films weekly in some instances.

Part of the survey grouped stations according to whether they telecast one to five features a week, six to ten, 11 to 15 and so on through multiples of five up to 26 to 30 films per week.

These are the results:

106 stations, or 35.3% of the total responding, used from 6 to 10 features weekly; 67 stations, or 22.3% used from one to five weekly; 61 stations, or 20.3%, used from 11 to 15 pix; 30 stations, or 10%, from 16 to 20 features; 20 stations, 21 to 25 features; eight stations, from 26 to 30; three stations, from 31 to 45, and five stations reported that they didn't use features at all.

Desilu Earnings Show 170% Hike; $20,470,361 Gross

Hollywood, July 7.

Desilu Productions Inc. reported a net income of $249,566 on gross income of $20,470,361 for the fiscal year ended May 2. Report to stockholders was the company's first since becoming publicly owned.

The $249,566 net represents a 170% increase over the $92,336 net for the previosu fiscal year. Per share earnings camee to 22c on 1,150,000 shares, contrasted with 10c per share in the 1958 period on 90,000 sharess outstanding.

Desilu has paid two quarterly dividends of 15c per share on 584,000 shares of common stock this year, and anticipates this dividend level will be maintained. No dividends were paid on the 565,000 shares of Class B stock owned by Desi Arnaz and Lucille Ball, which comprises 49% of the total stock outstanding.

The 170% increase in earnings accompanied a 35.6% increase in gross income over the previous year. Gross at that time, $15,094,806, exceeded the 1957 gross of $12,166,341 by 24%. In 1956, repore reveals, Desilu grossed $9,-

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Vidkid Shows Are 'Reexamined'

Possible kiddie programming in syndication is being re-examined closely in the wake of a number of developments.

1. Independent Television Corp. has had quite a success with "Ding Dong School," placing the stripped show in over 65 markets and getting half of the available spots sold to national advertisers.

2. Cartoons on the whole are readily sold.

3. Many local stations throughout the country have the 5 p.m. to 7 p.m. slot to fill, the ideal period for kiddie shows. The network bite into the 7:30 to 8 p.m. (EDT) and 10:30 to 11 p.m. periods in no way affects the time slots usually devoted to children programming.

It's known that CBS Films and a number of other syndicators who once took a standoffish attitude on kiddie fare now are reexamining that attitude.

CBS Films Moves Hqs.

CBS Films will be moving its offices from 54th and Madison to 51st and Madison, in the building adjoining CBS headquarters.

Switchover will take place in another couple of months. New space for the CBS subsid is three times the present facilities.

Syndication Seen As the Answer To Pay-TV Proponents

By BRUCE EELLS

(Exec V.P., United Artists Television)

United Artists Television is excited about that irrepressible, growing giant: Syndication.

Like the power of prayer, syndication has always been surprising: yet the seeming miracles of syndicated programs have been quitely working themselves since the advent of sound recording. It's no surprise to some of us that syndication is growing to giant proportions with first class citizenship application pending.

In early 1939 a chain of Los Angeles shoe stores was saved from bankruptcy by the desperation expenditure of $100 per week for a syndicated radio program. Since I made the sale to the shoe chain I am intimately familiar with, and still awed by, the results. They are significant even today — 20 years later. The $100 brought the shoe people a transcribed program which had cost $10,000 per episode to produce. A lot of money for a radio program in those days.

The weekly audience commanded by the program increased the sales volume of the 11 shoe stores by 38% within nine weeks. The local sponsor was able, for the first time, to utilize the then-magic impact of radio on a basis of quality competitive with that of network sponsors. Everybody benefited, including the program's producer-distributor, because his aggregate of similar sales throughout the United States, Canada, and foreign countries, returned to him all his production and sales costs plus a profit.

Soon afterward I conducted a similar experiment for a national advertiser, Borden's, in three troublesome markets. The results were equally impressive.

In the years since, with the advent of television and the preponderance of programming recorded and perpetuated on film, "shared underwriting" — syndication — has begun to assume its inevitably massive form. With the bulk of even network programs on film, and sponsorship of the majority of these shared by two or more compatible advertisers, the principle of cooperative program cost underwriting is totally asserted.

Altogether, network, national spot, regional and local sponsor demand for filmed programming has already grown to approximately 9,000 hours per year. This does not count old theatrical film sold to television, which will soon have to be replaced by telefilm.

Equated to the motion picture industry, a startling and significant comparison is made. At its very peak of production volume, the entire motion picture industry never aggregated in excess of 800 hours of theatrical film per year.

Now, from Eric Johnston, comes the report that even the reduced output of the motion picture industry is seen by "a third of a billion people *every week*, throughout the world." Of further significance, Mr. Johnston adds that 75% of this enormous weekly theatrical audience is in countries *outside* the United States and that their appetite for American film is tremendous.

At United Artists our analysis of these facts had led to important conclusions and major policy decisions. We realize that in countries outside the U.S. television has not scratched the surface, that those countries are five years behind the U.S. in installation of television station; that most of Johnston's "third of a billion weekly theatregoers" don't have television receivers in their homes; and that when they do catch up in a few years, demand for American telefilm should jump from its present 9,000 hour annual volume to conservatively 25,000 hours of production per year. A volume 26 times greater than the annual output of all Hollywood studios combined when the motion picture industry was at its peak.

'Pay-TV? Who Needs It?

Inherent in assured volume in any industry is security of investment. And inherent in these combined is the guarantee of quality of product, of the ultimate in entertainment value. Values some have said could be achieved only by **Pay-TV.**

In the light of such an analysis, a pretty good question vis-a-vis Pay-TV might well be — "Who needs it?"

But in any event, we at United Artists have placed our chips on 1) the inevitability of a large world market for television film, sponsored cooperatively on a selective market basis by large and small business alike, and 2) the security and profit inherent in quality.

Our procedure to date, based upon these convictions, has included firm 39-episode commitments, in advance of sale, for five half-hour seriees: "The Troubleshooters," with Keenan Wynn and Bob Mathias; "The Dennis O'Keefe Show"; "Hudson's Bay," with Barry Nelson; "Tales of the Vikings," with Jerome Courtland; and "Miami Undercover," with Lee Bowman and Rocky Graziano.

To the extent that volume enhances budget, and budget affects artistry—I predict that the entertainment values of all commercial television will be taken to a most satisfactory new high level by that stepchild heretofore loosely referred to as—SYNDICATION.

THE FUTURE OF FEATURES ON TV

(A Symposium)

By JEROME HYAMS

(V. P. In Charge of Syndication, Screen Gems)

To corrupt a quote from Mark Twain, the reports of the end of feature film distribution have all been premature. At least so far as Screen Gems is concerned. Since we always intended to be in the tv film distribution business on a permanent basis, we have never attempted to liquidate our features.

While stations were simultaneously lured and pressured into longterm library deals, we've been quietly assuring them we'd be back with more. Since the release of our original group of features in January, 1956, we've been back eight times with groups ranging from 20 to 112 pictures. Hence, we still have over 400 Columbia and Universal features untapped. And, what's more, we're now back selling the reruns of features we originally released in 1956.

This is not as glamorous as the longterm library deals. But it's much more steady, for us as well as the stations.

Now, in view of the industry-induced shortage, we've begun an even more conservative policy. We will henceforth release new features only in those markets, and only at such times as the stations demand it. We will no longer put fresh features up for broadside sale. Future releases will be tailored to the supply-and-demand situation of each individual market.

By RICHARD HARPER

(Director of Syndicated and Feature Sales, MGM-TV)

Every week we hear that a new record price has been paid for the television rights to an old feature film. It's no secret that first-run tv rights to old feature films are continuing to skyrocket. And the inevitable question arises—are upward spiraling tv feature prices getting out of control? Are features, which have long been the most economical type of "volume programming" that a station could acquire, beginning to lose their bargain values?

To this, I can only answer with a resounding—**NO!**

I remember three years ago when we first began signing multi-million dollar contracts for the MGM features with tv stations in the key markets. There were many cynics who declared that those stations which were foolish enough to pay there kind of prices, would never get their investment back, even with seven years in which to play the films.

But hindsight is better than foresight, and now experience has shown these cynics how wrong they were. Of course, the acquisition of the major studios' top film libraries cost the tv stations a lot more than they had been accustomed to paying for inferior product.

But the arrival of better film product on television brought a bright new era to the programming of those stations which were foresighted enough to make the necessary investment. Bigger audiences were attracted to feature films than ever before . . . and literally tens of millions of dollars in new tv spot revenue was attracted by these ratings. Stations that once counted themselves fortunate if they were able to sell five commercials in a feature, now began crowding a dozen or more spots into a 90-minute late show.

And the remarkable thing about the major studios' really fine pictures (and a fact that we suspected at the time, but could not prove) was that they had in a way become "classics"—which meant that they got big audience ratings on their second and third runs, as well as the first time they were programmed. In fact, they often got bigger ratings in their reruns than they had received the first time, thanks to the wonderful word of mouth advertising generated by those who had seen the first run, and told their friends.

Bargain Prices

Those stations which leased MGM features several years ago, now realize that as high as they thought our prices were at the time, in terms of the additional spot revenue they have generated (and by all indications will continue to generate for the full seven-year length of their license period) they actually got the sort of bargain that comes along but once in a decade.

The proof of this is that these same stations are now paying even higher prices for product just being released to tv, and still feel they're getting more than their money's worth.

From the tv station standpoint, feature films offer a number of built-in plus factors: (1) they run an average of 90 minutes in length; three times more than most other film programming; (2) they accommodate 12 or more one-minute commercials; four times as many as conventional half-hour programming; and (3) they have tremendous residual playing value, picking up new audiences with every rerun.

No, indeed, when you consider all the factors, features are not too expensive. They've well earned the right to every penny of their cost by delivering more program time per dollar invested . . . greater rerun value . . . and bigger audiences . . . the kind that attract the big bluechip ad spenders.

With the last of the big major studio libraries now gone, and no new large reservoirs in sight, prices can be expected to stay at present levels indefinitely. And it is quite possible that even today the peak has not been reached. Yet, as high as feature prices may be, stations that know how to program and sell them will tell you: they're still among the biggest bargains in television programming material today!

By FRANK J. SHAKESPEARE JR.

(General Manager, WCBS-TV)

There has been much speculation on the prospect of depletion in the feature film market.

Television is such a gross consumer of films that to any dispassionate observer it would seem patent the market would be depleted of full-length feature films at some time in the near future. Naturally, since there is such a vision, the question is addressed to WCBS-TV, widely recognized as the touchstone for the television industry in feature film programming.

Channel 2 in New York has the finest library of feature films in the country. It always has had. In an eight-year period, from the time "The Late Show" made its debut, WCBS-TV has shown over 1,600 different feature films, played on an average of five times each, with about six months separating play dates. The station currently telecasts 24 film shows weekly. These shows are consistently the toprated programs in their time period and more often than not are commercially sold out. So our interest in the question of product depletion is, to put it mildly, intense.

Yet, despite the terrific rate of consumption, WCBS-TV still has over 1,000 films that have never been shown in the New York metropolitan area. These pictures include some of the finest ever made . . . many from the MGM and Paramount star-studded libraries. And this total predates the general release to television of the post-1948 Hollywood product. To say, on the basis of these facts, that the supply is running out, is to be entirely premature. There are enough available films to keep running (happily for audience, sponsors, and station) for at least a decade.

The station has followed an historic policy of selling feature films to participating minute advertisers . . . scheduling two one-minute announcements back to back at about 20-minute intervals . . . for a total of 12 per film. This is less than permissible under the NAB Code but, we feel, is consistent with high programming values.

Schaefer 'Specs'

Recently a slight sales variation was introduced with Schaefer Beer fully sponsoring four big motion-picture "spectaculars" per year. The first of these . . . "It Happened One Night" with Clark Gable and Claudette Colbert . . . premiered at 11:15 p.m. on Saturday, May 23. Schaefer used only four 75-second commercials during the entire two-hour program. It drew substantial and highly laudatory audience mail. It won a 70% share of audience and a 22 rating (Arbitron and Trendex) thus becoming the top-rated program in New York all night, beating such stellar network attractions as "Gunsmoke" and "Perry Como." This result was particularly outstanding since WRCA-TV counter-punched against the Schaefer show by premiering one of its own very best pictures in direct competition . . . Clark Gable and Loretta Young in "Call of The Wild." But to no avail. It did no better than a 7 rating and 20% audience share. The station believes this extraordinary result illustrates the habit engrained in the New York audience through many years of film programming of automatically associating Channel 2 with top motion pictures.

We feel that in order to properly program feature films, tv stations must invest in a substantial and varied library of quality product. Films need to be varied in appeal . . . action, adventure, musical, drama, historical, comedy . . . and a library must be large enough to allow a sufficient resting period between play dates. It is a mistake to go into feature film programming with a limited schedule and a limited library.

WCBS-TV believes in feature films has achieved great success with feature films . . . and has every intention of continuing with features as a basic part of its local programming in the foreseeable years ahead.

A 'Live TV' Giant Gets Its Feet Wet In Telefilm Arena

By BUD AUSTIN

(V.P. in Charge of Sales, Goodson-Todman)

The fact that the two pilot films we produced this year were sold immediately seemed to have created a good deal of conversation. To packagers, producers and distributors of television films what we accomplished seems to rank with the discovery of the Comstock Lode. While the facts are certainly impressive, the impression is not completely accurate. For the past few years we have carried on an expensive flirtation with Hollywood, courting film success with large sums of money and hogsheads of creative sweat. Our investments included the purchase of many scripts that never justified their story outlines, the hiring of production of several well intended but poorly conceived pilot films.

One of our well kept secrets has been a closetful of stillborn pilots which we have never screened for outsiders. Incidentally, this is a practice which we have retained from our live packaging activities. Often we spend many months in creative research, run throughs, etc., before we decide whether or not we believe a particular format has the potentials which will make it a hit. Those that do not come up to this standard are abandoned.

Now that we have served our apprenticeship in films, we are examining the comparative opportunities for profit in live and filmed packages—and while the results are certainly not conclusive, we are beginning to question the generally accepted concept that film packages with their residual values are necessarily more lucrative.

In most cases, the film packager who finds himself with a first run profit is a very fortunate fellow.

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The Gang's All Here & There

By SAM GANG

(International Sales Director, Bernard L. Schubert Inc.)

Tokyo.

Television is considered one of prosperous Japan's strongest growth industries. There now are 34 commercial stations in operation, with seven more expected to be telecasting by the year's end. Ten percent of the $296 million allotted by Japanese firms for advertising in all media last year went to tv. In seven years the new medium should capture 20% of the nation's total ad outlay.

Technically, Japanese tv is top flight, with the finest equipment utilized, and tape and color rapidly being introduced. American standard of 525 lines is employed for transmission.

Programming is excellent, with an exceptionally high level of locally-produced live shows. U.S.-made syndicated films are extremely popular, topped ratingwise only by the Sumo wrestling tourneys.

Despite the rosy scene described above, let me put it on the record that it is absolutely ridiculous for an American video film distributor to maintain an office in Japan. An agent is very essential, however.

For although Nipponese viewers love Yank shows—their average rating is over 50%—the Japanese Government has established a quota and price ceiling for foreign films.

Thus an American film company can get no more than $300 per half-hour show; $600 per feature film.

On the other hand, Japanese telepix produced at a fraction of the cost of U.S. films are bought by the stations for $2,000.

Furthermore, the commercial stations are each permitted to import only nine series yearly, the Government stations five. This year's quota is already taken up by various distributors, and the chances are thought to be very

(Continued on page 54)

$150,000,000 Vidfilm Budget At Stake In Hot Competitive Race For Supremacy

Telefilm Producers Riding Crest of Booming TV Biz, With A Big Fat Vidtape Assist; Still Many Problems To Be Coped With, Syndication Misses 'Fat Cat' Status; Feature Supply Dwindles

By MURRAY HOROWITZ

Telefilms, features and the newborn babe of vidtape are riding the crest of a tv biz boom. That's the general proposition, descriptive of the overall field in mid-'59.

There are problems galore. There are exceptions to the general prosperity. Not everyone has assumed a fat cat status—not by a long shot.

But the measure of the prosperity can be gleaned from this sole fact: nearly 70% of the prime network schedules next season will consist of telepix. The multiplicity of "live" specials hasn't cut into the day-in-day-out vidpix network programming. In fact, the upcoming season will see the greatest number of hours ever devoted to telepix.

Overall field of telefilm syndication isn't riding as high. Telefilm syndication remains a $100,000,000 biz, a rough estimate that's not to be sneezed at. But much of the boom-boom atmosphere of years past is missing.

The feature famine is here. On the distribution level that prophesy of hitting the bottom of the cinematic barrel has been borne out. Stations have a pix backlog of varying dimensions—but for stations in general, it's just a matter of a few years when the lack of fresh features will be felt acutely.

Vidtape is coming into its own. For a new-born, the tape technique has shown a remarkable quick maturity. Vidtape has changed the patterns of commercials. On the network, it's being used widely in "live" programming. (The best of this season's "Playhouse 90" outings are being repeated this summer due to the blessings of vidtape.) The corelationship of vidtape and "live" has become the "living tape" slogan of National Telefilm Associates, currently engaged in syndicating a variety of taped shows.

Nothing stands still in this biz. Witness the burgeoning of vidtape, the drying up of features, the telepix spread on the networks, and the predicted syndication plateau for this season.

Quality won't stand still either. Next season will see one of the biggest spread of "live" specials on the networks ever, with CBS-TV and NBC-TV taking the most bows in that direction. In the midst of this, there will be the greatest spread of telepix on the three networks.

Who won't compare the "specials" versus the telepix? Who is the interested viewer who won't ask himself which offers the best entertainment? And what about the sponsor? It won't be ratings for many a sponsor. It'll be class, identification and for a few enlightenment.

The Stakes Are High

So while the "live" specials and telepix may be living in the same network houses in apparent harmony, next season is bound to be one of the most competitive for telepix in years. Vidfilms will not only have to match themselves against other telepix, but against the heavy schedule of "specials." There's a $150,000,000 network production budget riding for next season's prime evening time. The stake of telepix isn't small, by any measure.

"Specials" can also be a bust. They don't represent a breed insured. But many of them do represent a reaching out for something different, a galaxy of stellar names, and "a let's-get-out-of-the-rut" story approach. When they click, they lend excitement to the medium. There's no reason for many a telepix series to assume the same "special excitement" function, as some have in the past. It's truly a "wide, wide world" on tv with a multiplicity of tastes to be satisfied. If telepix play a "johnny-one-note-tune," as so many have in the past, how will they stand up in the long pull in the competition for the viewers' time?

Probably no end of the biz represents "bread and butter" programming more than syndication. There's some solid reasons for that. Other than the relative few indies, station berths for syndicated product are in the local option time areas. the prime syndicated time periods being in the 7 to 7:30 and 10:30 to 11 p.m. (EDT) time slots. Syndicators found that feeding action-adventure type of fare in those off-hour time slots garners the best ratings. So, on the whole, telefilm syndicators stick pretty close to the action-adventure formula, in the hope of ensnaring the entire family, along with the kids in the early evening, and the action fans in late evening.

But an odd situation has occurred in syndication. The very prosperity of the networks has bit into those prime half-hours, 7 and 10:30 p.m. (EDT), with many a network program recapturing what heretofore had been station option time. Many a syndicator privately says the problem should be dumped again in the lap of the Federal Communications Commission. But no one wants to stick his neck out. Same syndicators are involved in trying to sell network shows and they don't want to be lambasting the potential network customer. (FCC has a proposal to slice network option time at this time, anyway, it's pointed out.)

Competition in the market-by-market field is hot and heavy. There's a backlog of rerun product. Vidtape shows are making inroads, taking away time normally allocated to telefilm fare. In the wake of this scramble, there's a relative high turnover of sales personnel and many a syndication exec reads his profit scorecard closer than ever before.

Syndication of vidtape shows is getting its biggest shake from NTA. Shows varying from "Bishop Sheen" to "Mike Wallace Interviews" to "One Night Stand" are being put into the market. Right now, the number of vidtape equipped markets is close to 60. But by January, the count is expected to climb to 100. Vidtape shows, from NTA, Guild, Independent Television Corp., stations, and other sources, will be bunking up against the traditional syndication product. It'll be a race worth watching.

Causing concern is the number of sponsor spot buys. as opposed to program buys, of telefilms on the local level. Some say it's a passing fad among regional, national spot and local advertisers. Others take the development more seriously. No one's pressing the panic button. but an atmosphere of "watchful waiting" has settled over the syndication field.

The shortage of fresh Hollywood pix for tv has sent many distributors abroad in search of suitable product. No doubt about it. If the Hollywood post-'48's don't open up, the American public, via tv, will have more of a chance to broaden its tastes. There will be more imports sold to tv than heretofore. Some of the imports are inferior product that couldn't even get a theatrical whirl in the U.S. Others are prize winners. But the bet still is that the post-'48 deadlock on residual payments to Hollywood guilds will be broken in from two to three years. Then, according to forecasts, more Hollywood pix will be unwinding on tv.

No matter what end of the biz is examined, the story's the same. Everything is changing, moving. Nothing remains still.

5,000 Feature Exposures a Week

By HAROLD GOLDMAN

(President, NTA International)

Upholding the front-line position as the solid programming stalwarts of the television industry are the feature length motion pictures which currently are being televised throughout the country at the unbelieveable rate of approximately 5,000 films each week.

That information is causing no end of conversation among industry leaders as they seek to analyze the facts and come up with definitive plans for the future.

One of the most important questions facing both the distributor and the station operator is how to program the motion pictures that are already committed to television exposure. The thousands upon thousands of available films makes this no easy task. Another equally important query heard in all quarters is what can be expected in new product.

The uncontroverted facts are that practically all of the pre-1948 feature films have been sold to the tv film distributors who in turn have brought them to the television screens in the nation's living rooms. On the other side of the ledger are the post-1948 which have been making their appearance in the video market from time to time—but in limited quantities.

While these facts seem to portend a definite dearth of feature film programming some time in the future, distributors and programming executives alike are not too concerned. They feel sure the resourcefulness and ingenuity displayed in the past will once again prove equal to the occasion.

The present stock-piling of feature films by stations indicates that this type of programming will continue its present pace for some years to come. Feature films under contract to stations range from a handful to more than 3,000. Despite this backlog, stations are still eager to purchase additional feature films. They claim this stock-piling insures a continuation of programming strength.

Bonanza for Indies

A recent survey conducted by NTA reveals that stations are making excellent and fruitful use of feature films. The survey shows that independent tv outlets are telecasting an average of 21 feature films per week with approximately 36 hours being devoted to such presentations. Network affiliated stations only average nine feature films per week for 15 telecasting hours.

Various programming concepts have been conceived to breathe new life into these features that are available for telecasting.

One of the more important approaches to the problem is the creation of the "Blockbuster" technique. This approach is gaining acceptance as both distributors and station operators scan the impressive ratings resulting from its usage. The concept revolves around the highlighting of motion pictures that have gained audience approval in both the theatres and television. These hits serve as the backbone for programming a series of features.

Another programming technique that is gaining in popularity is the thematic concept.

NTA recently took 90 hour-long films produced by 20th-Fox and Warner Bros. and suggested stations use them back-to-back as a feature film type of programs. Other plans are constantly being tried and developed.

In addition to various programming techniques designed to make reruns attractive to viewers. station managers discover that playing good features for multiple runs does not necessarily decrease audience response. Numerous case histories prove that reruns garner high ratings time and time again.

For today's younger viewers there is no such thing as an old motion picture. They are the audience of tomorrow. The mature viewers take for granted the titles of yesteryear's blockbusters. The youngsters who were either too young or too busy to have seen these film classics during their theatrical release now become enthusiastic and excited about films scheduled for television exposure.

As for advertisers, they find feature film spots perfect vehicles for commercial messages. With consistent receptive audiences, these spots continue as premium buys at premium prices.

The station operator finds that the feature film gives him greater audiences which in turn enables him to post premium prices for participating spots. This, in turn, puts him in a buying frame of mind for more feature films for his programming schedule.

The feature film strength puts the syndicator and distributor in a better position, too. Since he paid huge sums to the motion picture companies for distribution rights to the features, he can now project dollars that he can keep. He had no doubt recouped his investment from the initial exposure of the films. It is the rerun sales that now bring him the profits.

To those who say that feature films are losing their hold upon viewers and station owners, the following figures will prove interesting.

In a recent survey conducted among 300 tv stations approximately 45% devote an average of 14 hours each week to feature film programming and almost 40% play an average of seven films each week. Another finding speaking well for feature film programming is that in 10 representative markets, approximately 20% of the total telecasting hours are devoted to feature films.

These facts augur well for feature film programming. As a product in demand by the viewer, it can do nothing else but continue its reign in the nation's living rooms.

Sam, You Made The Prints Too Few

By JO RANSON

There's a standing gag among distributors of free tv film that adds up to this wry observation: "Sam, you made the prints too few!"

What it means, to quote Robert Finehout, director of advertising and promotion for Association Films, Inc., a major distributor of on-the-cuff documentaries, cartoons, travelog and other types of celluloid product plugging industry, governmental, social service, etc., enterprises, is that "there is nothing more heartbreaking and harassing" than for distributors to be inundated with pleas from tv program directors for certain films that, unfortunately, can't be satisfied because of one glaring oversight on the part of the sponsor, namely "print anemia."

So many superbly produced free films are currently available for video presentation, it appears, but sponsors of these arresting productions in many instances did not have the foresight to provide the distributors with sufficient prints to cover the many stations seeking to display them in frequently advantageous time slots.

Sufficient proof is at hand that tv is unquestionably a principal distribution source for business films. Modern Talking Picture Service, Inc., also one of the country's leading distributors of free pubrelations films, recently engaged a responsible market research and opinion polling organization to question the film directors of more than 500 tv stations across the country anent their attitude toward biz sponsored free films. Nearly 70% of the tv stations, big and little, responded to this important survey.

Survey revealed that 99 out of every 100 tv stations made excellent use of free films. The question: how often do you telecast public relations films supplied free by industry or associations? was answered thusly: At least once a week, 84.8%; at least once a month, 10.4%; less than once a month, 4.8%. More than 70% of the stations telecast films during afternoon hours. Over 24% carried the films in the nighttime class.

3.7 Hours Weekly Use

Currently, film directors make use of free films on an average of 3.7 hours weekly. More than 78% of the respondents said they liked the idea of getting films in series format, majority requesting them in half-hour length. Most tv execs wanted them of 13-episode duration. More than 86% preferred dealing with film distributors rather than with pubrelations firms or with individual componies.

Though considerable progress has been made in the elimination of commercialism of free film, there's still a tendency on the part of some industrialists to abuse this aspect of their investment. A typical reply: "Makers of P. R. films should keep in mind I am giving them time they are unwilling to buy. NO COMMERCIALS inside films!" Another suggestion: "Eliminate commercialism under the guise of public service."

Regarding subject matter, there's a need for more good sports films, more storylines with humor and more animated cartoons. Tv stations could use more films dealing with everyday life such as vacations, travel, care of gardens, national holidays, research development, but, above all, more sports and less industry.

Subject matter, it was reiterated, should be handled with more entertainment and minus the traditional documentary approach. Modern Talking Picture Service emerged on top in reply to the queries: "Generally, which one source do you rate highest in terms of overall efficiency" and "Which one source do you use most frequently?" Nor did the U.S. Government fare too badly in these categories. Uncle Sam came out third in the response to these questions.

Programming free calls for showmanly skill on the part of station film directors but there is so much currently available and of such highly professional calibre that the average video outlet could exist hours on end with dozens of varied program series.

A look at the top 50 free films (see chart) is proof positive distributors maintain that there is a catholicity of product on hand—and mind you, it is there for the asking.

Britain Cautious As It Reevaluates Its Stake In Global Telefilm Market

By HAROLD MYERS

London.

Having paused for breath and taken stock of the situation, the British tv industry is taking a more cautious attitude towards its continued vidpic operations. Today, more so than at any time since commercial tv was launched nearly four years ago, there is full recognition that the honeymoon is over, that indifferent product can no longer find a niche, and that quality is of paramount importance.

These factors, coupled with the acute economics governing British telefilm programming, have resulted in an important reappraisal of the potentialities. At best, the British market can only pay about $7,000 for a half-hour episode, but while the earning capacity remains static, production costs are mounting. The minimum budget on which a half-hour program can be brought in is around $25,000, but even that estimate involves a considerable amount of trimming. For extra quality and big star names the budget is substantially higher. A striking case in point is "The Four Just Men" skein which has just been completed by Sapphire Films, at a cost of $50,000 per entry. That is an expensive undertaking in any language, but, with the right sort of network deal in the United States, can still yield a handsome profit.

An analysis of the economics shows that the Eastern Hemisphere, including the United Kingdom, can only return around one-third of the negative cost and that calculation does not take into account distribution commissions, print costs and other overheads, including publicity and promotion. Therefore, so far as the British packager is concerned, the American market is of supreme importance and must of necessity condition all program thinking. The trend in the past has been to safeguard the investment by Anglo-American partnerships between a producer on the British side and a distributor on the Yank side, but a development of this pattern may transform the situation. The next phase will probably be a direct network-to-network production partnership between the majors in British and America, and the first such deal may well be made within the next few weeks.

So far as the commercial programming companies are concerned, their main anxiety is to consolidate the position they've gained with such surprising rapidity. It's an acknowledged fact that two out of every three viewers automatically select the commercial channel, but today the challenge from BBC-TV is a force with which to reckon. To meet that challenge and to hold their audiences, the independent tv companies are determined to improve the quality of their filmed programs. Vidpix, both British and foreign, account for 30% of the air time on the commercial network. Half the filmed programs are of British origin, and the balance makes up the quota of foreign material allowed under the Television Act. Only two of the four major commercial outfits have been actively engaged in vidpic production—Associated TeleVision and ABC-TV—although there are reports of the Granada group entering the ring within a few months. Associated-Rediffusion occasionally dabbles in film production, but has steered clear of a continuous output.

BBC & Rank Entries

A survey of current and future programming reveals two major developments. One is the entry of BBC-TV into the film production arena and the other is the debut of the Rank Organization as a telefilm producer. Both have considerable significance.

The BBC's initial project is "The Third Man" skein, which the web is making on a 50-50 deal with National Telefilm Associates, sharing costs as well as revenue. It's an Anglo-American partnership in the real sense of the word, inasmuch as the first 20 episodes were filmed in Hollywood and the balance of 19 is now being made at Shepperton Studios. That is the beginning of a longterm program envisaged by the BBC, embracing about 17 series within the next three years at an average rate of five to six a year. All will be on a partnership basis with an American company. One intriguing subject on the BBC's slate is a possible deal with CBS for a filmed series based on the Jimmy Edwards "Whack-O" program, in which the comedian plays the headmaster of an erratic establishment of learning. CBS and BBC are to cooperate in making a pilot in the fall and will take it from there. Coincident with its entry into production the BBC is also developing its distribution activites and has established a world-wide sales organization covering every territory, other than the United States. The network has gone into business on a scale comparable with that of any of the commercial companies.

Rank's first vidpic venture, "Interpol Calling," a partnership with Jack Wrather, is currently resting after the completion of the first 14 episodes, but is due to resume at Pinewood this month. Later in the month the studio will start its second project, "A. 1 At Lloyds," which is being made in association with Sol Lesser, and a third project with Lesser is now in the talking stage.

Although the Rank Organization is a Johnny-come-lately in the v film scene, it is, of course, a partner in Southern-TV, the commercial outlet which has the franchise for the South of England and which has been on the air for almost a year.

The biggest individual promoters of vidfilms is ABC-TV, which has an impressive schedule of projects made either on its own account, by its parent corporation, or in association with packagers. For example, it currently has on release three series produced for it by Harry Alan Towers—"Dial 999," "Mantovani" and "Martin Kane" and a further three skeins made by Gross-Krasne—"African Patrol," "Jungle Boy" and "Glencannon."

On its current roster Harry Alan Towers is producing two other series, the first of which is "Tales From Dickens," for which Fredric March acted as narrator. The other is Sir Winston Churchill's "History of the English Speaking Peoples," which is being made in association with Milton Gordon's Galaxy Productions. Gross-Krasne have two new projects on the slate, "Fate," on which pre-production work is currently being carried out in Hollywood, and "Have Plane, Will Travel"; while the Halas and Batchelor cartoonery is making 78 animated subjects in two series—"Snip and Snap" and "Foofoo." Associated British Picture Corp., the parent company of the tv network, is currently filming "International Detective" in association with Eddie Sutherland with Arthur Fleming, and "The Flying Doctor," which was made on location in Australia and is being completed at the Elstree studios. Additionally, ABC-TV has commissioned from its distributing affiliate, Associated British-Pathe, a scrapbook series entitled "Time To Remember," in which the narrators will include Michael Redgrave, Ralph Richardson, Basil Rathbone, Edith Evans, Rossano Brazzi and William Bendix. The final 26 "Torchy" episodes, quarter-hours for the moppets, are also in production, making a total of 52 featurets.

For its future programming, ABC-TV is to explore the potentialities of the one-hour feature and has plans for at least four pilots during the season. These will also be made in association with Harry Alan Towers and subjects so far selected include "The Saint," a "Chime Club" skein, a safari type project, with the fourth yet to be agreed.

Associated TeleVision has two projects in the immediate future. The first to go into production will be "The Danger Man" skein which starts rolling at the National Studios at Elstree around the end of this month with Patrick McGoohan in the lead. He'll play a secret agent employed by all the western powers and in each episode he'll be involved in some romantic situation. It was originally intended to shoot the skein as one-hour subjects, but this has now been abandoned and the 39 episodes will run for 30 minutes apiece. ATV's other venture, titled "Whiplash," will be made entirely on location in Australia. Casting details are not yet finalized. The network has recently completed the second group of 13 in "The Invisible Man" series and a third batch is under consideration. The program company, of course, was also directly associated with Sapphire's "Four Just Men" series.

The Danziger Bros., who also operate their own studios at Elstree, are putting the "Mark Saber" series into its sixth year with Donald Gray continuing as the private eye. "Man From Interpol" is in active production with Richard Wyler in the title role. Malcolm Arnold, noted for his "River Kwai" score, is writing the music for the new series, which is already slotted for the fall season by Associated-Rediffusion. Also on the Danziger vidpic program is a color skein for UA-TV entitled "Adventures of Ali Baba" with Daniel Massey in the lead and another subject to be known as "The Cheaters."

A new vidpic packaging company, Vance-Gruner-Connell Productions, has already completed 13 quarter hour programs featuring interviews with Lord Russell by Woodrow Wyatt and are due to start their next series at the end of August. This will be "Doctor Pygmalion" based on the casebook of plastic surgeon Dr. Maxwell Maltz in which Eric Portman will play the title role and for which Dennis Vance will direct the pilot in New York. The rest of the skein will be filmed in Europe.

Beyond the fact that they've slotted "Woman In Love" for fall production, Sapphire Films has not yet finalized its program, although two or three other new series are on the stocks.

Seymour Dorner, who recently ended a four year association with Sapphire, is now operating his own company, Command Films Inc., and is currently negotiating U.S. distribution for his first project "The Monte Carlo Story," a skein of 39 half-hours. A French production company is providing half the coin and, apart from sharing in the returns, will retain distribution rights in France. Other projects which Dorner has in the planning stage are "The Story of El Cid" and "A Yank At Rugby."

An unusual project recently completed in London was Nicole Milinair's production of "As Dark As the Night," which was a combined operation for tv and picture theatres. In the United States it was presented by CBS-TV as an entry in "Playhouse 90" but for the rest of the world it will be distributed theatrically. Lead roles were played by Michael Wilding, Laraine Day, Dennis Price, with Julie Hopkins and Sheila Allen, and Terence Young was the director. This is the first of a number of similar subjects which Miss Milinair will film in various European capitals.

Foreign Films Good Bet As The Thinking Man's Late Show

By JOSEPH HARRIS

(Pres., Art Theatre of the Air)

The foreign film has been an important element in sustaining whatever is left of the picturegoing habit in America. The calculated emergence of Bardot, Loren, Guinness, Lollobrigida and Fernandel, to name but a few, has been a steady, lifegiving transfusion to interest in motion pictures. Foreign films and their leading players have won awards at all major festivals. English, French and Indian directors have been lauded for their exquisite cinematic techniques. And the most recent statistics indicate that one or more so-called Art Theatres exist in all principal cities. The growing attendance at these theatres is in no small way connected with the tremendous rise in tourism. It is quite clear, then, that the foreign or art film is no longer the seldom-seen curio appealing only to the avant-garde, but rather an increasingly popular entertainment purchase.

Too few of this type of picture have been televised. Because they are, in the main, dubbed, and because they are foreign, too many tv film buyers have shown great reluctance to book them. They would rather show an outdated American film, vintage 1932, which has nothing more than nostalgia interest. But that the tv film buyer does not know is that the viewing audience in range of his station would welcome fine foreign-made, recently-produced motion pictures with great interest. We have an organization, the Art Theatre of The Air, Inc., that has proven just this. Just a glance at the ARB ratings of "Rififi," "Anna," "Bitter Rice" and other outstanding foreign product that we have sold to television indicates that there is a mass audience for fine dubbed foreign films which have been proven theatrically.

How often does any medium lag behind the taste of the public it serves? Too often, I'm afraid. When television forcibly usurped the throne that Hollywood had for so long occupied, it took the motion picture people too many years to revise their policies and product to offset the changes in taste of the move going public. They are, in fact, still trying. Now that tv is the undisputed champ, it has to accomplish the most difficult part of being a champion—to stay on top. And, in the one area with which I'm primarily concerned, tv is not doing it. The quality foreign film now occupies a totally different position in the market place. It is a position of increasing stature and saleability. How long will it take the tv film buyer to overcome his "play-it-safe" attitude and recognize that the glamour is fast wearing off of American films with "big" names that are so old as to be virtually anachronistic. How long will it take them to realize that the emergence of realism in all forms of entertainment is the result of the public's demand for it. How long will it take them to realize that if the public will pay to see a fine film, foreign or otherwise, they will in time tune in their tv sets to see it also. I emphasize the words "fine" and "quality" to indicate that the Art Theatre of The Air will not involve itself in a bushel basket operation. We are interested in only the best foreign-made product, with the ultimate aim that the Art Theatre of The Air banner will come to mean the best in foreign film entertainment.

The Art Theatre of The Air has just purchased three hours and 40 minutes of film, made in Russia, of the Bolshoi, Moiseyev and Georgian Ballets. The films are exquisite in their production values and exciting in content. We plan to sell them to tv on a network or syndicated basis because we know how interested the American public is in the Russian ballets. The enormous success of the live presentations of both the Bolshoi and Moiseyev companies in the U. S. proves that the audience wants this. How long will it take the tv buyers to recognize this? I'd hate to hazard the guess.

What's The Future For Syndication? 'Let's Wait And See'

By MICHAEL M. SILLERMAN

(President, NTA Program Sales)

Syndication was the topic of conversation at a recent get-together of a group of radio and television pioneers. One veteran broadcaster asked why television is so much more active than its predecessor, radio program syndication.

Before the answer was forthcoming, somebody recalled the genesis of program syndication in the broadcast field. It was more than 20 years ago that a midwest advertising agency executive had a local retailer as a client, and cast about for means to compete with some of the leading chains in his field which were sponsoring important radio network shows.

The idea struck him that were he able to put together a program of network calibre to be sponsored locally, and to have some of the costs of that program absorbed by other sponsors in non-competing markets, then his own local clients could meet the national companies on their own terms and their own levels. He knew his local client could not afford the budget of this program. But he also knew that his client could absorb and afford a proportionate share. It finally worked out. It was the beginning of program syndication.

TV lends itself more to syndication than radio. Since the days of radio, the means of reproduction have been improved considerably. Film, too, has been highly developed, and now we have video tape which gives us added dimension for program reproduction.

What makes television program syndication of paramount importance is its place in our economy. If the local merchant and the company with regional distribution problems were not able to compete on television with the giant national corporation, then our economy would suffer substantial injury.

Today, through film programming, television makes available to any advertiser in any market top quality programs which can be merchandised, promoted and coordinated in a general sales plan with the same success and effect as a network program involving enormous expenditures.

The effectiveness of syndicated programs is evident in the impressive ratings they receive in market after market throughout the country.

We now have a new dimension in the field of television program distribution—that electronic marvel known as video tape, or as we call our tape system at NTA—"Living Tape," a reference to the totally life-like quality of the picture you see at home from a piece of electronic tape.

Tape is now making available to local and regional advertisers programs which would be uneconomical to do on film. For example, NTA currently is handling such shows as The Bishop Sheen Program, the Henry Morgan and Alexander King shows and Juke Box Jury. No local advertiser could afford to pay for these programs were they done on film. On tape, however, despite the small number of tape markets opened during the past year, they provide quality production, immaculate technical quality and reasonable program costs.

The foregoing does not necessarily mean that one-man shows will be the rule. On the contrary, we hope to put into syndication two musical programs which are currently in production. One is the Xavier Cugat-Abbe Lane program and the other is "One Night Stand" featuring top musical performers and organizations. Also in the works are tape spectaculars, and no doubt we and other companies will soon be making available dramatic programs where tape will be more advisable and more economical than film. And there is no doubt in my mind that each, tape and film, has its own place, and that each will hold on with equal tenacity and equal success.

The importance of syndicated programs is emphasized in the figures that reveal how much program material and program hours are contributed to television by the

(Continuer on page 51)

TAPE: PLANNED PARENTHOOD

The Monstrous Infant

By SOL SAKS

Hollywood.

Of the many criticisms leveled at television—not the least of which has been its immaturity—the main point has been overlooked, namely that TV has matured too fast. In a few short years we have seen TV grow from an infant to a powerful adult and then, before we could hardly get over our admiration and wonderment, TV—like the fruit which gets rotten before it gets ripe—became old, senile and fearful. Barely out of its infancy, TV is already suffering from hardening of the arteries.

Television came out of its crib like a giant, stumbling sometimes, swingly wildly, but with a strength and aim that made itself felt. Its prime opponent, movies, smug and placid, soft and flabby with years of easy living and no competition, went down in the first round.

Now we saw a curious transformation take place. Movies became the lean, hungry ambitious challenger and television became smug and placid.

The first casualties were the parasitic hangers-on in the picture industry. These were the little old ladies of the industry who sowed not but reaped like crazy. Their so-called function was to serve as high priestesses who muttered incantations over every picture such as "motion pictures are your best entertainment" which was supposed to insure success. They also claimed to have secret formulas to avoid any possibility of failure—which usually boiled down to putting Rosalind Russell in a tailored suit with a man who looked something like Cary Grant to call her boss lady; to have John Wayne with a small group of marines beleaguered on a South Pacific Island; or Betty Grable in a scantily clad costume surrounded by 300 chorus girls in slightly less scantily clad costumes. As long as pictures were successful these witch doctors were worshipped, pampered and, periodicallly, fat annuities were laid on their altar. And when the dragon television appeared on the horizon (I suppose I'm mixing my figures of speech but I can't stop now that I'm rolling), they muttered more incantations and cried out that it was only an apparition and if you ignored it, it would go away.

TV was ignored but it did not go away. One of the first acts of the movie industry which now realized that it was in a fight for its life was to throw out the little old ladies. And here comes the astounding part of the story. TV courteously, nay, eagerly, invited the little old lady into the fold. And they came—rocking chairs, bifocals, superstitions, fears, fright and all.

Which is all a way of saying that television is suffering from the almost inevitable characteristic of old age—ultra-conservatism, playing it safe. I suggest that playing it safe should never be of paramount importance in show business.

This same playing it safe has done most to bring upon us the two most decried handicaps in television, censorship and lack of originality. The things you can do are far outnumbered by the things you can't do. They agree with everything you say, but will fight to the death your right to say it.

For the little old ladies, transferring to the new industry, have retooled simply by replacing ingredients in the formula. They have replaced boss lady Russell in the tailored suit, John Wayne and his attractively smudged cheek as he waits for the troopships to bring supplies, Betty Grable with legs way up to her collarbone, with westerns, panel shows and situation comedy. This, they have decreed, is the new formula for guaranteeing success. Just keep from saying hell and damn and have a pleasant toothy MC and you don't take any chances. Get the guy with the gun to stop them at the pass; have your cloyingly sweet heroine burn her roast when the boss is coming home to dinner but the husband gets the raise anyhow because the boss happens to like burnt roast; and a panel putting blindfolds on while they guess the occupation of a brassiere manufacturer—which will lead to hilarious double-entendres if the panel knows their business.

This is what put radio where it is. This is what made movies susceptible to the first real competition that came along. And this is what is fast making television the entertainment of only teenagers and unutterable bored adults.

I do not, of course, suggest that the blame for all the little old ladies lies with the movies. Television has created at least its share.

Directors, writers and actors must often do what the little old ladies interpret the public wants. This is why the psychiatrists' couches in Beverly Hills rarely have a chance to cool off. And this is why from the golden land of mink-lined swimming pools, Jaguars and cashmere coats, you occasionally hear an inexplicable cry of anguish. Because others, like myself, have made certain sacrifices for the not yet paid for mink-lined swimming pools, but refuse to give up the inalienable American right to beef.

Today's Syndication 'A' Rate Card

The following is a class "A" rate card rundown of syndicated shows in the top 22 markets in the U.S. The prices, gathered from a number of sources, should not be considered absolute figures. They reflect prices of class "A" product sold to blue-chip regional and local advertisers. In some markets, prices may vary sharply, such as New York, where a direct-to-sponsor sale may bring as high as $4,200 per half-hour program to as low as $1,500 in a station sale. But that differential is lessened when considering direct-to-advertiser sales, as does the subsequent table. The direct-to-sponsor prices quoted for individual markets for class "A" product are net figures, with agency commissions already deducted. The quoted price is the cost of the program per week on a 39, plus 13-week basis. The price rundown follows:

Atlanta	$ 415	Los Angeles	$2,200
Baltimore	600	Milwaukee	485
Birmingham	275	Minneapolis-St. Paul	550
Boston	1,000	New Orleans	360
Buffalo	475	New York	3,500
Chicago	2,000	Philadelphia	1,100
Cincinnati	475	Providence	365
Cleveland	750	St. Louis	650
Columbus	400	San Francisco	950
Dayton	360	Seattle	415
Detroit	1,000	Washington	475

EVERYONE WANTS TO CUT UP BABY

By ART WOODSTONE

This is the one time in contemporary history everybody seems to favor planned parenthood, and the baby is video tape. Only trouble is that everyone is planning to be the only parent.

Pecksniffery and piousness, raging, railing and legalistics are part of this majestic custodial battle and the outcome promises to be pyrrhic.

Producers are fighting producers, networks are fighting producers, unions are fighting unions and the government stands ready to fight everybody in behalf of anybody.

Intensity of the situation makes it hard to believe any longer that the industry really places any serious hope in the future of that other show biz sibling—celluloid, except as a relatively minor complement to kid brother tape.

First of the parental struggles over video tape began to simmer years ago and it set the theme for subsequent fights. But none of the latterday imbroglios possess, for journalistic purposes, the same degree of drama as the one between the Screen Actors Guild and the American Federation of Television & Radio Artists.

And Still They Fuss

Each planned to be the parent of tape and jealously the combatants still fuss—in front of the NLRB (a fair substitute for the courts) and in outcries from the gutter, where any outsider was free to look on. Only hope for amicable settlement is for the rival unions to accomplish what no two other potential fathers have ever been able to do physically—for the two to become one, and this magical alternative is presently under consideration by union Merlins, skeptical though they still be.

If they don't merge, there promises to be a series of explosive jurisdictional disputes that can only hurt them both and perhaps even delay the inevitable growth and flexibility of tape.

And should these two dramatic opponents eventually remove themselves from the operating arena, there are still others on hand and ready to cut up the baby. By hook, crook or by the book, everybody's got his own strategy for emasculating his challenger as father of tape.

There is—and this in time should prove to be a generally acceptable axiom—no single group which in some way isn't affected and doesn't sense the grand image this baby suggests.

Some of the other combatants are the Film Producers Assn. vs. the networks; International Alliance of Theatrical & Stage Employees against the ranged forces of the International Brotherhood of Electrical Workers and the National Assn. of Broadcast Employees & Technicians; N.Y. and Hollywood; producers vs. agencies, and networks against producers.

For the record, it should be stated at this point that some of these problems hinge not just on a desire to possess baby but on a desire to abort baby, or at least delay its growth. Since any dwelling on particulars in such cases is a possible wellspring for outcries from the "vested reactionary elements" and since it is really away from the main point, suffice to say that such situations exist and let it rest at that.

NABET's Global Issue

As AFTRA is pitted against SAG, NABET was recently pitted against foreign technical help for tape production. This also pitted NABET against NBC, an unfortunate choice of opponents for NABET, since NBC clomped the union good on foreign jurisdiction of tape and on several other points, which may tend to weaken the union's overall strength to grab off the latest electronic marvel.

NABET-IBEW vs. IATSE is a situation that can be stated rather simply: IATSE is a union with a background in film and is allied to the indie producers. NABET, at ABC and NBC, and IBEW, at CBS, are unions with all their experiences in live tv and the techniques of live tv closely resemble those for taped tv. IA is learning the live techniques, and if the indie producers win tape, then NABET and IBEW will lose a great deal, perhaps everything, or so goes the theory in some places. If the networks win, then IATSE will be the sufferer. Nothing less than a mint in potential wages stands to be lost by the childless one.

For the same general reason, Film Producers Assn., consisting of indie producers, has taken a case to Washington (with IATSE backing) demanding that the networks be divorced from the production of video tape blurbs on the allegation that failure to do so encourages network monopoly. These days, everybody in the capital seems anxious to prove ABC, NBC and CBS a monopoly of one kind or another, so the FPA-helmed movement in the direction of the Justice Department is fearsome to contemplate. Besides, the legislators (Small Business Committee, etc.) always seem game for a cause that will garner headlines and the FPA drive poses just such a cause.

IATSE, apart from its legal and moral support of FPA against the networks, was evidently quite starry-eyed over the prospect recently that NABET might lose jurisdiction at NBC. A strike by NABET against the network ended in union-network hostilities that temporarily paved the way for a new referendum among technicians that had a very outside chance of giving new NBC jurisdiction to IATSE. This hasn't happened and might never happen, but if it ever did, IA wouldn't have to worry about the part it was going to play in planned parenthood. Jurisdiction at both a network and continuing jurisdiction among producers would have both sides of the street amply covered.

FPA has even been sharpening its knives against ad agencies. An ironic twist, because agencies are the ones who give the indies their sustenance. But when it comes to tape, everything seems fair for the moment. FPA wants tape facilities, which only a few of its members can afford as individuals. Consequently, a pooled setup is what FPA has in mind. Only weakness is that if the indies cannot tie up the exclusivity of a tape studio (not necessarily owned by themselves) the agencies need only move in with their own personnel, produce their own commercials (at less money, theoretically, because it obviates a middle-man) and, thus, deprive the indies of any fatherhood status whatsoever after awhile.

Like any custodial struggles, the headlines made over tv tape have been interesting, even exciting, but hardly ever pretty. And nobody yet has been convinced that one big happy family can exist where there are dozens of fathers and mothers and only one child, however big. Maybe the child will have to grow up even more before the litigants grow up at all.

A New Look at Old Movies

By GEORGE T. SHUPERT

(V. P. In Charge of MGM-TV)

The grass always looks greener on the other side of the fence—except in the entertainment business, where the other man's meadow always has a way of looking like a garden of weeds.

The legit theatre still looks down through its lorgnette at the rest of us. Only recently Walter Kerr in his Sunday N.Y. Herald Tribune column urged his theatrical confreres to accept Dore Schary, writer of one Broadway hit and the director of another, into the Shubert Alley fratrnity, despite certain misgivings about Schary's Hollywood tendencies.

Motion picture executives still like to twit tv as the repository for old English films that couldn't be peddled to a product-starved drive-in at flat rental. And they are delighted that the "bright young men of television," who had put on the mantle of a crusade against Hollywood stereotypes, are in stampede before the same cavalcade of stage coaches, posses and Texas longhorns that were the standard fare of low-budget movies in days of yore.

The fact is, of course, that a good dramatic idea is—like any other kind of energy—indestructible and transformable. Paddy Chayevsky's "Middle of the Night" saw the light of day as a tv show. Then it moved successfully on to the Broadway stage. Finally it has become a motion picture which the producers of motion pictures, through their association, saw fit to nominate as the only American entry in the Cannes Film Festival.

The adaptability of one good dramatic idea to all media of expression—(didn't they turn "Street Car Named Desire" into a ballet?) is of special interest to us here at MGM-TV. MGM Studios has, perhaps, the largest backlog of proven dramatic material in the world. Anyone who has any questions about the future ability of tv to meet demands for large-scale program ideas need only look to the MGM catalog of properties to put aside his doubts.

The MGM-TV co-production with Talent Associates of "Meet Me In St. Louis" should give a fair idea of the adaptability of motion picture screen plays to the television medium. As is known, we are going ahead with Talent Associates on the tv adaptation of several other famous MGM motion pictures. "Ninotchka," "Mrs. Minver," and "Random Harvest" are three of the movies which will soon be revitalized as star-studded, 90-minute television "specials" in this co-production deal.

I have no doubt that just as the tv program, "Middle of the Night," became a Cannes Film Festival entry in the theatrical field, so the tv adaptation of a movie will become a prize winning television program. We think that old movies may very well become the stuff that much of future large-scale television programming is made of.

There is another aspect of MGM screen plays that is beginning to attract sponsor interest. It is the whole field of tv film musicals based on outstanding motion pictures.

No need to recapitulate what Oscar Hammerstein has done to the "book" musical by turning "How Green Grow the Lilacs" into "Oklahoma." Here at MGM-TV we are currently examining the great MGM screen plays of the past to select those especially adaptable for musical treatment. Such movies as: "Honky-Tonk," "Boomtown" and "Her Highness and the Bellboy" are among those considered by us as potential musical films for television.

We are presently negotiating with top composers, lyricists, and musical producers to implement this approach to our "old" movies. Most exciting from the creative point of view will be the opportunity to harness the great reservoir of name talent that has so much to offer in the musical field. During the past 10 years these performers have found ever decreasing opportunities in motion pictures to use their musical talents. We find them eager and willing to do musicals for television.

As television and the public's taste for it mature we think that the demand for full-scale dramatic entertainment will increase—the same as it did in the motion picture theatre. At MGM-TV we are anticipating this demand by planning top-drawer, star-studded tv films, particularly in the field of musicals, which will be consistent in every respect with the MGM film-making tradition. And, of course, we will continue to develop half-hour and hour length film series programs. For all aspects of our future tv film production we count on our great backlog of MGM feature film successes as our stock in trade.

STATIONS SELECT 50 OUTSTANDING TV FILMS

TITLE	DISTRIBUTOR	FILMED BY	SPONSOR	RUNNING TIME	DESCRIPTION
ACROSS PACIFIC	Sterling Movies, USA	Orient Line	Orient Line	25 Mins. (c)*	Voyage to such exotic places as Fiji Isles, New Zealand and other Pacific Travel lures.
AMERICAN BATTLEGROUND	N.Y.S. Dept. of Commerce	N.Y.S. Dept. of Commerce	N.Y.S. Dept. of Commerce	29 Mins. (c)*	Excellent depiction of story of the Revolutionary War as fought in New York State with scenes around forts, battlegrounds and monuments in New York City and New York Hudson River country.
A MATTER OF LIVING	United Jewish Appeal	UJA	UJA	28½ Mins.	Graphic and appealing depiction of the many welfare services rendered by the organization. Film has considerable impact and is narrated by Ralph Bellamy.
ANGLO-AMERICAN VINTAGE CAR RALLY	British Travel Assn.	BTA	BTA	13 Mins.	Delightful, breezy account of race of vintage cars from Edinburgh, Scotland, to Goodwood, England. This short was inspired by the feature-length film, "Genevieve."
A SKIER'S DREAM COME TRUE	Ideal Pictures	Swissair	Swissair	13 Mins.	An American family vacations in Switzerland. Fine photography of the country's natural wonders and spectacular sports.
ALASKA	U.S. Army, Navy, Air Force	Armed Forces	U.S. Dept. of Defense	21 Mins.	Reveals how the Armed Forces contributed so much to the development of Alaska, one of the world's most strategic centers.
ALASKAN PATROL	U.S. Coast Guard	U.S. Coast Guard	U.S. Coast Guard	28 Mins (c)*	Coast Guard on Bering Sea patrol, protecting seal herds, enforcing fishing regulations and providing medical aid to Eskimos.
BLUE ANGELS	Princeton Tv Center	U.S. Dept. of Defense	U.S. Dept. of Defense	26½ Mins. (c)*	On-the-spot account of Navy's supersonic demonstration flight team in action. Narrated by Robert Taylor.
BUILDING FOR THE NATIONS	U.S. Steel Film Centers	Loucks & Norling Studios	U.S. Steel Corp.	35 Mins. (c)*	Highspots of the construction of the Secretariat building at UN headquarters.
CARLING CLUBHOUSE	Films of Nations	Carling	Carling	13½ Mins.	Series of 13 films on wild life conservation. Unique shots of birds and fish with experts helping to promote conservation and improvement of wildlife environment.
CASTLES AND CASTANETS	Tribune Films	Henry Strauss Prods.	Pan American World Airways	27½ Mins. (c)*	One of the finest travelogues made. Has a feel of poetry and a point of view with remarkable photography and color of Spain and its people.
CHINESE VILLAGE	Colonial Williamsburg	Colonial Williamsburg	Colonial Williamsburg	11 Mins. (c)*	Semi-animated film based on the 18th Century handpainted wallpaper in the Governor's palace in Williamsburg.
CROWDED OUT	National Education Assn.	Agra Films	NEA	28 Mins. (c)*	What happens to a teacher and a child when the classroom becomes overcrowded.
CASE OF OFFICER HALLIBRAND	Modern Talking Picture Service	Wilding Pictures	Ohio Oil Co.	27 Mins.	Dramatic human interest film of typical traffic officer coping with problems of safe driving.
DAY CALLED "X"	Office of Civilian Defense	OCD	OCD	28 Mins.	What one city (Portland, Ore.) has done to prepare for atomic attack. Narrated by Glenn Ford.
EDGE OF SILENCE	Ideal Pictures	Zenith Hearing Aids	Zenith Hearing Aids	28 Mins. (c)*	A physician and a career woman open the pathways to successful living for two people. Of great interest to the partially deaf.
EIGHT STEPS TO PEACE	National Film Exchange	Butler Foundation	Butler Foundation	13½ Mins.	Series of eight films involving world law and peace. Considerable use is made of footage from UN and various US govt. agencies. Narrators include Tyrone Power, Raymond Massey and Henry Fonda.
FACE OF THE LAND	United Jewish Appeal	Warner Bros.	UJA	27 Mins.	Building new settlements, new farms, new schools in Israel and the people who are doing the work.
FACE TO FACE WITH COMMUNISM	U. S. Dept. of Army	U.S. Defense Dept.	U.S. Dept. of Defense	26 Mins.	A sergeant finds out what would happen if the Communists should take over America.
FIBERS AND CIVILIZATION	Modern Talking Picture Service	MPO Productions	Chemstrand Corp.	28 Mins. (c)*	Man's use of nature's fibers and development of man-made fibers.
FOREVER LIVING FORESTS	Ideal Pictures Corp.	Palmer Films	California Redwood Assn.	27 Mins. (c)*	Exciting account of where and how redwoods grow with an understanding of forest maintenance.
HELPING THE TAXPAYER	Association Films	Willard Pictures	American Institute of Certified Public Accountants	14½ Mins.	What happens when the government questions your tax return and how differences are settled.
HOLIDAY IN HAWAII	United Air Lines	Cate & McGlone	United Air Lines	28 Mins. (c)*	Visit to newest state in union. Colorful sights of all the islands.
HOW GREEN IS YOUR GARDEN	Films of the Nations	DPM Productions	American Agricultural Chemical Co.	27½ Mins.	Superbly photographed and with animations film relates what happens to a grass seed and what nutritional requirements are needed to make a good lawn.
INQUISITIVE GIANT	British Info Services	BIS	BIS	28 Mins.	Story of giant radio telescope at Manchester designed to probe depths of outer space.

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* (c) Color.

(Continued on page 36)

1st
everywhere

Paramount Pictures Rating Power*

mca tv

*PRE '48

STATIONS SELECT 50 OUTSTANDING TV FILMS

(Continued from page 34)

TITLE	DISTRIBUTOR	FILMED BY	SPONSOR	RUNNING TIME	DESCRIPTION
INVITATION TO EUROPE	Tribune Films	European Travel Commission	ETC	27½ Mins. (c)*	All the highspots of interest to travelers in 21 European countries.
THE KEY	National Mental Health Assn.	NMHA	NMHA	28½ Mins.	Documented and sensitive production of a woman who becomes severely disturbed emotionally and how she is restored to society.
LITTLEST GIANT	Nat'l Consumer Finance Assn.	NCFA	NCFA	12½ Mins.	Interesting film and very well done on a level of understanding for all.
MAKING CONVERSATION	Western Electric Co.	Audio Productions	Western Electric Co.	12½ Mins. (c)*	How the Bell System has added to the enlargement of the United States by linking it with a vast communications web.
M. D. INTERNATIONAL	Associated Films	Smith, Kline & French Labs	SK&F Labs	60 Mins.	Inspiring story of American doctors serving humanity in remote, desolate areas of the world.
MR. FINLEY'S FEELINGS	Associated Films	Larkins	Metropolitan Life Insurance Co.	10 Mins.	Fully animated cartoon film dealing with problems of mental stress in daily living.
MR. O'FLYNN'S 50 MILLION WHEELS	Associated Films	Trans Film	Automobile Manufacturers Assn.	25 Mins.	How truckers move a family into the country and how modern living depends upon wheels.
MEELAH	ORT	Stephen Sharff	Organization for Rehabilitation Through Training	28 Mins.	How ORT salvages the hopeless and helpless. Script by Morton Wishengrad with location shots in Casablanca, Switzerland and Israel.
MISSILE MAN	Modern Talking Picture Service	Glenn L. Martin Co.	Glenn L. Martin Co.	28½ Mins. (c)*	Timely film on the launching and tracking the Matador missile at Cape Canaveral.
MEDICINE MAN	Sterling Movies	Monopegic Prods.	American Medical Assn.	27 Mins.	Story of how Americans are being fooled by food faddists and "exposes" fakers in nutritional foods field.
METROPOLIS IN MOTION	Association Films	Audio Productions	Triborough Bridge & Tunnel Authority	28 Mins (c)*	Documentary of New York City and its bloodstream, subways, airlines and buses.
NO MAN IS AN ISLAND	Association Films	N.Y.C. Mission Society	N.Y.C.M.S.	20 Mins.	Story of children who escape congested Gotham streets for the Berkshires.
PROMISE OF SPRING	Films of the Nations	DPM Productions	Associated Bulb Growers of Holland	18 Mins (c)*	Prize-winning film on the planting of Holland bulbs in the fall and their rich display in spring. Flower arrangements are part of the film.
REACH FOR TOMORROW	Nat'l Society for Crippled Children & Adults	Dynamic Films	NSFCC&A	26½ Mins.	Narrated by Henry Fonda, this film explains work of the society by showing the help given to five handicapped individuals.
SINCE THE BEGINNING OF TIME	Int. Revenue Service, U.S. Treasury	Milner Productions	Int. Revenue Service	27 Mins. (c)*	Depicts history of taxes and operation of Int. Revenue Service.
SIGNIFICANT YEARS	Association Films	A. A. Schechter Associates	Newsweek	26 Mins.	Factual documentary from depression years to space age.
SAMUEL AND SOCIAL SECURITY	Social Security Office	U.S. Dept. Health, Education and Welfare	Bureau of Old Age and Surviviors Insurance	14 Mins. (c)*	Cartoon treatment of current social security progress and "history" of aid from prehistoric times.
STOCKHOLM, CITY ON WATER	Films of the Nations	DPM Productions	Swedish Nat'l Travel Office	13 Mins.	Light-hearted film showing young couple sightseeing city by boat, on foot and an excursion to vast archipelago east of Stockholm.
THEODORE ROOSEVELT—AMERICAN	Association Films	Theodore Roosevelt Centennial Commission	Roosevelt Centennial Com.	28 Mins.	Highspots of career in life of "Teddy."
THIS IS RADIO LIBERATION	Modern Talking Picture Service	American Com. for Liberation from Bolshevism	ACFLFB	4.10 Mins.	American committee beams messages and info into Russia via high-powered stations.
THEIR LAND	Sterling Movies, USA	Tangent Films	R. W. Schofield for several clients	13½ Mins.	French Army's efforts to restore peace in Algeria.
THROUGH A REAR VIEW MIRROR	Association Films	Firestone Tire & Rubber Co.	Firestone Tire & Rubber Co.	25 Mins. (c)*	Antique auto caravan to Williamsburg, Va., related in ballad and folk songs.
TURKEY AT WORK AND PLAY	Turkish Info Office	Precision Film Labs.	Turkish Info Office	22½ Mins. (c)*	Various phases of Turkish life, industrial, agricultural interspersed with folk dances.
UNUSUAL HUNTING	North Carolina Development	N.C. Dept. of Conservation	N.C. Dept. of Conservation	14½ Mins. (c)*	Thrilling scenes of Russian wild boar hunting in Great Smokies to fox hunting in jeeps on the sand dunes.
WORLD IS YOURS	Association Films	Jerry Fairbanks	Montgomery Ward	26 Mins.	Story of a dream that turned into an American institution. Also has secret camera footage of Moscow's famous GUM's department store.

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* (c) Color.

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THE THIN MAN

...FROM MGM-TV

Look Closer and You'll See That Boom In TV Film Production In New York

By MARTIN H. POLL
(Pres, Gold Medal Studios)

There is a production boom in New York City which is the result of years of effort on the part of a nucleus of production people and facilities.

When I opened Gold Medal in June, 1956, there was only one tv series being filmed in New York City, the "Phil Silvers Show," and this was filmed with three cameras and utilized the technique of live tv and not motion pictures.

Only one or two major features were filmed in New York City each year. Hollywood crews would come to New York for location shooting of backgrounds and then return to Hollywood to shoot the interiors.

Why? Why, when the network brass and advertising agency executives are in the East?

Why? Why, when the acting pool from the Broadway theatre is in the East?

Why? Why, when creative people like Elia Kazan, Paddy Chayefsky and Sidney Lumet *want* to work in the East?

Three years ago New York didn't have trained crews that had worked together as a team.

Today we have several trained crews. The same crews at Gold Medal that worked on feature films such as "The Goddess" and "Middle of The Night," worked during the past year on "New York Confidential," "Deadline" and the Carl Reiner, Barbara Britton pilot, "Head Of The Family."

There are several other crews that have worked together as a team on tv series such as "Naked City" and "Rendezvous" this past season.

Today these few New York crews work faster and are more efficient than the Hollywood technicians and do not have the Hollywood departmentilization which makes it impossible to work economically.

Unions Coordinate

Three years ago, New York IATSE craft unions had impractical work schedules with the various crafts starting their eight-hour regular day at different hours and limiting the production by designating the starting time rather than allow the starting time to fit the production schedule.

Today the IATSE East Coast Film Council in New York City is aware that we must adjust the work hours of the various crafts so they all start the day at the same hour and that the rates for night shooting or construction at night must be adjusted so that the work day can start at night without the heavy overtime penalties. The first step was taken a month ago in the new scenic artists contract which adjusted this problem and the others will follow.

Three years ago the labs were not experienced in printing dailies, they could only make release prints.

Today the F.P.A. and the film editors and producers are working with the labs so that we now have fast service and perfect quality from any of the New York labs for printing.

Three years ago the city and all its departments were uncooperative—there was red tape and lack of interest in solving location problems throughout the city.

Mayor Wagner's Assist

Today, Mayor Wagner and his former assistant, Stan Lowell, have worked with us and have eliminated the red tape and are continuing to work with us in improving location shooting condition in the city.

Three years ago there was limited and inadequate studio facilities. There was a limited amount of first class equipment. The cost of tv pilots was very expensive as studios did not have scene docks with basic elements such as windows, doors, flats.

Today, since the opening of Gold Medal Studios, New York now has a facility with large stages and a vertical operation which includes everything from a carpenter shop to a commissary.

With the increased feature film and tv film activity, the rental equipment companies have increased and modernized their equipment.

The increased production should encourage the investment of building additional studios in New York City.

The ones who are continually rapping New York are the few Hollywoodites who come here with improper preparation. They hire the wrong people and attempt to handle everything over the long distance telephone. After THEY make a horrible mess out of their operation, they blame it on New York. The ones who come here adequately-prepared, arrange for adequate studio facilities and work in a professional manner find working here efficient and cheaper than Hollywood.

ITV: Tempoed To Jet Age

Paris.

According to Dave Lown, president of Intercontinental TV, the recent ITV technical job on Dave Garroway's NBC show "Today" from Paris last April proved conclusively that a fully equipped Ampex-stocked mobile unit can give topgrade Yank video quality abroad. With the NABET difficulties ironed out, Lown said that interest in, and demands for, use of ITV services are now more than they can handle.

ITV, a Panamanian corporation with primarily Yank capital, is helmed by Lown, with James F. Gannon as secretary-treasurer and Hugo A. Seiler, Robbert Koch and J. Herbert Riedel as veepees in charge of sales, production and engineering respectively. Headquarters are in Paris with offices now in New York, Geneva and Rome, with others skedded soon for other world capitals.

Lown specified that ITV was worldwide now with another 15-ton complete truck unit being prepared for use in Asia. His unit is the only one with three cameras and can do a complete show on tape, plus sound, mixing and editing. Outfit is primarily a technical service org but will also soon go into production or coproduction on various projects—mainly spectaculars and series—as well as package complete series on its own for U.S. and world sales.

Lown pointed out that tv, like films, is interested in new and fresh approaches that can be given by foreign locations. Lown stated that interest and contracts came faster than the unit could be put into operation. ITV has solved its logistical needs and operates with an 18-man crew with other workers picked up when needed. He also stressed that the main engineers and officers of ITV were Yanks and NABET members.

Though mainly servicing Yank tv, ITV will be ready to service all national tv networks. It can work with 525 and 625-line networks which include the U.S., all of Continental Europe except France, Belgium and Luxembourg (819 lines) and Great Britain which has 405 lines. However ITV will soon have conversion setups for servicing all countries.

This summer ITV will do Yank show stints in France, Switzerland, Italy, Moscow and Denmark. With the "Today" show under its belt, ITV showed its jet age swiftness in its Geneva Conference coverage. Spoleto and Moscow for Ed Sullivan, a Sinatra spec in Italy and a Victor Borge spec in Denmark are on the summer-fall calendar.

Growing Pains Can Be Fun If You Know Where You're Going

By WALTER KINGSLEY
(President, Independent Television Corp.)

A report on the activities of a new company is like a report on the first few months of marriage. If you talk about the pleasant things you are considered immodest, and if you speak about the others everyone assumes you're in trouble. So let's just take a look at the events which everyone has had the opportunity to observe.

ITC was set up early in July last year as a joint investment of Jack Wrather and Associated Television, Ltd., of England. Jack Wrather was named chairman of the board and Michael Nidorf vice-chairman. I was installed as president of the company on July 11 and ITC set out to make a name for itself and a profit for its owners.

Since we were a new entry in an industry that had already established itself as a prime factor in the nation's economy our first year of operation was geared to do primarily three things: acquire property and manpower, organize a strong syndication department and establish our name in the industry.

Late in September ITC took over Television Programs of America for something in excess of $11,000,000, reportedly the largest transaction of its kind in the tv film industry. ITC acquired the full catalogue of TPA's 16 properties. Several weeks later, Arrow Productions was set up as the residual division of ITC and in the ensuing months 11 of the original properties were put into Arrow for sale.

Also in the line of setting up our sales organization we formed a national sales staff and regional and syndicated sales staffs. With more than 70 men operating in the sales area, it was necessary to give them something to sell. And we have done that.

Five new-to-syndication programs have been released in the last seven months, which is a sizeable release schedule for a new organization. "Cannonball" has been sold in 102 markets, "Sergeant Preston of the Yukon" in 95 markets, "Jeff's Collie" in 160 markets, "Brave Stallion" in 85 markets, and the all-new videotape version of "Ding Dong School" in over 60 markets.

We made another major program acquisition when we purchased "The Gale Storm Show" from Hal Roach. This was in line with our corporate policy of acquiring properties from outside sources as and when they fit our requirements. We expect to make additional acquisitions of this type in the ensuing months. I guess we, in a way, are unique in program production and distribution in that we can move speedily in the open market as acquisition possibilities present themselves. From a business standpoint, we feel there is as much skill required in these areas as in the creative areas.

On the national sales front there has also been considerable activity. "The Gale Storm Show" was sold in a combination daytime strip-nighttime once-a-week arrangement to ABC-TV for three years. "Fury" was renewed for its fifth year on NBC-TV by General Foods and The Borden Co. The Jack Wrather owned "Lassie" was renewed for its seventh year by the continuing sponsor, Campbell Soup, insuring continuous flow of episodes for our successful "Jeff's Collie" and its identification with a long-running network program.

In 33 Foreign Countries

In foreign sales, ITC currently has 16 properties in 33 foreign countries.

We have moved ahead in shoring up our foreign lines of distribution by setting up a subsidiary organization, ITC of Canada, Ltd.

ITC is now geared up for production in both the film and tape fields. The ITC production staff in Hollywood is currently engaged in the production of its first videotape series, "Ding Dong School," another videotape pilot, "The Gale Storm Show," two undisclosed film pilots, and "Fury." It is also setting up production plans for "Whiplash," to be filmed in Australia.

Those Foreign Pastures Grow Greener & Greener

By NORMAN KATZ
(Director of Foreign Operations, United Artists Associated)

Many of my colleagues in the film field have dubbed me the "Magellan of the Movies" because of the numerous trips I have made around the world. Facetious or not the title isn't a valid one. I like circumnavigating the globe but unlike Magellan I have kept a log of my travels and find many things of interest both in and out of the film field. My most important observation hinges on a simple statement of fact: wherever and whenever a station buys films for tv it has been paid off handsomely in both profit and prestige.

According to my vantage points in Sydney, Australia, or Helsinki, Finland, or Zurich, Switzerland, I have found that American films were more popular than ever on the home screens.

For instance, Down Under in Australia, the entire 750 plus, pre-1950 Warner Bros. film library is completely sold out—has been for over a year now. Two of the biggest stars on tv are Popeye and Bugs Bunny, both of whom by a happy coincidence, are stalwarts in our cartoon library.

In fact we have blanketed the entire 3,000,000 sq. miles of that continent with our product, with three rare exceptions: the Bush Country which is aboriginal; the northern Territory, only because at this writing there are no facilities for telecasting in that sector and New South Wales, currently planning to have facilities ready early next year.

Tests Are Similar

Two of the most notable things I have found in my peripatetic existence is the similarity of tastes—whether adult or small fry, and that movies are big on tv. In all the polls of syndicated shows compiled in the U. S., our features and well-muscled Sailor have both consistently been high up in every poll—be it Pulse or ARB. In fact, as I write this in London, on one of my infrequent sojourns at home base, I have a copy of the latest U. S. Pulse poll which I culled from VARIETY. Our Popeye is No. 10 nationally—one of two cartoon programs listed and 10 points higher than the other cartoon shows. That's American taste.

Over here in the British Isles a recent poll of syndicated shows, similar to the Stateside Pulse, put Popeye on the top of the popularity list—with a whopping 77 Nielsen, the highest rating ever of any opening program in the United Kingdom. That's British taste.

The relation of such figures convinces me that people are people the world over. Differences in language and/or environment can be easily overcome by a common denominator: understanding. Mind you, now, I'm not saying that all the peoples of the world can be reached by a feature motion picture or by Popeye. But if that unique individual can be the means whereby the children of the world can start on a common understanding and appreciation then maybe our future generations may live in a world free of tensions. If I am right about this premise I will look back in 1980 and say this portion of the article has made me a prophet ahead of my time.

$3,000,000 WB Gross

Yes, the foreign pastures are green indeed, as a $3,000,000 overseas gross for 1958 on our Warner Bros. product amply indicates. We are, as already noted, big in Britain, big in Australia. In Japan we have achieved great popularity on tv, too.

With the exception of Japan which telecasts via a live synchronization, and France, Germany and Italy which use dubbed versions, all other countries telecast in English with sub-titles in the mother tongue. In many cases the cartoons are not even sub-titled. Maybe in this way we can take pride too in helping people of the world overcome a language barrier, too, by familiarizing them with English. A universality of language, the ability to communicate in a common tongue may be another step toward international amity.

Yes, in Belgium, Switzerland, Finland, Denmark, Sweden, France, Italy, South America, everywhere on the globe we are making good friends with our films on tv. I'm sure that once we start selling behind the Iron Curtain—and we are in the process of trying to negotiate for engagements in those countries—and our films are shown over the individual stations then we'll make even more friends.

Don't call me Magellan. Call me Nostradamus.

Rash of Mergers, 2-Coast Spread For Blurberies

By ART WOODSTONE

Trend in the past year among tv film and tape commercial producers has been toward further concentration of power among the indies. And this has made it just that much harder for the small production indies to make a buck.

There have been three large mergers in the past year, the opening of more and more two-Coast shops and the demise of some smaller companies.

Screen Gems bought out Eliot, Unger & Eliot, one of the more well established blurberies. Warner Bros. made a tieup with Filmways, details of which are still unclear although one report has it that Warners, despite denials, got a majority of Filmways and the money exchanged went to develop an expanded plant for tape and film in N.Y.

Buckeye bought Transfilm, and presently Metro and Four Star are among the larger program producers who are actively seeking a commercial subsidiary among one or another of the remaining indie N.Y. companies.

Other trend has been a move toward the two-Coast shop. Nearly everyone of the established Gotham-based blurberies now has some kind of tieup on the Coast, either via ownership or rentals or cross-referencing of new business possibilities, depending on where the ad client wants to have his commercials shot. This trend has virtually ended the major East-West blurb struggle that geographically soured the commercial film biz no more than 15 months ago.

MPO has offices at Republic and now that N.Y. company works consistently on both sides of the continent. Van Praag Productions and Robert Lawrence Productions (latter among the first to go both ways) also have N.Y. and Coast setups, so if a client wants sunlight Coastward, they go and if he wants N.Y. they just go over to the west side of Manhattan and push a different button.

There are some fundamental reasons behind the rash of mergers and the two-way spread of the blurberies. The mergers give the producers more cash and larger facilities, and since the networks are in there bidding for commercial biz (via tape), cash and facilities are more than ever maintaining competition.

The mergers also give studios those now-essential two-Coast parlays for blurb production. Its been up to the rest of the indies to find some kind of a Coast tieup, to satisfy the whims of agencies and their alternate "sunlight and shade" demands.

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The Adventures of Sir Lancelot
Decoy
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Trouble With Father
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Star Performance
The Hunter
My Hero
The American Legend
Overseas Adventure
Dateline Europe
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A Market-By-Market Telefilm Appraisal

By MURRAY HOROWITZ

In line with Madison Ave's "image" thinking, indie stations in the nation's No. 1 market of N. Y. are assuming separate programming personalities.

With WPIX, it's telefilms, as in years past; with WOR-TV, it's features still; with WNEW-TV, it's "diversification;" and with WNTA-TV, it's "living tape" personalities. The network flagship stations assume the characteristics of their respective webs. Yet each web outlet, in its own way, has an accent of its own. WCBS-TV, the best supplied feature station in the market, still is riding high with its "Late" and "Late Late Shows." WABC-TV, in the competitive feature struggle, has taken to "horror" nights. (WABC-TV's vidpix strip at 10:30 has been bitten into by the web.) WRCA has a number of feature strips, but with "Jack Paar Show" riding high, it's far less dependent on cinematics for programming.

The various station "images" are important for they spell out the potential customers for syndicators and possible slots for sponsors.

But there are other key facets of the nation's top market. They are:

1. Sponsor buys of syndication product are few and far between. Overall, vidpix in N. Y. is a vehicle for participations. There are very few openings on the web flagships, WCBS-TV and WRCA-TV, for first-run skeins. WABC-TV has more time open than the other two web o&o's, but the situation even on WABC-TV is tight. The program buys are in order for the few first-runners on WRCA-TV and WCBS-TV. But participations predominate on WABC-TV, and on the other outlets.

2. Consequence of the tight slotting situation on the web o&o's, particularly WCBS-TV, and WRCA-TV, is that prices of many first-run properties are beaten down. Series serving as participation vehicles hardly bring the same price as skeins sold directly to sponsors as program buys.

3. Features in the market don't seem as much affected by the tightened local schedule of the web o&o's. Despite Paar and what have you, WCBS-TV remains strongly entrenched with the "Late Show", which has a potential gross billing of about $60.000 weekly, exclusive of agency discounts. That cinematic showcase is practically sold out most of the time. WOR-TV, which recently replenished its first-run pix with a $1.000.000 buy from Screen Gems, shows no signs of relenting on its "Million Dollar Movie" format. The multi-exposure "MDM" format still commands sponsors and audiences.

Here are some operational highlights of metropolitan outlets:

While its prime syndicated slots will be contracted this fall, WABC-TV will remain firm in its feature programming periods. The pix slots are the Monday through Thursday "Night Show [illegible] at 11:15 p.m., with Friday and Saturday nights devoted to horror pix. There also will be a Sunday-night film and the 9 a.m. one-hour stripped feature showcase continues the next season.

WCBS-TV, despite its playoff of features, still has a cinematic library of 2.150 pix. Station telecasts 24 different features weekly. At the present rate of usage, taking into consideration the repeats, WCBS-TV feels it has sufficient pix for seven years. Recent innovation on pix sponsorship was the sole sponsorship by Schaefer Brewing Co. of four pic specials, which preempted the "Late Show."

WRCA-TV will continue its telefilm and feature format next season, without any marked changes. WPIX remains the most heavily programmed telefilm showcase in the seven-station market, buying a good portion of the available first-run product. In the daytime hours up to 3 p.m. next season, it will be an educational outlet for the N. Y. Board of Regents. WNTA-TV again plans to accent its "living tape" personality shows, a format which has won the NTA o&o outlet attention in the N. Y. market. WNEW-TV also uses telefilms and features quite heavily, but as part of its diversified program format, station also relies on taped shows.

That's about the shape of the N. Y. market in midsummer '59.

L.A. Hot on Syndication But Lukewarm on Features

By BOB CHANDLER

Los Angeles.

Los Angeles—and the same goes for any market with a multiplicity of indies—is hungry for syndicated product. Paradoxically, it's less interested in feature films. And perhaps causing that disinterest is a keen appreciation of the potential of vidtape.

KTTV, long a pacesetter among indie tv'ers, feels its position in the market has been hurt by the lack of enough good syndicated properties. Not only aren't there enough of them, the station feels, but quality hasn't improved in syndicated film shows for years, while network film standards have been raised appreciably over the days when there were as many syndicated film shows on the market as there were network telefilms.

KTTV remains the key telefilm buyer. KRCA, the NBC flagship, is second in the firstrun area, using plenty of syndicated shows in its 7-7:30 strip and after 10:30, though NBC's expansion into the later area may curtail its buying activities severely come fall. KTLA, the Paramount station, is still attempting to concentrate on live production, on the premise it can build quality programming off the coin accrued from syndicated sales of tapes of the shows. Premise has yet to be proven.

KABC, the ABC flagship, also concentrates on local live programming and is not a factor in the market. KNXT is like its sister station in New York, WCBS-TV, a feature film and public service operation when it comes to local programming. And KCOP, the Big Crosby-Ken Brown indie, concentrates its buying in the area of first-run travel-adventure shows and subsequent run product in other fields, including features. KHJ-TV, the RKO Teleradio outlet, buys big in the kiddie field but only sporadically in other syndicated programming. RKO furnishes its features.

On the feature film front, KNXT is top-dog, sitting pretty with the Paramount library. But other feature film outfits have found L.A. a hard sell. There are currently Screen Gems, United Artists and NTA packages still going begging for buyers. One reason is that in the late-night field, KNXT and KTTV, latter with its Metro library, are dominant. Another is that some station execs feel the Metro package didn't pay off for KTTV in terms of the size of the investment. A third is a feeling of "who needs 'em?"

Tape Factor

This latter factor is largely keyed to tape. The stations —at least the indies—have found that through tape, they can produce their own shows at a cost far less than they shell out for features and attract an audience that's comparable. KCOP's Tom Duggan is still a strong late-night draw, perhaps not so much in terms of a huge audience but in an SRO sponsorship situation. KHJ's Oscar Levant, who pre-tapes according to his mood and physical condition, is a strong contender for the station.

KTTV's toprated show, in spite of a schedule overladen with syndicated properties, is a local production, its own "Divorce Court," which Guild Films sells nationally for KTTV. Station is now in the tape business for fair, what with "Divorce Court," and NTA's "Peter Potter's Juke Box Jury" originating there, along with its own Paul Coates show, which it is syndicating on its own as a strip. Moreover, it's purchased the two Westinghouse-Ted Granik shows and is looking elsewhere.

KTLA, which has also set up its own distribution, hasn't clicked yet with any taped properties. It's tried the courtroom and musical routes, the later with a minimum of success and the former with some success locally but no exposure yet in other markets. Station, however, is stockpiling taped properties, some of which it hasn't even aired, in the belief that it's going to make a major dent on the market one of these days.

Tape's no millennium, as the L.A. stations have quickly discovered, but it can be a mighty big help. KTTV will net over $200.000 this year on sales of "Divorce Court," a potent factor in an overall profit & loss statement for the year. And a few occasional tape shows from other sources help in the struggle for enough programming for an indie. But the tape formula as a major aid to stations has yet to be found.

'Supply Adequate For Next 5 Years': Cincy

By JOE KOLLING

Cincinnati.

Cincy's three tv stations, each net affiliated and with bustling biz schedules, are at ease about fall programming.

What's to happen if no large groups of feature films are offered?

The supply is adequate for this market for the next five years, according to Roger B. Read, general manager of WKRC-TV, now using an average of 18 full lengths a week. Should that be exhausted, he points to syndicated reruns from CBS-TV.

Mortimer C. Watters has station programming in mind for his WCOP-TV, in the ABC-TV link, a la Jack Paar. "Most NBC stations carrying the Paar show," he says, "have requests for feature films drastically reduced. They're not bothered with public demand for feature films."

Robert E. Dunville, Crosley Broadcasting Corp. president, notes that at least one major producer is video taping programs for syndication. "It's only a question of a year or so before many shows will be available for video tape," he stated. His organization takes in three Ohio tv stations and WLW-A, Atlanta, and WLW-I, Indianapolis.

Telefilms in this market bring from $100 to $700, an average of $650 per title and syndicated half-hours from $100 to $600. Sponsors are mainly participation from the food and beverage fields

Are prices too high? "Yes, to attract full sponsorship at local level," said Dunville. According to Read there's a growing tendency to increase prices, which producers blame on increasing costs. From Watters: "Some prices are too high, most any station manager will always say."

A Dissent From Green Bay

By JAMES R. GAHAGAN

Milwaukee.

Some sharp criticism on syndicated programming and prices was voiced by Jack R. Gennaro, station manager of WFRV, Green Bay, Wisc., a NBC-TV affiliate.

Said Gennaro: "We find that there is too much mystery, too much adventure, and not enough quality syndicated westerns on the market today. In fact, I would say that only one out of 10 syndicated film shows today are the quality that our station wants on the air. We would like more diversified selections for our syndicated films. As always the prices are much too high for this market.

"One big reason why there is not more sponsorship on syndicated half-hours in this market is because we have to pay too high a price for the films. We are, therefore, required to go to second runs, or package deals with particular film companies, so that we may buy at a price advantage. This necessitates running a lot of the film as participating and never recapturing the money we've spent for them.

"We have paid as low as $15 for half-hour shows and as high as $125 in this market. Most shows are selling for $75 and $100 here. To be more realistic these shows should be selling more in the $50 to $75 range, so that we could attract the kind of sponsors we would like. I would guess that the syndicators are the people who are forcing local and regional advertisers to spots rather than to programs," Gennaro stated.

Those Syndicated Blockbusters Ain't What They Used To Be in Chi

By LES BROWN

Chicago.

Gone are those maniac days when every station in town was buying all the celluloid it could get, if only defensively, to keep it from the competition.

Film syndicators, even those with hot new product to peddle, will find this oversized four-station market a tough one to crack for the coming fall season. Not only do the station managements here feel they're amply supplied, or even overstocked, they've acquired through experience a few reservations about pictures for television as a programming staple. There will be some buying, of course, but it should prove anything but spirited.

To sum up the prospects briefly: WBBM-TV wants some strong titles to supplement its feature film library but isn't going to be interested in half-hour telefilms; WGN-TV, on the other hand, will be looking mainly at the 30-minute fare but only the cream of the crop, having plenty of filler on hand; WBKB and WNBQ will virtually stand pat. The last, for instance, has cut down its feature exhibition and has announced it will only stock new half hour series if they come in fully sponsored. That attitude, although extreme, points up a general unwillingness of Chi stations to speculate anymore. They're thinking more cautiously than ever before making celluloid investments.

Symptomatic of a growing disenchantment with feature films (except at WBBM-TV) is the fact that a number of them have been axed recently. WBNQ has deleted six shows and now is down to one feature a week, on Sunday evenings. With 70 features in stock, the NBC station feels no emergency. WGN-TV, the lone indie, is showing two a day but has withdrawn its Sunday evening feature and is considering lopping off its Monday night film for a live comedy show in the fall. And WBKB is dropping "Shock Theatre" (in this case, because of a shortage of product) on Saturday nights and is replacing it with "Cuban Winter Baseball" on video tape.

Discouragements

Behind these symptoms are some discouraging developments over the past year, the chief one being Jack Paar's incredible potency in the latenight arena against a trio of features. Consistently Paar has been doubling the combined ratings of his opposition. Not even WBBM-TV's 10-day blockbuster binge at the start of the year, to introduce the new Paramount package, was able to jar Paar from the ruling roost between 10:15 and midnight.

This situation, plus the development that features in every area seem to have reached a sets-in-use plateau, is creating no panic here over the news that the Hollywood vaults are near depletion. In any prime local periods, competing cinematics have been meeting head-on, and the effect of this has only been to divide the audience pie several ways.

With the singular exception of WBBM-TV's Saturday night feature, blockbuster shows ain't what they used to be. Reruns, the stations have found, frequently get ratings to compare with firstruns, so they're playing off what's on hand. The selling has been good, both on participating and single sponsor bases.

The particular problems of the stations have a bearing too on the negative revaluation of film in this market. As a result of greater network invasion of local time—particularly at the ABC station, when the daytime network was incepted—there are fewer choice timeslots available for the better and more costly half-hour series. All three network stations have a fair share of syndicated shows waiting in the can to plug any programming gaps. WBNQ last year dropped its 10 p.m. strip of half hour vidpix, including "Sheriff of Cochise" and "Death Valley Days," and is concentrating instead on off-network skein for late afternoon stripping. Already set for the coming season are the syndicated editions of "Life of Riley" and "Jim Bowie."

Also worth considering as a factor in the foreseen telefilm recession here this fall is the fact that at least two outlets—WBBM-TV and WGN-TV—are preoccupied with the station image, and it's clear that no awards or citations obtain from grinding film. Both stations will be accentuating live production next fall, and both seem eager to create shows for video tape syndication.

WGN-TV, which as an indie must needs program a quantity of film, has indicated it is looking only for "Class A" product. The station has overbought half-hour films in the past and got stung on some expensive ones, and so has plenty to play off until 1960 and is proceeding gingerly with new buys. The Trib station so far has scheduled only five fresh syndicated properties for the coming term: two firstruns, "Cannonball" and "Lockup," and three firsts-off-the-nets, "Air Power," "You Are There" and "I Married Joan." Not counted are a raft of oldtime comedies and cartoons, which will be slotted daytimes.

Syndicated video taped shows came late to this market but interest in them appears to be growing. At least half a dozen of them will be beamed here this fall, including "Ding Dong School," "Mark Wilson's Magic Circus" and "Divorce Court" on WGN-TV; the previously mentioned "Cuban Baseball" on WBKB; and "Peter Potter's Juke Box Jury" on WBBM-TV. WGN-TV will also continue as Chicago outlet for the shows developed for syndication by New York sister-station WPIX.

Back to feature films, WBBM-TV, with both the Paramount and MGM packages, has taken over topdog status as local tv exhibitor. Station is getting over $1,000 per minute spot in its prime Saturday night feature, which still gets blockbuster ratings in or near the 30s. Running three features per day on weekdays, the last one starting at midnight, WBBM-TV grinds out 1,100 full-lengthers a year from a library containing only around 1,800 titles. However, by rerunning the films in different time periods

(Continued on page 42)

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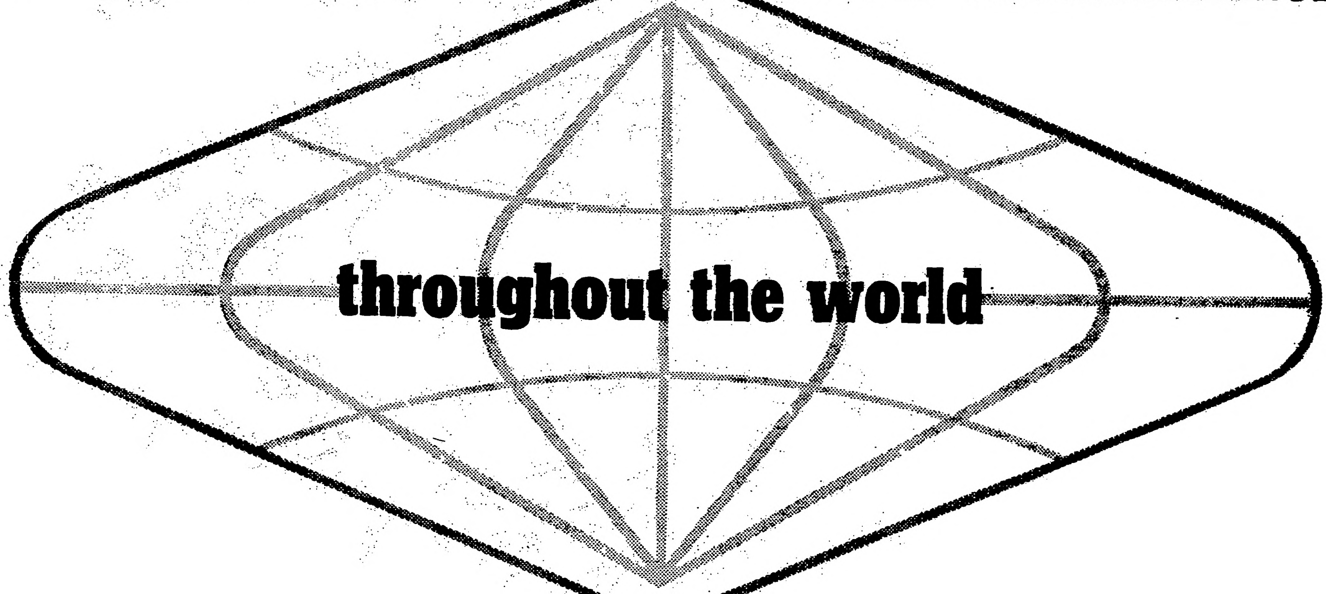

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A Market-By-Market Telefilm Appraisal

Continued from page 40

each time around, the station has been able to get good mileage out of its supply.

The CBS outlet last season dropped a long-running lineup of local shows starting at 10:15 p.m. to get an equal start with the Paar show, and has improved its ratings considerably thereby, although not enough to make a real dent in the NBC ratings.

Tape Shows Competition For Features in Detroit

By FRED TEW

Detroit.

Tape shows may have an important place in Detroit tv stations programming plans for next fall. It appears that in at least two situations they figure to compete directly with feature film fare, heretotore the bellwether of late-evening viewing here.

While details naturally are lacking at this early date, it is apparent that WWJ, WXYZ and WJBK are disenchanted with feature films. The latter two are itching to try some new late evening formats. WWJ is relying on the Jack Paar show to maintain its high viewer interest but is thinking about tape substitutes should that interest begin to wane. Only CKLW remains enamored of feature films for late evening viewing.

In a survey of local attitudes toward tv films, profound disagreement over the value of feature films was uncovered in discussions with toppers at WXYZ, CKLW and WWJ. For the second consecutive year, WJBK officials declined to participate in the survey. However, plans of the Storer outlet here were obtained from reliable sources.

More than any other local station, WJBK is committed to a policy of trying taped shows in late evening is an effort to break up the large blocks of viewers devoted to WWJ's Jack Paar Show, WXYZ's Soupy Sales Show, and the feature film offerings of CKLW.

WXYZ and CKLW will obtain tape equipment shortly. WXYZ expects its tape machines to be in use this month. It plans to tape commercials and live local shows. Tentative plans are to syndicate one or two of the local programs, undoubtedly one of them being the Soupy Sales Show.

Sponsors Balk at Higher Tab

Spokesmen for WWJ, WXYZ and CKLW agreed that film prices, both syndicated and feature, are stable. WWJ amplified that by saying that distributors' asking prices have been higher but the station has "found i necessary to resist these prices simply because sponsors are unable to absorb the higher costs. This resistance on the part of the buyer has caused the prices to remain fairly stable." CKLW, in stating that the stable prices continue to be "much too expensive," added: "Only such sponsors as tobacco companies and breweries can afford the syndicated series on a regional basis."

In regard to sponsorship patterns, CKLW said that the half-hour syndicated shows attract a few local jewelers, furniture stores and building-supply firms on an individual or co-sponsorship basis, while feature films attract a wide variety of jewelers, auto dealers, remodelers and appliance companies. WWJ said that "full sponsorship continues to be quite rare. Demand for alternate-week sponsorship is on the same level as last year, and one minute participation continues to increase."

The three stations said that the supply of syndicated films is adequate. WWJ added: "Strip programming has proven very successful and more films are needed in this area. Only a few good series are available for stripping [illegible] this situation should be remedied with time. We are looking for network shows with a proven track record and an adequate backlog of films (usually five years or more) such as 'The Life of Riley,' 'Mr. Adams and Eve.' etc.

WWJ's spokesman continued: "It is not really a question of syndicated film material. In many cases, the station prefers to program a first-run-off network package, that is a proven audience success ("I Love Lucy," "The Honeymooners," etc.) rather than a 'fresh' first-run, second-rate syndicated series."

Asked if there was a need for more diversity in syndicated film subject matter, CKLW's spokesman said: "There is no need for more diversity. We feel producers have kept abreast of the cycles with western films, the hottest item at the moment. Previous cycles featured whodunits and situation comedies." However, WWJ's spokesman disagreed, saying there is a great need for more diversity because "syndicated film companies still are playing 'follow-the-leader.' Some producers, of course, have been willing to risk their money on new or unique program ideas, and some companies have come up with some offbeat program series. But most are sticking to the tried and true formula causing the syndicated offerings to lack the needed balance."

In regard to feature films, CKLW, which has the most local feature film listings, reported: "Our feature film backlog is more than sufficient. Because of our programming we are probably the only station able to make that statement in the Detroit area. However, we always are in the market for good features at a reasonable price." WWJ's spokesman said: "Although we have not purchased a feature film package in more than two years, the station has more than enough material for its present and projected feature film programming needs."

Asked what they would program if no large new group of film features are released to tv, the spokesmen answered as follows: WXYZ: "Some of the many excellent programs now current around the country which are certain to be taped. Some are available now, such as "Divorce Court," "Cuban Baseball," "Paul Coates," etc." CKLW: "By the time our large feature backlog runs dry, tape and syndicated film will undoubtedly supply a great measure of programming but we are not anticipating any difficulty in respect to features for several years." WWJ: "With the apparent lessening of public interest in feature films, we would not be hampered in programming if no large group of films are released for television. In the daily late-evening time periods where independent and CBS-affiliated stations (WJBK) normally program feature films, NBC station (WWJ) basks in the high ratings enjoyed by Jack Paar. This leaves only the late-evening weekend film programs which we can more than adequately cover with existing product. The price of feature film is out of proportion to its value," the WWJ spokesman continued. "The pricing situation has contributed greatly to making the feature film unattractive as a station program property. With the exception of weekend, late-evening feature film programs, WWJ is eliminating first-run feature film packages in its plans for the fall."

Baltimore's Well-Fed Picture, With Everyone Seemingly Content

By LOU CEDRONE

Baltimore.

Overall picture is still a cheerful, well-fed one here, with reps of all three outlets sounding a note of contentment.

TV-Film wise they're happy but "still looking" and feature-wise, they've still got a lot of coal to burn before they need to look elsewhere for fuel.

All three stations, WJZ-TV, WMAR-TV and WBAL-TV, are still heavy with features they haven't shown and it will be several years before all that have been purchased will be seen at least once.

Heaviest in the feature department is still WJZ-TV which recently added to library with 143 Screen Gem package. This, in addition to MGM, RKO and UA titles, represents a heavy investment and while it has paid off handsomely for the station, indications are that it will do more of the same.

Station has topped other two stations in ratings in 12 of last 17 months and feature films are credited with having played a big role.

And, though they've played many of the biggest items, there are more to come, said a rep, who added that they won't have to worry about a shortage of Hollywood product "for a long while."

At other two stations, picture is about the same. WMAR-TV is still playing it slow, introducing one new feature each week with no indication that it'll change the routine.

WBAL-TV is probably best stocked with unseen product. It still has a heavy backlog of unveiled Warner Bros. films and has not yet begun to dip into the Paramount package which is big and heavy. Station has least to worry about and spokesman for station said they are not too concerned about what will happen even when all these are shown.

"I believe," he said, "that the Hollywood film will be replaced or at least supplemented by specials made for tv showings and packages of bigger regulars like 'Playhouse 90.' These will be and some are already being sold on a syndication basis to stations and with the gradual but inevitable depletion of the film feature, the tv-made 'feature' will take its place," he said.

Like the feature film, video tape seems here to stay. With WJZ-TV already in possession of two recorders and both WMAR-TV and WBAL-TV on order for one each, tape is destined to play a big part in the coming years.

Local pioneer in this field is WJZ-TV which has been using video tape recorder for at least 18 months.

"We're completely happy with it," said an exec, "as our use of it shows. We've taped our editorials, musical shows, commercials, announcements and spots for late showing. It's given us great mobility, more than we could ever have had before."

All three stations seem happy with sponsor turnout. "We're flooded," says one. "We've got all we want," says the second. "We're very satisfied," says the third. And as any viewer of the late showings can tell you, what they say seems to hold water.

They're not too concerned about acquiring new film series. General attitude is that they have pretty much what they want but are "always open to another good buy because that's the nature of the business."

One outlet has series it hasn't "even used yet because we don't need it right now."

The 4-Station Minneapolis Pictures; Some Opposites and Paradoxes

By BOB REES

Minneapolis.

In this Twin Cities market with its four commercial stations, KSTP-TV, WCCO-TV and WTCN-TV, affiliates of NBC, CBS and ABC, respectively, and National Telefilm Associate's non-network KMSP-TV, not to mention the educational station, KTCA-TV, the situation with regards to film presents some far opposites and paradoxes.

KSTP-TV, which shares with WCCO-TV the distinction of being the largest and most prosperous of the quartet and which, in fact, is one of the nation's top independent video operations, has attained its enormous success with practically no attention whatsoever to feature films in its programming. And the coming fall and winter will find that programming sans any such theatre feature pictures, but comparatively heavy reliance on syndicated half-hour telefilms.

WCCO-TV also, comparatively, will be devoting little time to the feature pictures.

On the other hand, emphasizing feature films in their programming since being taken over by new owners, Life-Time's WTCN-TV and NTA's KMSP-TV, have been making enormous billings gains.

As to be expected and what's undoubtedly also the case elsewhere tape in this market will be cutting an increasingly important programming swath. Two of the stations, WCCO-TV and KMSP-TV, already have installed the equipment at costs of from $50,000 to $60,000 and KSTP-TV situation is planning its installation.

A survey of the local situation re the 1959 film fall and winter outlook follows:

All four stations are well-heeled—practically bought up and with large backlogs—as far as their 1959-60 film requirements are concerned. The two feature picture stations' libraries are sufficient to meet about two years' needs even if 1959, 1960 and 1961 find no more theatre oldie features being offered for sale during that period.

Amount of programming devoted to films—telefilms and feature pictures—runs from as little as 5% in KSTP-TV's case to as high as 88% for non-network KMSP-TV.

WTCN-TV estimates its investment in feature films to aggregate around $1,500,000. Investment in syndicated telefilms totals up to $500,000 in KSTP-TV and WCCO-TV instances.

This is only one of relatively few cities in the U.S. with four or more commercial tv stations and because of resultant stiff competition the costs of both telefilms and feature pictures are excessive. The syndicated telefilms are costing the stations from $500 to $600 each. The stations feel that $400 would be a fair price.

Feeling among the stations is that there's plenty of room for improvement and diversity in telefilms. Generally, however, there's reasonable satisfaction with the fare's quality. As far as feature films go, there are more poor than good ones, but when large packages are bought that's to be expected. Both feature pictures and syndicated telefilms command topnotch national and local sponsorship of all varieties.

KSTP-TV

Stanley E. Hubbard KSTP operation, which started small, now occupies two city blocks (tv and radio stations under one roof) and in physical equipment alone represents a $4,900,000 investment. It's regarded as one of the nation's largest and most prosperous independent tv-radio stations. Hubbard had the vision to foresee video's potential from the outset and his station was the first to launch tv programs. He's strong for telefilms and anti-feature pictures. He has prospered mightily on the theory that feature films are for theatres where they can be presented to so much better advantage and, generally, will be much superior in quality. His programming includes what Hubbard believes to be the 12 best half-hour syndicated telefilms in the market, on from 9:30 to 10 two nights a week and from 10:30 to 11 five nights a week.

WCCO-TV

CBS affiliate, WCCO, largely owned by the Cowles and Ridder interests—the same interests that own the Minneapolis (Cowles) and St. Paul (Ridder) only daily newspapers, also is an enormously successful and profitable operation—probably sharing the number one Twin Cities' position with KSTP-TV, if it isn't actually the top in size of its facilities and total audience. Its radio station, which claims a larger audience than all of the other Twin Cities' audio stations combined, occupies separate quarters.

Station uses eight feature pictures a week, buying them in packages in the open market. They are 20th-Fox, Columbia and Universal releases. The library of some 14 packages comprises about 500 features and the investment amounts to approximately $500,000. It's a sufficient backlog to see the station through the 1959-60 fall and winter, according to F. Von Konynenburg, general-manager.

Top features are presented Sunday afternoons in a show called "Command Performance" that has garnered high ratings. Some of the best films are rerun about every ssix months.

WCCO-TV programming is 60% network, 25% on films and 15% live. Its syndicated half-hour telefilm presentations average around 23 per week and are a mixture of first and second runs.

"The trend with us will be with tape and with the development of local live formats," says Van Konynenburg. "We find that the public will respond to a program depending upon its appeal and quality, regardless of whether it's network, feature film, syndicated telefilm or locally produced, but we believe it's to our best interests to expand our own locally produced live shows.

WTCN-TV

ABC affiliated WTCN was acquired by Time-Life in May, 1957, and lost no time in going to town in a big way in feature picture programming. Under the present ownership-management it has shown a 52% gain in gross income, with the "selling" of the feature films and their quality given considerable credit for the big increase in business.

The new ownership bought the complete Paramount package of feature films, Warner Bros. and some of the M-G-M and United Artists releases to video, investing more than $1,500,000 in a library that now numbers more than 1,200 such pictures. Then it started exploiting and advertising these pictures as "Movie Spectaculars" in a way that would do the most showmanship-minded of theatres proud and actually causing much consternation in exhibitor ranks hereabouts.

The station presents 11 feature films a week—five in the mornings, seven at 10 o'clock and one Friday late, late show. Morning "Spectaculars" never are repeats of the night before pictures. There are some repeats of top pictures, however, about every six months.

WTCN-TV's investment in telefilms totals about a half-million dollars, according to station manager Bill Hoffman. There are 10 of these half-hour syndicated film shows weekly, four of them reruns and six offered for the first time here..

The percentage of programming on film will remain at from 10 to 12% next fall and winter, says Hoffman. Network shows account for 60% of the programming at this station. Its only locally produced shows are one for children at 5 p.m. and news shows at 11:45 a.m. and 9:45 p.m. daily.

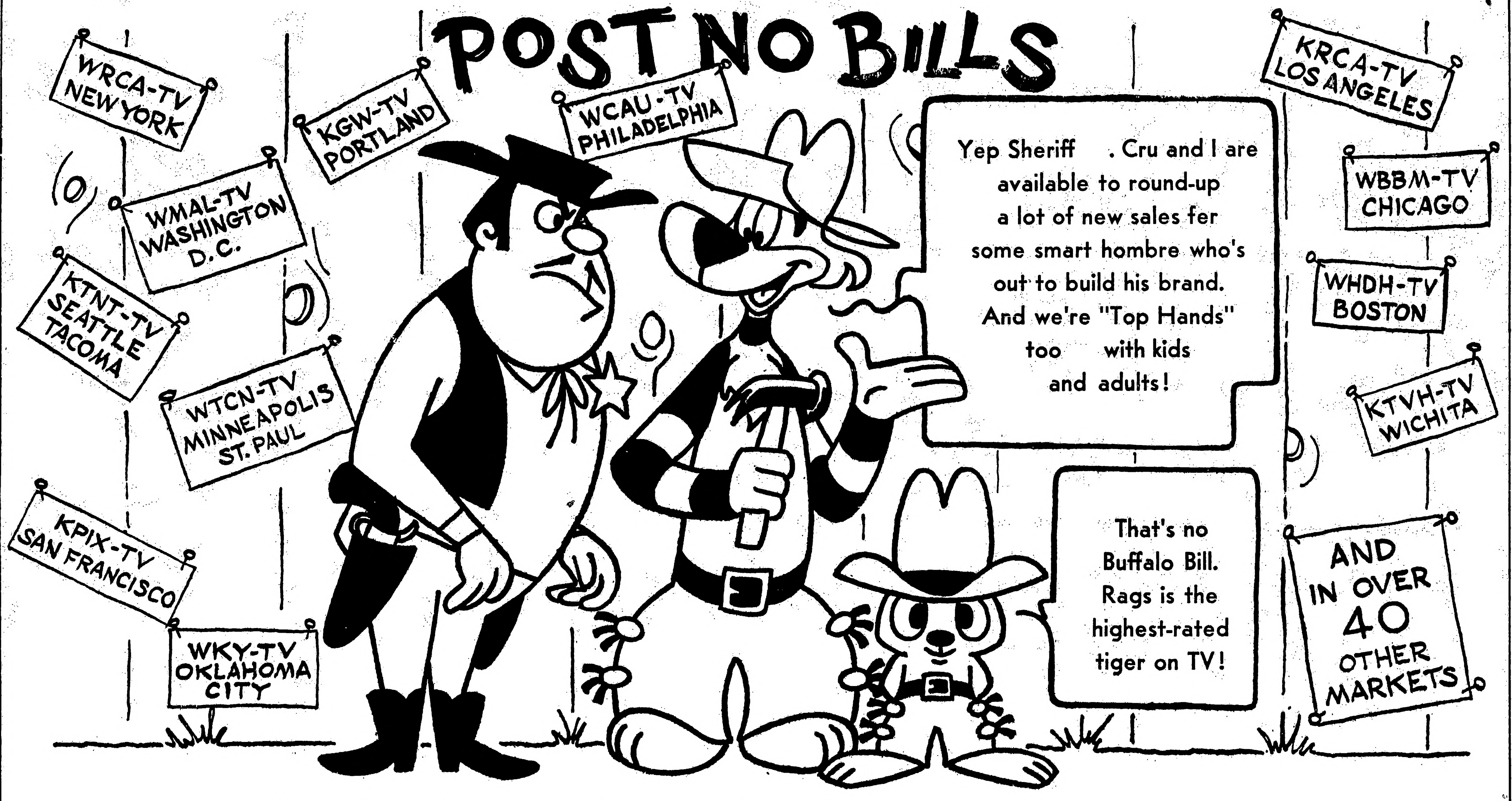
KMSP-TV

National Telefilm Associates non-network KMPS-TV station, under vice president-general manager Don Swartz's able direction, started with a feature picture programming bang when its present owners took over in Nov., 1957, and it still gives a measure of prominence to the feature films. But its programming expansion has been in the direction of much other film and locally produced shows, especially since its tape equipment installation late last year.

The gain in advertising revenue here, amounting to 300% over what it was at the end of the previous ownership a year and a half ago, is considered remarkable.

Recently, with considerable rating success, the station added six NTA taped in New York and now syndicated around the nation 30-minuted taped telefilm shows. These are the Mike Wallace interviews five nights a week and once-a-week Bishop Sheen, Henry Morgan, Alexander King, "Jukebox Jury" and "People's Choice." The Mike Wallace interviews, Henry Morgan and Alexander King now compete with the late-at-night Jack Paar network show on KSTP-TV and considerable inroads on the latter's audience are claimed.

"We're going to town on tape," asserts Swartz. "Our taped shows are 80% sold to topdrawer national and local advertisers."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Scorecard on U.S. Telepix Sales Overseas

Commonwealth Nations and U.S. Possessions

AUSTRALIA

ABC FILMS
- Three Musketeers
- Passport to Danger
- Racket Squad
- Kaileidoscope
- Herald Playhouse
- Wyatt Earp
- Playhouse
- 26 Men
- Sheena
- People's Choice
- Ozzie & Harriet
- Wire Service
- One Step Beyond
- Meet McGraw

CBS FILMS
- Air Power
- Amos 'n Andy
- Annie Oakley
- Border Patrol
- Brave Eagle
- Brothers
- Buffalo Bill, Jr.
- Champion
- Colonel Flack
- Gray Ghost
- Gunsmoke
- Have Gun, Will Travel
- Honeymooners
- I Love Lucy
- Perry Mason
- Mr. Adams and Eve
- Navy Log
- Newsfilm
- Our Miss Brooks
- Phil Silvers
- Range Rider
- Red Skelton
- Rawhide
- San Francisco Beat
- Small World
- Terrytoons
- Tom Terrific
- Trackdown
- Wanted: Dead or Alive
- Whirlybirds

FREMANTLE
- Cartoon Classics
- Hopalong Cassidy
- Movie Museum
- I'm the Law
- Bobo the Hobo

INDEPENDENT TELEVISION CORP.
- Ramar of the Jungle
- Lone Ranger
- Star Showcase
- Stage 7
- Susie
- Adventures of Tugboat Annie'
- Cannonball
- Fury
- Halls of Ivy
- Lassie
- Mystery is My Business
- Sergeant Preston of the Yukon

MCA TELEVISION
- Riverboat
- Bachelor Father
- Hollywood Star Playhouse
- Restless Gun
- Wells Fargo

MGM TELEVISION
- Thin Man

NBC
- Medic
- Panic
- Victory at Sea
- Paragon Playhouse
- Silent Service
- Steve Donovan
- Union Pacific
- Watch The World
- Phillip Marlowe
- Laramie
- It's A Great Life
- Boots & Saddles
- The Californians
- Captured
- Danger is My Business
- Dangerous Assignment
- The Falcon
- Flight
- Frontier
- Great Gildersleeve
- Hopalong Cassidy
- Inner Sanctum
- Life of Riley
- Lilli Palmer
- Wisdom
- Project 20
- Bonanza
- Lawless Years
- Fibber McGee & Molly

OFFICIAL FILMS
- Buccaneers
- Foreign Intrigue
- My Little Marge
- Rocky Jones, Space Ranger
- Robin Hood
- Scarlet Pimpernel
- Sir Lancelot
- Star Performance
- Trouble With Father
- My Hero

BERNARD L. SCHUBERT
- Mr. & Mrs. North
- Topper
- TV Reader's Digest
- White Hunter

SCREEN GEMS
- Jungle Jim
- All Star Theatre
- Rin Tin Tin
- Father Knows Best
- Patti Page
- Jet Jackson
- Texas Rangers
- Feature Films
- Circus Boy
- Bengal Lancers
- Ranch Party
- Top Plays
- Casey Jones
- Wild Bill Hickock
- Celebrity Playhouse
- Alcoa Goodyear Theatre
- Ivanhoe
- Burns and Allen
- Shirley Temple
- Playhouse 90
- Damon Runyon
- George Sanders
- The Web
- Jefferson Drum
- Rescue 8
- Behind Closed Doors
- Naked City
- Big Playback
- Donna Reed
- Huckleberry Hound

ZIV
- Favorite Story
- District Attorney
- Highway Patrol
- Sea Hunt
- Tombstone Territory
- Harbor Command
- Cisco Kid
- Bold Adventure
- Bat Masterson
- World of Giants
- Target
- Rough Riders
- Mackenzie's Raiders
- I Led Three Lives
- Corliss Archer
- West Point
- Men of Annapolis
- Eddie Cantor Comedy Theater

BERMUDA

ABC FILMS
- Code 3
- Racket Squad
- Kaleidoscope
- 26 Men
- Douglas Fairbanks Presents

CBS FILMS
- I Love Lucy

FREMANTLE
- Encyclopaedia Britannica

NBC
- Medic
- Silent Service
- Victory at Sea
- Hiram Holliday
- It's a Great Life
- Crunch & Des
- Great Gildersleeve
- His Honor Homer Bell
- Life of Riley

BERNARD L. SCHUBERT
- TV Reader's Digest
- Topper
- White Hunter

SCREEN GEMS
- All Star Theatre
- Rescue 8
- Damon Runyon
- Playhouse 90
- Patti Page
- Bengal Lancers
- Ivanhoe

ZIV
- Cisco Kid
- Boston Blackie
- District Attorney
- Favorite Story
- Highway Patrol
- Science Fiction Theatre
- The Unexpected
- Corliss Archer

UNITED KINGDOM

ABC FILMS
- Wyatt Earp
- Playhouse

CBS FILMS
- Champion
- Gray Ghost
- Gunsmoke
- Have Gun, Will Travel
- Honeymooners
- I Love Lucy
- Newsfilm
- Phil Silvers
- San Francisco Beat
- Small World
- Whirlybirds
- Whistler
- You Are There

FLAMINGO
- Grand Ole Opry
- Superman

FREMANTLE
- Animal Parade
- Big Fights
- Encyclopaedia Britannica
- Jungle
- Movie Museum
- Wonders of the Sea
- Crusade in the Pacific

INDEPENDENT TELEVISION CORP.
- Adventures of tugboat Annie
- New Adventures of Charlie Chan
- Hawkeye and the Last of the Mohicans
- Count of Monte Cristo
- Fury
- Lassie
- Susie
- New York Confidential
- Ramar of the Jungle
- Cannonball
- Mystery is My Business
- Sergeant Preston of the Yukon

MCA TELEVISION
- Wagon Train

NBC
- Laramie
- Boots & Saddles
- The Californians
- Crunch & Des
- Dangerous Assignment
- Flight
- Frontier
- Great Gildersleeve
- Hopalong Cassidy
- Inner Sanctum
- Life of Riley
- Medic
- Paragon Playhouse
- Roy Rogers
- Steve Donovan
- Victory at Sea
- The Visitor
- Watch the World
- Phillip Marlowe
- Hiram Holliday
- Wisdom
- T.V.I. Acts
- Project 20
- Silent Service

OFFICIAL FILMS
- Buccaneers
- Colonel March
- Decoy
- Foreign Intrigue
- My Hero
- My Little Margie
- Robin Hood
- Scarlet Pimpernel
- Sir Lancelot
- Star Performance
- Sword of Freedom

BERNARD L. SCHUBERT
- Topper

SCREEN GEMS
- Rin Tin Tin
- Ivanhoe
- Casey Jones
- Wild Bill Hickock
- Playhouse 90 (SG Filmed Entries)
- George Sanders Mystery Theatre
- Shirley Temple
- Jet Jackson
- Texas Rangers
- Patti Page

ZIV
- Harbor Command
- Highway Patrol
- Sea Hunt
- Tombstone Territory
- Cisco Kid
- Target
- Bold Adventure

CANADA

ABC FILMS
- One Step Beyond
- Douglas Fairbanks Presents
- Three Musketeers
- Sheena
- Herald Playhouse
- Jim Bowie
- 26 Men
- Playhouse
- Kieran's Kaleidoscope

CBS FILMS
- Air Power
- Amos 'n' Andy
- Annie Oakley
- Assignment Foreign Legion
- Brave Eagle
- Captain Kangaroo
- Champion
- Colonel Flack
- Eddie Drake
- Gene Autry
- Gunsmoke
- Honeymooners
- I Love Lucy
- Jeffrey Jones
- Life With Father
- Mama
- Our Miss Brooks
- Range Rider
- San Francisco Beat
- Terrytoons
- Whirlybirds
- Whistler
- Phil Silvers

FLAMINGO
- Beulah
- Grand Ole Opry
- Cowboy G-Men
- Baseball Hall of Fame
- Top Secret
- O.S.S.

FREMANTLE
- Boots and Saddles
- Cameo Theatre
- Crunch and Des
- Danger Is My Business
- Flight
- Frontier
- Great Gildersleeve
- Gumby
- Hopalong Cassidy
- Inner Sanctum
- It's A Great Life
- Life of Riley
- Lilli Palmer Show
- Panic
- Paragon Playhouse
- Medic
- Silent Service
- Victory at Sea
- Steve Donovan Western Marshal
- Union Pacific
- Abbott and Costello
- Ballet De France
- I'm the Law
- Movie Museum
- Paul Killiam Show
- Ray Forrest Show
- This World of Ours

INDEPENDENT TELEVISION CORP.
- Cannonball

OFFICIAL FILMS
- Big Story
- Buccaneers
- Colonel March
- Decoy
- Foreign Intrigue
- My Hero
- My Little Margie
- Rocky Jones, Space Ranger
- Robin Hood
- Sir Lancelot
- Star Performance
- Sword of Freedom
- Trouble With Father

BERNARD L. SCHUBERT
- TV Reader's Digest
- Topper

SCREEN GEMS
- Father Knows Best
- Bengal Lancers
- Jungle Jim
- Celebrity Playhouse
- Ivanhoe
- Circus Boy
- The Web
- Casey Jones
- Naked City
- Rescue 8
- Behind Closed Doors
- Big Playback
- Playhouse 90
- Huckleberry Hound
- All Star Theatre
- Rin Tin Tin
- Texas Rangers
- Damon Runyon
- Top Plays
- Wild Bill Hickok
- George Sanders Mystery Theatre
- Ranch Party
- Jet Jackson
- Donna Reed
- Burns and Allen
- Patti Page
- Shirley Temple

ZIV
- Cisco Kid

GUAM

- Three Musketeers

ABC FILMS

Latin America

ARGENTINA

CBS FILMS
- Assignment Foreign Legion
- Gunsmoke
- I Love Lucy

FLAMINGO
- Encyclopaedia Britannica
- Hopalong Cassidy

INDEPENDENT TELEVISION CORP.
- Lassie
- Count of Monte Cristo
- The Lone Ranger
- Fury
- Hawkeye and the Last of the Mohicans

OFFICIAL FILMS
- Foreign Intrigue
- Robin Hood

SCREEN GEMS
- Rin Tin Tin
- Jungle Jim
- Texas Rangers
- Father Knows Best
- All Star Theatre

ZIV
- Cisco Kid
- Dr. Christian
- Highway Patrol
- Martin Kane
- Science Fiction Theatre
- Yesterday's Newsreel
- Tombstone Territory
- Sea Hunt

BOLIVIA

FLAMINGO
- O.S.S.

BRAZIL

FREMANTLE
- Big Fights
- Jungle
- Movie Museum
- Nat'l Canadian Film Board

NBC
- Hopalong Cassidy
- Roy Rogers

SCREEN GEMS
- All Star Theatre
- Bengal Lancers
- Rin Tin Tin

CHILE

FLAMINGO
- O.S.S.

COLOMBIA

CBS FILMS
- Champion
- Have Gun, Will Travel
- I Love Lucy
- Navy Log
- Range Rider
- Whirlybirds
- Whistler

FLAMINGO
- Superman
- O.S.S.

SCREEN GEMS
- Rin Tin Tin

COSTA RICA

ABC Films
- Sheena
- 26 Men
- Three Musketeers

CBS FILMS
- Assignment Foreign Legion
- Champion
- Gunsmoke
- Heckle & Jeckle
- I Love Lucy
- Navy Log
- Newsfilm
- Terrytoons
- Trackdown
- Whirlybirds
- Whistler

FLAMINGO
- O.S.S.

CUBA

ABC FILMS
- Kaleidoscope
- Passport to Danger
- Racket Squad
- Sheena
- Code 3
- Three Musketeers
- 26 Men

CBS FILMS
- Annie Oakley
- Cartoons
- Champion
- Gunsmoke
- Have Gun, Will Travel
- Heckle & Jeckle
- I Love Lucy
- Navy Log

(Continued on page 50)

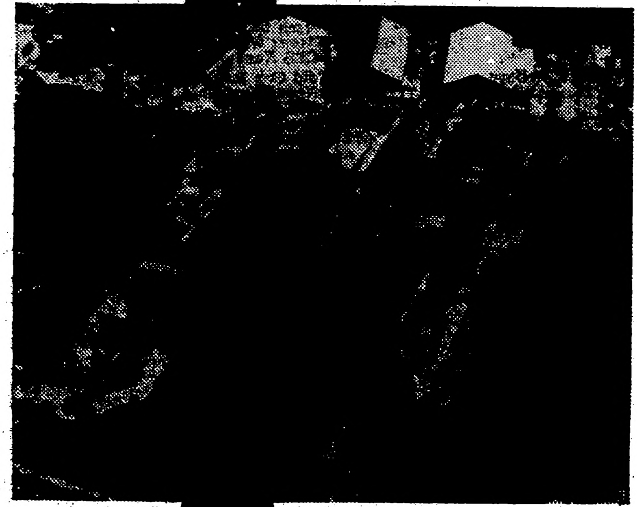
U.S. Telepix Impact Abroad

List of telefilm sales abroad shows the wide distribution achieved by American telepix. Only three companies, MCA TV, National Telefilm Associates and Guild, declined to list their shows either being telecast abroad or sold for telecasting shortly. In many markets, MCA TV shows sold abroad were obtained from other sources, and are listed. The absence of NTA and Guild from the rundown doesn't significantly alter the value of the chart.

Fremantle, the distribution organization solely in the foreign field, represents many telefilm houses abroad. Among them is CBS Films, which Fremantle represents in Italy, Mexico and Central American countries. CBS Films shows sold in those countries are handled by Fremantle. Co-productions made in England, in many instances, are tabulated under the banner of the American telefilm firm. Most theatrical cartoons are not included in the chart. Definitely excluded are feature films sold abroad to tv. The chart represents virtually the only common foreign product entered into by most of the American telefilm distributors.

Britain's Top Two!

WALTON STUDIOS



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- ★ **Europe's most experienced TV production personnel**
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SAPPHIRE HAVE SET A NEW HIGH STANDARD IN TV FILM PRODUCTION FOR WORLD MARKETS WITH

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VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation, based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week nine different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting, competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 150 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.

CINCINNATI

STATIONS: WLWT, WCPO, WKRC. SURVEY DATES: MAY 1-7, 1959.

RK.	TOP TEN NETWORK SHOWS PROGRAM—DAY—TIME	STA.	AV. RTG.	RK.	TOP SYNDICATED PROGRAMS PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	TOP COMPETITION PROGRAM	STA.	AV. RTG.
1.	**Real McCoys** (Thurs. 8:30-9:00)	WCPO	43.4	1.	**Highway Patrol** (Sat. 10:30)	WKRC	Ziv	27.3	60.5	D.A.'s Man	WLWT	11.4
2.	**Emmy Awards** (Wed. 10:00-11:30)	WLWT	40.8	2.	**Mike Hammer** (Wed. 9:00)	WKRC	MCA	20.4	36.9	Kraft Music Hall	WLWT	19.3
3.	**M/L BB-Redlegs vs. Giants** (Mon. 8:00-11:15)	WLWT	39.5	3.	**U.S. Marshal** (Sun. 9:30)	WCPO	NTA	18.4	30.7	Al. Hitchcock Presents	WKRC	21.2
4.	**77 Sunset Strip** (Fri. 9:30-10:30)	WCPO	38.3	4.	**Huckleberry Hound** (Wed. 6:00)	WCPO	Screen Gems	15.4	72.0	Gold Cup Matinee	WLWT	3.0
5.	**You Bet Your Life** (Thurs. 10-10:30)	WLWT	37.3	5.	**Border Patrol** (Fri. 10:30)	WCPO	CBS	15.0	28.8	Person to Person	WKRC	28.1
6.	**Gunsmoke** (Sat. 10:00-10:30)	WKRC	36.0	6.	**Danger Is My Business** (Mon. 7:00)	WLWT	CNP	14.6	59.6	News; Weather CBS News	WCPO	5.1
7.	**Pat Boone** (Thurs. 9:00-9:30)	WCPO	35.8	7.	**Woody Woodpecker** (Tues. 6:00)	WCPO	Kellogg	13.9	69.2	Gold Cup Matinee	WLWT	3.0
8.	**Wagon Train** (Wed. 7:30-8:30)	WLWT	34.6	8.	**"26" Men** (Thurs. 7:00)	WLWT	ABC	13.7	58.3	News; Weather CBS News	WCPO	6.4
9.	**The Rifleman** (Tues. 9:00-9:30)	WCPO	34.7	9.	**Sea Hunt** (Thurs. 7:30)	WKRC	Ziv	12.6	30.8	Leave It To Beaver	WCPO	20.0
10.	**Maverick** (Sun. 7:30-8:30)	WCPO	34.1	10.	**3 Stooges** (Mon., Tues., Fri., 6:30)	WCPO	Screen Gems	12.2	48.2	News; Weather News	WLWT	9.6

HARTFORD

STATIONS: WTIC, WHCT, WNHC, WNBC. SURVEY DATES: MAY 8-14, 1959.

RK.	TOP TEN NETWORK SHOWS PROGRAM—DAY—TIME	STA.	AV. RTG.	RK.	TOP SYNDICATED PROGRAMS PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	TOP COMPETITION PROGRAM	STA.	AV. RTG.
1.	**77 Sunset Strip** (Fri. 9:30-10:30)	WNHC	38.0	1.	**Whirlybirds** (Tues. 7:00)	WTIC	CBS	18.3	51.7	News; Weather News	WNBC	9.5
2.	**Gunsmoke** (Sat. 10:00-10:30)	WTIC	37.5	2.	**Rescue 8** (Sun. 6:30)	WNHC	Screen Gems	14.2	53.4	Twentieth Century	WTIC	6.0
3.	**Playhouse 90** (Thurs. 9:30-11:00)	WTIC	36.7	3.	**African Patrol** (Wed. 7:00)	WTIC	NTA	13.2	36.3	News; Weather News	WNBC	12.1
4.	**Have Gun, Will Travel** (Sat. 9:30-10)	WTIC	34.9	4.	**Sky King** (Sun. 6:00)	WNHC	Nabisco	12.5	56.6	Meet The Press	WNHC	4.5
5.	**I've Got A Secret** (Wed. 9:30)	WTIC	31.9	5.	**This Is Alice** (Thurs. 7:00)	WTIC	NTA	12.1	39.8	News; Weather News	WNBC	9.9
6.	**Father Knows Best** (Mon. 8:30-9:00)	WTIC	31.7	6.	**To Marry A Millionaire** (Thurs. 7:30)	WTIC	NTA	11.2	26.5	Leave It To Beaver	WNHC	20.1
7.	**Danny Thomas** (Mon. 9:00-9:30)	WTIC	30.6	7.	**Divorce Court** (Sun. 9:30)	WNHC	Guild	11.0	20.5	Al. Hitchcock Presents	WTIC	28.9
8.	**Zane Grey Theatre** (Thurs. 9:00-9:30)	WTIC	29.7	8.	**Man Without A Gun** (Fri. 7:00)	WTIC	NTA	10.3	40.6	News; Weather News	WNBC	9.3
9.	**Ann Sothern** (Mon. 9:30-10:00)	WTIC	29.1	9.	**Highway Patrol** (Sat. 10:00)	WNHC	Ziv	9.5	17.2	Gunsmoke	WTIC	37.5
10.	**Alfred Hitchcock** (Sun. 9:30-10:00)	WTIC	28.9	9.	**MacKenzie's Raiders** (Wed. 7:00)	WNHC	Ziv	9.5	26.1	African Patrol	WTIC	13.2
				9.	**"26" Men** (Sun. 7:00)	WTIC	ABC	9.5	28.2	Lassie	WNHC	18.1
				10.	**Decoy** (Wed. 7:30)	WTIC	Official	9.3	17.3	Wagon Train	WNBC	26.8
				10.	**Union Pacific** (Mon. 7:00)	WTIC	CNP	9.3	31.0	News; Weather News	WNBC	11.2

OKLAHOMA CITY

STATIONS: WKY, KWTV, KOCO. SURVEY DATES: MAY 8-14, 1959.

RK.	TOP TEN NETWORK SHOWS PROGRAM—DAY—TIME	STA.	AV. RTG.	RK.	TOP SYNDICATED PROGRAMS PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	TOP COMPETITION PROGRAM	STA.	AV. RTG.
1.	**Wagon Train** (Wed. 6:30-7:30)	WKY	41.5	1.	**State Trooper** (Thurs. 9:00)	WKY	MCA	23.9	43.3	Playhouse 90	KWTV	23.9
2.	**Gunsmoke** (Sat. 9:00-9:30)	KWTV	40.7	2.	**Silent Service** (Sat. 9:30)	KWTV	CNP	23.2	44.6	MacKenzie's Raiders	WKY	22.3
3.	**Zane Grey Theatre** (Thurs. 8-8:30)	KWTV	36.0	3.	**Whirlybirds** (Tues. 9:30)	KWTV	CBS	23.0	48.8	Highway Patrol	KOCO	12.5
4.	**The Millionaire** (Wed. 8:00-8:30)	KWTV	35.3	4.	**U.S. Marshal** (Tues. 9:00)	KWTV	NTA	22.4	43.8	David Niven	WKY	15.4
5.	**What's My Line** (Sun. 9:30-10:00)	KWTV	33.5	5.	**MacKenzie's Raiders** (Sat. 9:30)	WKY	Ziv	22.3	42.0	Silent Service	KWTV	23.2
6.	**Red Skelton** (Tues. 8:30-9:00)	KWTV	33.3	6.	**Sea Hunt** (Wed. 9:30)	WKY	Ziv	22.1	43.9	Circle Theatre	KWTV	23.7
7.	**Have Gun, Will Travel** (Sat. 8:30-9)	KWTV	33.0	7.	**Mike Hammer** (Mon. 9:00)	WKY	MCA	17.9	36.4	Desilu Playhouse	KWTV	29.5
8.	**Peter Gunn** (Mon. 8:00-8:30)	WKY	31.1	8.	**Sky King** (Sat. 10:30)	WKY	Nabisco	17.4	74.4	Robin Hood	KWTV	6.0
9.	**Desilu Playhouse** (Mon. 9:00-10:00)	KWTV	30.6	9.	**Rescue 8** (Sun. 5:30)	WKY	Screen Gems	15.4	52.6	Twentieth Century	KWTV	10.3
10.	**I've Got A Secret** (Wed. 8:30-9:00)	KWTV	30.2	10.	**New York Confidential** (Sat. 8:00)	KWTV	ITC	13.0	26.2	Black Saddle	WKY	21.2

FORT WAYNE

STATIONS: WANE, WPTA, WKJG. SURVEY DATES: MAY 22-28, 1959.

RK.	TOP TEN NETWORK SHOWS PROGRAM—DAY—TIME	STA.	AV. RTG.	RK.	TOP SYNDICATED PROGRAMS PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	TOP COMPETITION PROGRAM	STA.	AV. RTG.
1.	**Gunsmoke** (Sat. 10:00-10:30)	WANE	49.3	1.	**Flight** (Sat. 10:30)	WANE	CNP	26.8	58.5	Club 21	WPTA	11.4
2.	**77 Sunset Strip** (Fri. 9:30-10:30)	WPTA	44.0	2.	**State Trooper** (Tues. 9:30)	WPTA	MCA	21.3	36.6	Red Skelton	WANE	30.3
3.	**Have Gun, Will Travel** (Sat. 9:30-10)	WANE	42.7	3.	**Decoy** (Fri. 10:30)	WPTA	Official	20.9	48.3	Person to Person	WANE	13.3
4.	**Danny Thomas** (Mon. 9:00-9:30)	WANE	38.4	4.	**Jeff's Collie** (Sat. 7:00)	WANE	ITC	19.4	42.5	Perry Como	WKJG	23.5
5.	**Perry Mason** (Sat. 7:30-8:30)	WANE	34.6	5.	**Highway Patrol** (Thurs. 7:00)	WANE	Ziv	15.9	60.5	Lawless Years	WKJG	6.9
6.	**I've Got A Secret** (Wed. 9:30-10)	WANE	33.4	6.	**San Francisco Beat** (Fri. 7:00)	WANE	CBS	15.4	39.6	Ernie Kovacs	WKJG	15.9
7.	**Father Knows Best** (Mon. 8:30-9:00)	WANE	32.7	7.	**U.S. Marshal** (Mon. 7:00)	WANE	NTA	14.2	41.3	Restless Gun	WKJG	15.4
8.	**The Rifleman** (Tues. 9:00-9:30)	WPTA	32.0	8.	**MacKenzie's Raiders** (Thurs. 10:00)	WKJG	Ziv	13.7	29.2	Playhouse 90	WANE	23.0
9.	**Jack Benny** (Sat. 8:30-9:30)	WANE	31.8	8.	**New York Confidential** (Fri. 8:30)	WANE	ITC	13.7	23.1	Walt Disney Presents	WPTA	28.0
10.	**Red Skelton** (Tues. 9:30-10:00)	WANE	30.3	9.	**Medic** (Sun. 9:30)	WKJG	CNP	12.1	22.4	Al. Hitchcock Presents	WANE	22.3
				10.	**Border Patrol** (Wed. 10:00)	WKJG	CBS	11.8	26.6	Circle Theatre	WANE	23.2
				10.	**Tugboat Annie** (Sat. 6:00)	WANE	ITC	11.8	64.5	Popeye	WPTA	4.1

SACRAMENTO—STOCKTON VALLEY

STATIONS: KCRA, KXTV, KOVR. SURVEY DATES: MAY 1-7, 1959.

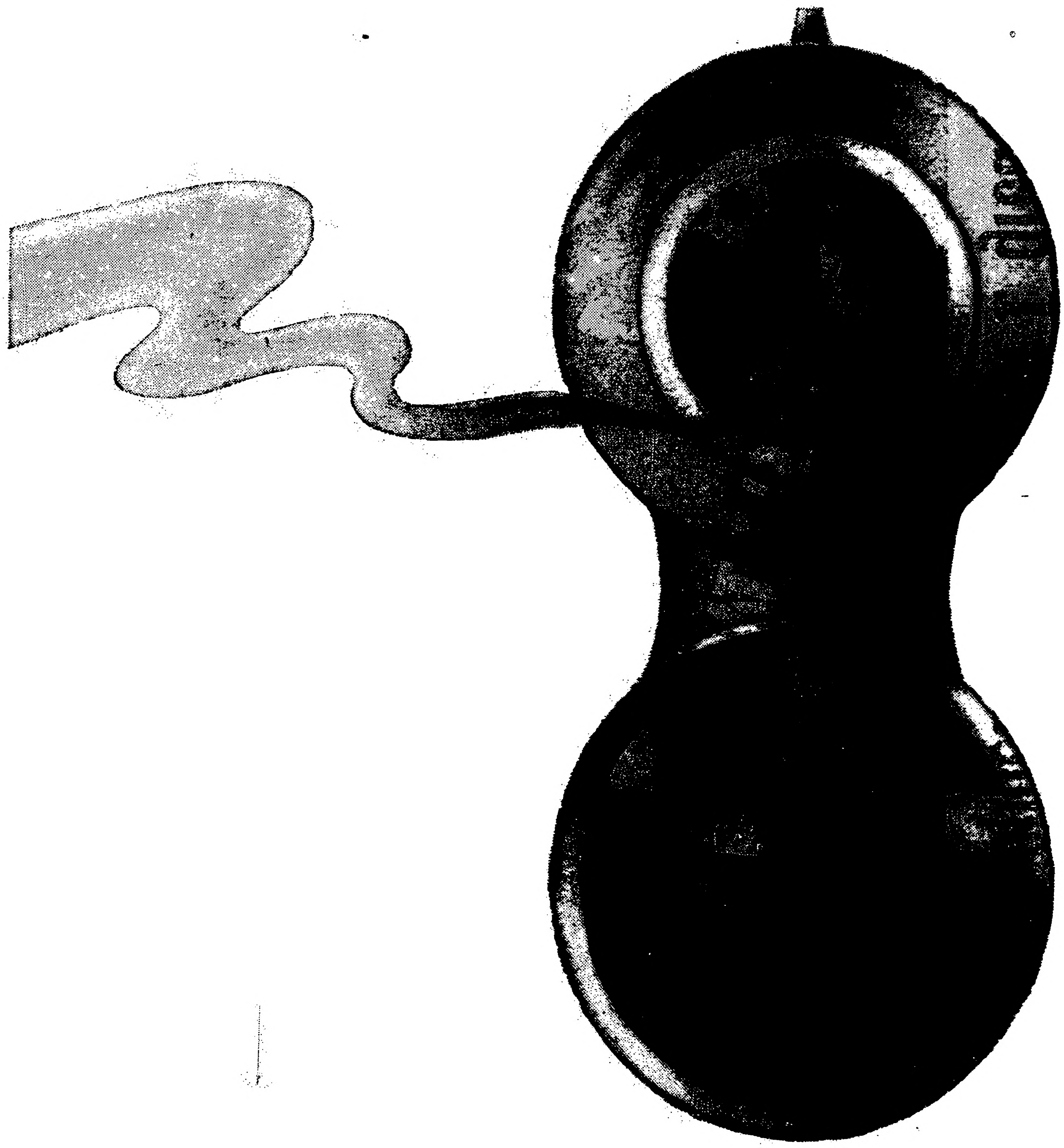
RK.	TOP TEN NETWORK SHOWS PROGRAM—DAY—TIME	STA.	AV. RTG.	RK.	TOP SYNDICATED PROGRAMS PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	TOP COMPETITION PROGRAM	STA.	AV. RTG.
1.	**Cavalcade of Sports** (Fri. 7:00-8:00)	KCRA	42.6	1.	**Sea Hunt** (Mon. 7:30)	KCRA	Ziv	28.1	51.2	Great Movie	KXTV	11.7
2.	**Peter Gunn** (Mon. 9:00-9:30)	KCRA	37.9	2.	**State Trooper** (Thurs. 7:30)	KCRA	MCA	20.6	50.0	Great Movie	KXTV	10.4
3.	**Emmy Awards** (Wed. 10:00-11:30)	KCRA	37.2	2.	**U.S. Marshal** (Thurs. 7:00)	KCRA	NTA	20.6	56.0	Great Movie	KXTV	10.6
3.	**Wagon Train** (Wed. 7:30-8:30)	KCRA	37.2	3.	**Huckleberry Hound** (Fri. 6:00)	KCRA	Screen Gems	20.0	56.8	Shell News Great Movie	KXTV	4.9
4.	**Restless Gun** (Mon. 8:00-8:30)	KCRA	33.6	3.	**Silent Service** (Mon. 7:00)	KCRA	CNP	20.0	49.0	Great Movie	KXTV	11.7
5.	**Tales of Wells Fargo** (Mon. 8:30-9:00)	KCRA	32.3	4.	**Our Miss Brooks** (Sat. 6:00)	KCRA	CBS	18.3	54.0	Sky King	KXTV	7.7
6.	**The Rifleman** (Tues. 9:00-9:30)	KOVR	31.5	5.	**Danger Is My Business** (Sat. 7:00)	KCRA	CNP	16.4	42.8	Navy Log	KXTV	10.6
7.	**Perry Mason** (Sat. 7:30-8:30)	KXTV	30.0	6.	**Woody Woodpecker** (Mon. 6:00)	KCRA	Kellogg	14.9	45.2	Shell News Great Movie	KXTV	9.2
8.	**Bat Masterson** (Wed. 9:30-10:00)	KCRA	29.4	7.	**Highway Patrol** (Fri. 8:00)	KXTV	Ziv	14.7	25.0	Walt Disney Presents	KOVR	20.6
9.	**Gunsmoke** (Sat. 10:00-10:30)	KXTV	28.9	8.	**Flight** (Tues. 8:00)	KXTV	CNP	14.0	25.0	Cheyenne	KOVR	24.9
10.	**"M" Squad** (Fri. 9:00-9:30)	KCRA	28.7	9.	**Superman** (Wed. 6:00)	KCRA	Flamingo	13.2	43.7	Shell News Great Movie	KXTV	7.9
				10.	**Annie Oakley** (Tues. 6:00)	KCRA	CBS	12.8	37.6	Shell News Great Movie	KXTV	11.3

SCRANTON—WILKES-BARRE

STATIONS: WNEP, WDAU, WBRE. SURVEY DATES: MAY 8-14, 1959.

RK.	TOP TEN NETWORK SHOWS PROGRAM—DAY—TIME	STA.	AV. RTG.	RK.	TOP SYNDICATED PROGRAMS PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	TOP COMPETITION PROGRAM	STA.	AV. RTG.
1.	**Wagon Train** (Wed. 7:30-8:30)	WBRE	38.8	1.	**Mike Hammer** (Sat. 10:30)	WDAU	MCA	24.0	44.9	Big Movie D.A.'s Man	WNEP WBRE	13.8 13.8
2.	**Danny Thomas** (Mon. 9:00-9:30)	WDAU	36.6	2.	**Sea Hunt** (Thurs. 7:00)	WBRE	Ziv	18.3	43.1	Gunfire	WNEP	12.2
2.	**I've Got A Secret** (Wed. 9:30-10:00)	WDAU	36.6	3.	**MacKenzie's Raiders** (Wed. 7:00)	WBRE	Ziv	17.1	42.0	Jeff's Collie	WNEP	11.4
3.	**Red Skelton** (Tues. 9:30-10:00)	WDAU	36.0	3.	**Sky King** (Sun. 6:00)	WNEP	Nabisco	17.1	60.0	G. E. College Bowl	WDAU	5.7
4.	**Price Is Right** (Wed. 8:30-9:00)	WBRE	35.6	4.	**Huckleberry Hound** (Thurs. 6:30)	WNEP	Screen Gems	16.9	44.7	News Report News	WBRE	14.2
5.	**Perry Como** (Sat. 8:00-9:00)	WBRE	35.0	5.	**"26" Men** (Sun. 6:30)	WNEP	ABC	15.4	45.2	Twentieth Century	WDAU	11.8
6.	**Real McCoys** (Thurs. 8:30-9:00)	WNEP	34.1	6.	**3 Stooges** (Mon. 5:30)	WNEP	Screen Gems	14.9	59.8	Amos & Andy	WDAU	7.5
7.	**Gunsmoke** (Sat. 10:00-10:30)	WDAU	33.3	7.	**State Trooper** (Fri. 7:00)	WBRE	MCA	14.8	41.2	News; Weather CBS News	WDAU	13.6
8.	**Maverick** (Sun. 7:30-8:30)	WNEP	30.2	8.	**Bold Venture** (Tues. 10:30)	WBRE	Ziv	14.6	29.6	Garry Moore	WDAU	24.4
9.	**You Bet Your Life** (Thurs. 10-10:30)	WBRE	30.1	9.	**Dial 999** (Wed. 10:30)	WBRE	Ziv	14.4	31.0	Circle Theatre	WDAU	18.5
10.	**Father Knows Best** (Mon. 8:30-9:00)	WDAU	28.7	10.	**Medic** (Mon. 10:30)	WBRE	CNP	13.8	30.3	Desilu Playhouse	WBRE	24.0
10.	**What's My Line** (Sun. 10:30-11:00)	WDAU	28.7									

(Continued on page 52)



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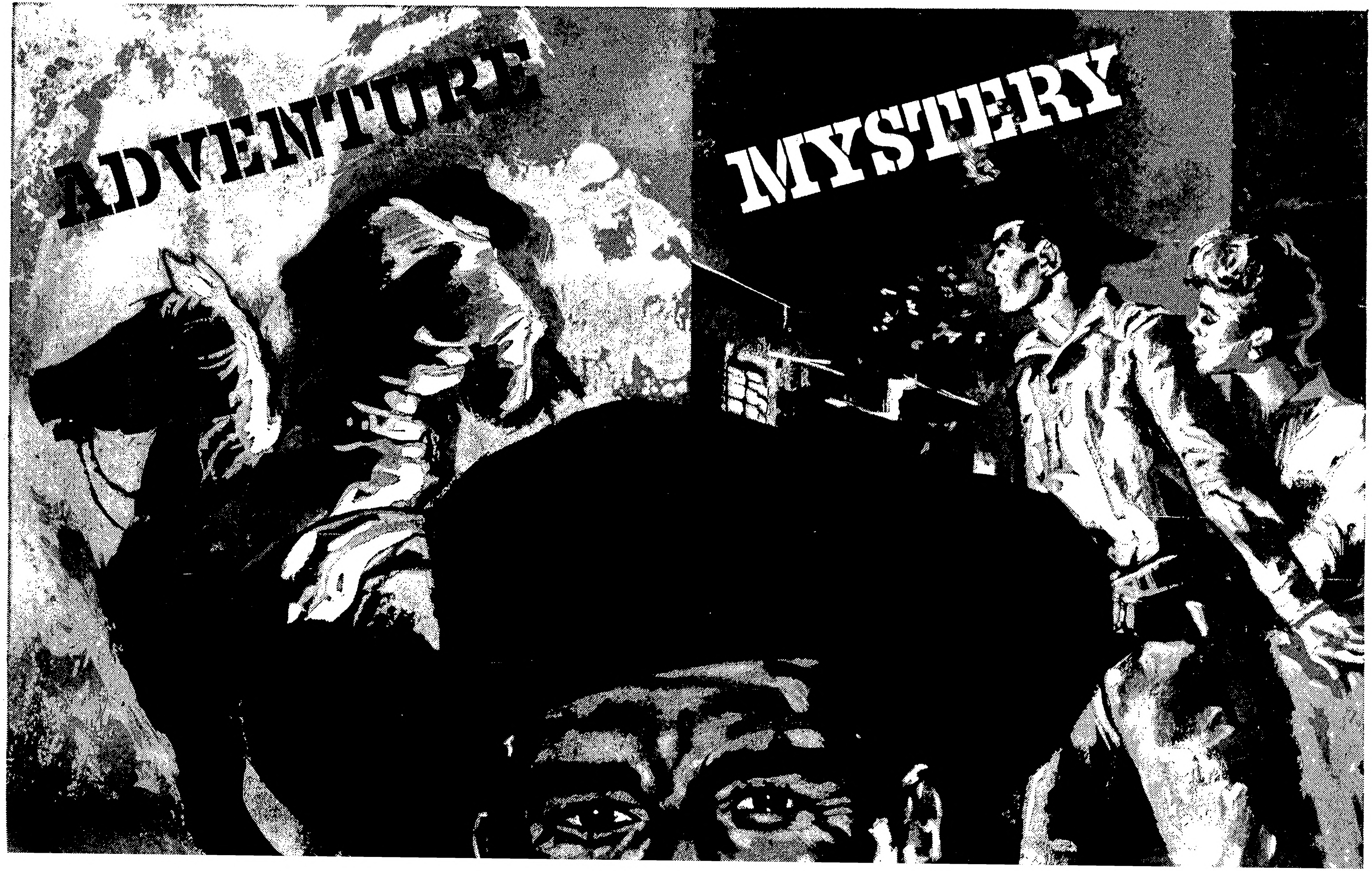
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MYSTERY

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FILM SYNDICATION

Scorecard on U.S. Telepix Sales Overseas

Continued from page 44

- Range Rider
- Terrytoons
- Trackdown
- Whirlybirds
- Whistler

FLAMINGO
- Superman
- O.S.S.

FREMANTLE
- Encyclopaedia Britannica
- Hopalong Cassidy
- Nat'l Canadian Film Board

INDEPENDENT TELEVISION CORP.
- Hawkeye and The Last of the Mohicans
- Ramar of the Jungle
- Fury
- The Lone Ranger
- The New Adventures of Charlie Chan
- Sergeant Preston of the Yukon

NBC
- Medic
- Victory At Sea
- Silent Service
- Boots & Saddles
- Frontier
- Hopalong Cassidy
- Life of Riley

OFFICIAL FILMS
- Big Story
- Buccaneers
- Decoy
- Foreign Intrigue
- Robin Hood

BERNARD L. SCHUBERT
- Topper
- TV Reader's Digest

SCREEN GEMS
- Circus Boy
- Jet Jackson
- Texas Rangers
- Bengal Lancers
- Father Knows Best
- Suspenso
- Rin Tin Tin
- Ivanhoe

ZIV
- Boston Blackie
- Dr. Christian
- Favorite Story
- Highway Patrol
- Science Fiction Theater
- The Unexpected
- Tombstone Territory
- Sea Hunt
- Bat Masterson

DOMINICAN REPUBLIC

FLAMINGO
- O.S.S.

SCREEN GEMS
- All Star Theatre
- Jungle Jim
- Texas Rangers
- Jet Jackson
- Circus Boy
- Bengal Lancers
- Ivanhoe
- Rescue 8
- Suspenso
- Comedy Theatre
- Father Knows Best
- Donna Reed
- Behind Closed Doors
- Rin Tin Tin

ECUADOR

FLAMINGO
- O.S.S.

EL SALVADOR

ABC FILMS
- Passport to Danger
- Racket Squad
- 26 Men
- Code 3
- Three Musketeers
- Sheena

CBS FILMS
- Annie Oakley
- Champion
- Gunsmoke
- Have Gun, Will Travel
- Heckle & Jeckle
- I Love Lucy
- Mighty Mouse
- Navy Log
- Newsfilm
- Perry Mason
- Range Rider
- San Francisco Beat
- Terrytoons
- Trackdown
- Whirlybirds
- Whistler

FREMANTLE
- Hopalong Cassidy
- Encyclopaedia Britannica

SCREEN GEMS
- All Star Theatre
- Suspenso
- Ivanhoe

ZIV
- Cisco Kid
- District Attorney
- Favorite Story
- Highway Patrol
- I Led Three Lives
- Tombstone Territory
- Sea Hunt
- Bat Masterson
- Harbourmaster

GUATEMALA

ABC FILMS
- Passport to Danger
- Three Musketeers
- Racket Squad

CBS FILMS
- Have Gun, Will Travel

FLAMINGO
- O.S.S.

INDEPENDENT TELEVISION CORP.
- Fury
- Mystery is My Business

NBC
- Boots & Saddles
- Frontier
- Life of Riley
- Medic
- Silent Service

SCREEN GEMS
- Suspenso
- Father Knows Best
- All Star Theatre
- Ivanhoe

ZIV
- I Led Three Lives

HONDURAS

CBS FILMS
- Assignment Foreign Legion
- Gunsmoke
- Have Gun, Will Travel
- I Love Lucy
- News Film
- San Francisco Beat
- Terrytoons
- Whistler

FLAMINGO
- O.S.S.

FREMANTLE
- Hopalong Cassidy

INDEPENDENT TELEVISION CORP.
- Count of Monte Cristo
- The New Adventures of Charlie Chan
- Fury
- Hawkeye and The Last of the Mohicans
- Ramar of the Jungle
- The Lone Ranger
- Stage 7
- Lassie
- Mystery is My Business

NBC
- Medic
- Life of Riley
- Boots & Saddles
- Frontier
- Silent Service

MEXICO

ABC FILMS
- Racket Squad
- Three Musketeers
- Sheena
- Code 3
- Passport to Danger

CBS FILMS
- Gene Autry
- Gunsmoke
- Heckle & Jeckle
- Honeymooners
- I Love Lucy
- Life With Father
- Mighty Mouse
- Newsfilm
- Our Miss Brooks
- Phil Silvers
- San Francisco Beat
- Terrytoons
- Whistler

FREMANTLE
- Have Gun, Will Travel
- Twentieth Century
- O.S.S.
- Big Story
- Decoy
- Foreign Intrigue
- Animal Parade
- Encyclopaedia Britannica
- Hopalong Cassidy
- Nat'l Film Board of Canada

FLAMINGO
- O.S.S.

INDEPENDENT TELEVISION CORP.
- Cannonball
- The New Adventures of Charlie Chan
- Count of Monte Cristo
- Stage 7
- The Lone Ranger
- Lassie
- Mystery is My Business
- Hawkeye and The Last of the Mohicans
- Fury
- Ramar of the Jungle

MCA TELEVISION
- Alfred Hitchcock
- Mike Hammer

NBC
- Boots & Saddles
- Frontier
- Hopalong Cassidy
- Life of Riley
- Medic
- Silent Service

OFFICIAL FILMS
- Big Story
- Decoy
- Foreign Intrigue
- Star Performance

SCREEN GEMS
- Behind Closed Doors
- Jungle Jim
- Rin Tin Tin
- Ivanhoe
- Texas Rangers
- All Star Theatre
- Father Knows Best
- Donna Reed
- Shirley Temple
- Top Plays
- Big Playback

ZIV
- Cisco Kid
- Boston Blackie
- District Attorney
- Dr. Christian
- Favorite Story
- Highway Patrol
- Man Called X
- Tombstone Territory
- Sea Hunt
- Bat Masterson
- Target
- Martin Kane
- Science Fiction Theatre
- The Unexpected
- Harbor Command

NICARAGUA

CBS FILMS
- Heckle & Jeckle
- Mighty Mouse

FLAMINGO
- O. S. S.

ZIV
- Cisco Kid
- Boston Blackie
- District Attorney
- Dr. Christian
- Favorite Story
- Highway Patrol
- I Led Three Lives
- Man Called X
- Martin Kane
- Science Fiction Theater
- Yesterday's Newsreel
- Harbor Command
- Tombstone Territory
- Sea Hunt

PANAMA

FLAMINGO
- O. S. S.

SCREEN GEMS
- Father Knows Best
- Rin Tin Tin
- Suspenso

ZIV
- Cisco Kid
- Boston Blackie
- District Attorney
- Dr. Christian
- Favorite Story
- Highway Patrol
- I Led Three Lives
- Man Called X
- Martin Kane
- Science Fiction Theater
- The Unexpected
- Yesterday's Newsreel
- Harbor Command

PERU

ABC FILMS
- 26 Men
- Code 3
- Three Musketeers
- Passport to Danger
- Racket Squad
- Sheena

CBS FILMS
- Newsfilm

FLAMINGO
- O. S. S.

INDEPENDENT TELEVISION CORP.
- The New Adventures of Charlie Chan
- Fury
- Lassie
- Mystery is My Business
- The Lone Ranger
- Stage 7

NBC
- Boots & Saddles
- Frontier
- Life of Riley
- Medic
- Silent Service

SCREEN GEMS
- Ivanhoe
- Rescue 8
- Naked City
- Donna Reed
- Behind Closed Doors
- All Star Theatre
- Father Knows Best
- Rin Tin Tin
- Suspenso
- Comedy Theatre
- Jungle Jim
- Texas Rangers
- Jet Jackson
- Circus Boy
- Bengal Lancers

ZIV
- Cisco Kid
- Boston Blackie
- Favorite Story
- Tombstone Territory

PUERTO RICO

ABC FILMS
- Passport to Danger
- Racket Squad
- Code 3
- Sheena
- Three Musketeers
- 26 Men

CBS FILMS
- Air Power
- Annie Oakley
- Assignment Foreign Legion
- Brave Eagle
- Gunsmoke
- Have Gun, Will Travel
- Heckle & Jeckle
- Perry Mason
- Mighty Mouse
- Newsfilm
- San Francisco Beat
- Terrytoons

FREMANTLE
- Animated Fairy Tales
- Encyclopaedia Britannica
- Hopalong Cassidy
- Musical Gems
- Nat'l Canadian Film Board

FLAMINGO
- O.S.S.

INDEPENDENT TELEVISION CORP.
- Cannonball
- Lone Ranger
- Lassie
- Sergeant Preston of the Yukon
- Mystery Is My Business
- Fury
- Ramar of the Jungle
- Hawkeye and the Last of the Mohicans

NBC
- Silent Service
- Medic
- Boots & Saddles
- Frontier
- Life of Riley
- Hopalong Cassidy

OFFICIAL FILMS
- Big Story
- Buccaneers
- Decoy
- Foreign Intrigue
- Robin Hood

BERNARD L. SCHUBERT
- Crossroads
- Topper
- TV Reader's Digest

SCREEN GEMS
- Bengal Lancers
- All Star Theatre
- Suspenso
- Jungle Jim
- Rin Tin Tin
- Circus Boy
- Texas Rangers
- Ivanhoe
- Jet Jackson
- Huckleberry Hound
- Naked City

ZIV
- Cisco Kid
- Boston Blackie
- District Attorney
- Dr. Christian
- Favorite Story
- Highway Patrol
- I Led Three Lives
- Man Called X
- The Unexpected
- Yesterday's Newsreel
- Sea Hunt
- Bat Masterson
- Harbourmaster
- Martin Kane
- Science Fiction Theatre

SAN SALVADOR

FLAMINGO
- O.S.S.

NBC
- Boots & Saddles
- Frontier
- Life of Riley
- Silent Service
- Medic

URUGUAY

CBS FILMS
- Assignment Foreign Legion

FLAMINGO
- O.S.S.

INDEPENDENT TELEVISION CORP.
- Count of Monte Cristo
- Hawkeye and the Last of the Mohicans
- Lassie
- Stage 7

ZIV
- Cisco Kid
- Dr. Christian
- Highway Patrol
- Martin Kane
- Science Fiction Theatre
- Yesterday's Newsreel

VENEZUELA

ABC FILMS
- 26 Men
- Sheena
- Code 3
- Three Musketeers
- Racket Squad
- Passport to Danger

CBS FILMS
- Gunsmoke
- Newsfilm

FREMANTLE
- Animal Parade
- Animated Fairy Tales
- Encyclopaedia Britannica
- Musical Gems
- Wonders of the Sea
- Ballet de France

FLAMINGO
- O.S.S.

INDEPENDENT TELEVISION CORP.
- Hawkeye and the Last of the Mohicans
- The New Adventures of Charlie Chan
- Ramar of the Jungle
- Mystery is My Business
- Stage 7
- Count of Monte Cristo
- Fury
- Sergeant Preston of the Yukon
- Lassie
- Cannonball
- Ranger
- Susie

NBC
- Boots & Saddles
- Life of Riley
- Frontier
- Medic
- Hopalong Cassidy

OFFICIAL FILMS
- Buccaneers
- Decoy
- Foreign Intrigue
- Robin Hood

BERNARD L. SCHUBERT
- Crossroads
- Topper
- TV Reader's Digest

SCREEN GEMS
- Jungle Jim
- Circus Boy
- Bengal Lancers
- Texas Rangers
- Jet Jackson
- All Star Theatre
- Suspenso
- Ivanhoe
- Father Knows Best
- Rin Tin Tin
- Rescue 8
- Naked City
- Donna Reed
- Comedy Theatre
- Shirley Temple
- Behind Closed Doors

ZIV
- Cisco Kid
- Boston Blackie
- District Attorney
- Dr. Christian
- Favorite Story
- Highway Patrol
- Man Called X
- Martin Kane
- The Unexpected
- Yesterday's Newsreel
- Harbor Command
- Tombstone Territory
- Sea Hunt
- Bat Masterson
- Target
- Science Fiction Theatre
- Mackenzie's Raiders
- Bold Adventure
- Rough Riders
- Harbourmaster

Europe

AUSTRIA

ABC FILMS
- Three Musketeers

FREMANTLE
- Encyclopaedia Britannica
- Jungle

INDEPENDENT TELEVISION CORP.
- Fury
- Lassie
- Susie

SCREEN GEMS
- All Star Theatre
- Father Knows Best
- Circus Boy

BELGIUM

ABC FILMS
- Three Musketeers

FREMANTLE
- Animal Parade
- Encyclopaedia Britannica
- Hopalong Cassidy
- Movie Museum
- Wonders of the Sea

INDEPENDENT TELEVISION CORP.
- Fury

NBC
- Frontier
- Project 20
- Life of Riley
- Steve Donovan
- Victory At Sea
- Rome Eternal

SCREEN GEMS
- Circus Boy
- All Star Theatre
- Rin Tin Tin
- Playhouse 90
- Jungle Jim
- Father Knows Best
- Texas Rangers

(Continued on page 55)

MGM-TV Opening Studio In N.Y. for Com'l Films

MGM-TV will open a midtown N. Y. studio next month for industrial and commercial filming. Studio, located on Fifth Ave., will augment Metro's studio on the Coast, and give the subsid a N. Y. studio base for servicing of clients.

Construction and equipment plans for the new studio are proceeding under the direction of Bill Gibbs, director of industrial and commercial film division of MGM-TV. Gibbs recently moved his headquarters from the Coast to N. Y. Elmer Wilschke will be in charge of commercial and industrial film production at the MGM Coast studio.

'Let's Wait & See'

Continued from page 32

syndicators. The average television station in the U.S. today devotes approximately 58% of its program time to telecasting film programs, both feature films and syndication films. These programs account for more than 55% of the total audience reached by these stations. And none of these figures includes any network programs on film.

The subject of program costs also is an important factor contributing to the popularity of syndicated shows. During the past several years the cost of television film production, as well as distribution, have increased about 40%, possibly even more. Yet programs are being sold today at the same level that they were even six years ago. This has been made possible only because the number of markets has increased both domestically and in foreign distribution.

How long we can hold the cost line is impossible to determine. However, it is important to remember that where prices for practically everything has increased during the past five years, program syndicators are supplying better programming today at about the same price levels which prevailed five and six years ago.

Finally, I would like to correct some misconceptions concerning pricing practices in program syndication. Most people think prices are arrived at primarily on the basis of television sets in a given market, combined with a rule of thumb which says, "Let's peg the price at whatever the traffic will bear."

That is not so. There is a much more complex and orderly and logical procedure in program pricing. Among the factors that determine price are the cost of the program's production; set circulation; retail buying indices; freight loadings, stratification and income levels of a given market; and the standing of the market in relation to New York City, considering that metropolitan market as 100%. These factors are weighed very carefully before a price can be fixed.

Syndication has come a long way since its early days in radio broadcasting. It is gaining in importance in today's television economy. The future for syndication? Let's wait and see.

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'Stromboli' Added To 'Mid-'50 Movies' Roster

"Stromboli," the Ingrid Bergman starrer directed by Roberto Rossellini, initially released theatrically in '50, has been added to Show Corp. of America's "Mid-'50 Movies" package.

Other pix added to the package, which now totals 18 titles, include "Death of a Scoundrel," starring Zsa Zsa Gabor and George Sanders; "Back from Eternity," Anita Ekberg, Robert Ryan and Rod Steiger; and "While the City Sleeps," Rhonda Fleming, Dana Andrews.

Wolper's Soviet Segs

Hollywood, July 7.

David L. Wolper will go to Russia to interview two top Russian scientists for his television special, "Race for Space," currently being packaged.

Producer reported he received Soviet permission to interview A. N. Nesmeyanov, head of USSR Academy of Science.

Rank TV Aide in N.Y. For Wrather Huddles

London, July 7.

Connery Chappell, assistant head of production for the Rank Organization, flies to New York tomorrow (8) for huddles on vidpix with the Jack Wrather setup. He'll be carrying a couple of episodes from "Interpol Calling," the skein of 30-minuters being shot in partnership with Wrather at Pinewood Studios.

Rumors have been flying hot and strong since a temporary halt was called on "Interpol Calling" production a short while back, some suggesting that Wrather would settle for less than the full 39. Investigations here, however, confirm that the deal isn't in jeopardy and that the haitus was called at the Rank outfit's own instigation so that story formats could be eyed again. It's understood that it was decided to up the action content for the U.S. and that the episodes Chappell takes to N.Y. will show the result of this policy revision.

'Good TV Shows Don't Just Spring Up Like Toadstools'

By JOHN L. SINN
(President, Ziv TV)

Before the age of electronics there used to be an old Indian method of finding out who was approaching. It was simply keeping your "ear to the ground."

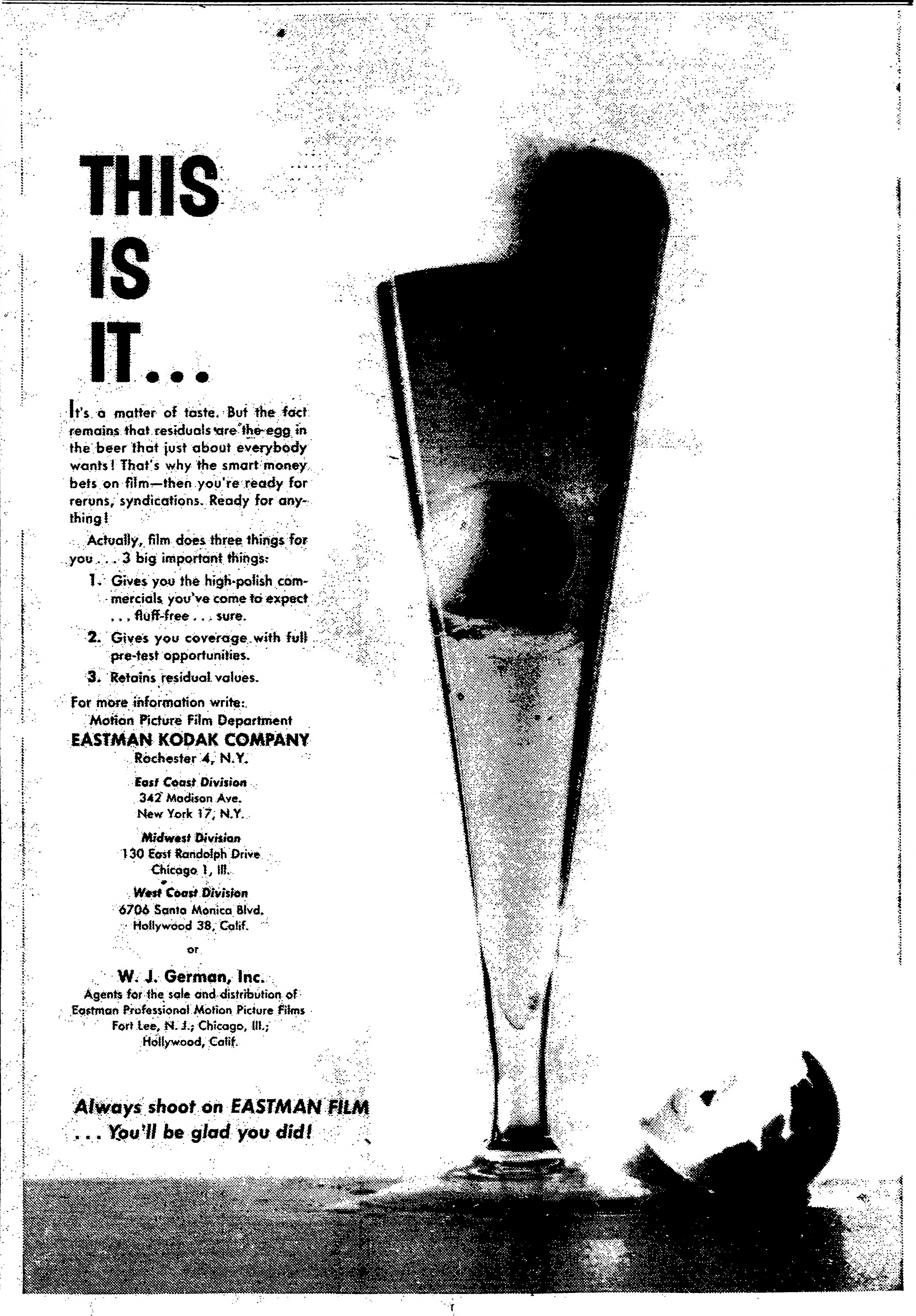
Today, in television, it is necessary not only to keep your ear to the ground, but to radiate electronic antennas in every direction to keep your ear and eye on the pulse of the public.

The interests and concerns of the public are of vital importance to Ziv. We feel that the public is a partner and constantly seek to discover just what intrigues and excites him. His interests are our interests. We know at Ziv that good shows just don't spring up like toadstools after a rain. We must search for the best talent available, the best story material, the best techniques in production, then couple these basic ingredients with a fresh approach and a stimulating important concept. Then we have the beginning of a film series that should be of great interest to our unseen partner, the viewing public.

Next season, we are presenting three new series, "Space," "Challenge" and "Lock-Up." Each series offers a new, exciting direction in television films.

The basic idea for "Space," which debuts on the CBS-TV network in September, was taken from the headlines of daily newspapers. Our first conferences followed the launching of our "Explorer" missiles. We went directly to the Department of Defense and received their cooperation and the aid of the Research and Develop-

(Continued on page 53)



THIS IS IT...

It's a matter of taste. But the fact remains that residuals are the egg in the beer that just about everybody wants! That's why the smart money bets on film—then you're ready for reruns, syndications. Ready for anything!

Actually, film does three things for you . . . 3 big important things:

1. Gives you the high-polish commercials you've come to expect . . . fluff-free . . . sure.
2. Gives you coverage with full pre-test opportunities.
3. Retains residual values.

For more information write:
Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N.Y.

East Coast Division
342 Madison Ave.
New York 17, N.Y.

Midwest Division
130 East Randolph Drive
Chicago 1, Ill.

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, Calif.

or

W. J. German, Inc.
Agents for the sale and distribution of
Eastman Professional Motion Picture Films
Fort Lee, N. J.; Chicago, Ill.;
Hollywood, Calif.

Always shoot on EASTMAN FILM . . . You'll be glad you did!

VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation, based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week nine different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting, competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 150 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.

(Continued from page 46)

ORLANDO—DAYTONA BEACH

STATIONS: WESH, WDBO, WLOF. SURVEY DATES: MAY 8-14, 1959.

TOP TEN NETWORK SHOWS			AV.	TOP SYNDICATED PROGRAMS				AV.	AV.	TOP COMPETITION		AV.
RK.	PROGRAM—DAY—TIME	STA.	RTG.	RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	RTG.	SH.	PROGRAM	STA.	RTG.
1.	**Gunsmoke** (Sat. 10:00-10:30)	WDBO	54.6	1.	**Rescue 8** (Mon. 8:00)	WDBO	Screen Gems	30.0	52.1	Restless Gun	WESH	24.8
2.	**Red Skelton** (Tues. 9:30-10:00)	WDBO	48.4	2.	**Sea Hunt** (Thurs. 9:00)	WDBO	Ziv	29.4	50.3	Pat Boone	WLOF	17.1
3.	**Have Gun, Will Travel** (Sat. 9:30-10)	WDBO	44.4	3.	**Highway Patrol** (Sat. 10:30)	WDBO	Ziv	27.0	65.1	D.A.'s Man	WESH	12.3
4.	**The Millionaire** (Wed. 9:00-9:30)	WDBO	42.7	4.	**Whirlybirds** (Fri. 8:30)	WDBO	CBS	26.0	49.8	Why Berlin Walt Disney Presents	WESH WLOF	11.5 11.5
5.	**To Tell The Truth** (Tues. 8:30-9:00)	WDBO	41.9	5.	**Jeff's Collie** (Thurs. 7:30)	WDBO	ITC	23.4	50.5	Flight	WESH	16.1
6.	**I've Got A Secret** (Wed. 9:30-10:00)	WDBO	39.5	6.	**U.S. Marshal** (Wed. 8:30)	WDBO	NTA	21.4	32.3	Price Is Right	WESH	26.2
7.	**Ann Sothern** (Mon. 9:30-10:00)	WDBO	39.3	7.	**Cannonball** (Thurs. 8:30)	WDBO	ITC	20.6	35.5	Real McCoys	WLOF	26.4
8.	**Danny Thomas** (Mon. 9:00-9:30)	WDBO	35.7	8.	**Bold Venture** (Tues. 8:00)	WDBO	Ziv	20.0	33.7	Sugarfoot	WLOF	20.2
9.	**December Bride** (Thurs. 8:00-8:30)	WDBO	34.9	9.	**New York Confidential** (Tues. 8:00)	WESH	ITC	18.3	30.9	Sugarfoot	WLOF	20.2
10.	**Father Knows Best** (Mon. 8:30-9:00)	WDBO	34.5	10.	**Border Patrol** (Tues. 7:30)	WDBO	CBS	17.3	30.6	Dragnet	WESH	20.4

BILLINGS

STATIONS: KOOK, KGHL. SURVEY DATES: MAY 17-23, 1959.

1.	**Maverick** (Sun. 8:30-9:30)	KOOK	61.5	1.	**Mike Hammer** (Mon. 8:30)	KGHL	MCA	44.2	63.2	Our Miss Brooks	KOOK	25.7
2.	**Wagon Train** (Wed. 6:30-7:30)	KGHL	59.9	2.	**Silent Service** (Mon. 9:30)	KOOK	CNP	39.0	75.4	News; Weather Early Show	KGHL	12.7
3.	**Rawhide** (Fri. 8:00-9:00)	KOOK	52.3	3.	**San Francisco Beat** (Thurs. 9:30)	KOOK	CBS	38.8	78.2	Union Pacific; News Nws.; Wea.; Early Sh.	KGHL	10.8
4.	**Real McCoys** (Tues. 8:00-8:30)	KOOK	51.5	4.	**Huckleberry Hound** (Thurs. 6:00)	KGHL	Screen Gems	38.6	91.7	Home Jamboree	KOOK	3.5
5.	**The Texan** (Fri. 9:00-9:30)	KOOK	49.4	5.	**Official Detective** (Mon. 7:00)	KGHL	NTA	37.6	64.9	Cisco Kid	KOOK	20.3
6.	**Red Skelton** (Tues. 7:30-8:00)	KOOK	48.8	6.	**African Patrol** (Sun. 8:00)	KOOK	NTA	35.1	58.9	David Niven	KGHL	24.5
				6.	**Navy Log** (Sun. 7:00)	KOOK	CBS	35.1	60.4	Chevy Show	KGHL	23.0
7.	**Gunsmoke** (Sat. 8:00-8:30)	KOOK	46.9	7.	**MacKenzie's Raiders** (Thurs. 8:30)	KGHL	Ziv	34.3	55.4	Susie	KOOK	26.6
8.	**Stripe Playhouse** (Fri. 9:30-10:00)	KOOK	45.9	8.	**Medic** (Wed. 9:00)	KGHL	CNP	32.6	57.7	What's My Line	KOOK	23.9
9.	**Trackdown** (Wed. 8:30-9:00)	KOOK	45.6	9.	**Decoy** (Thurs. 8:00)	KOOK	Official	32.3	52.6	You Bet Your Life	KGHL	29.1
10.	**Danny Thomas** (Mon. 8:00-8:30)	KOOK	45.0	10.	**Special Agent 7** (Mon. 9:00)	KOOK	MCA	31.7	54.0	"26" Men	KGHL	27.0

AMARILLO

STATIONS: KGNC, KVII, KFDA. SURVEY DATES: MAY 1-7, 1959.

1.	**Gunsmoke** (Sat. 9:00-9:30)	KFDA	43.0	1.	**U.S. Marshal** (Sat. 9:30)	KFDA	NTA	27.6	60.0	D.A.'s Man Spectacular	KGNC KVII	9.2 9.2
2.	**Emmy Awards** (Wed. 9:00-10:30)	KGNC	41.0	2.	**State Trooper** (Sat. 8:00)	KFDA	MCA	25.9	46.1	Black Saddle	KGNC	15.8
3.	**The Rifleman** (Tues. 8:00-8:30)	KVII	40.8	3.	**Silent Service** (Mon. 8:30)	KGNC	CNP	21.7	38.0	Ann Sothern	KFDA	27.9
4.	**Wagon Train** (Wed. 6:30-7:30)	KGNC	40.7	4.	**Highway Patrol** (Mon. 9:30)	KGNC	Ziv	20.2	43.1	Rescue 8	KFDA	13.4
5.	**Have Gun, Will Travel** (Sat. 8:30-9)	KFDA	38.8	5.	**Huckleberry Hound** (Thurs. 5:00)	KFDA	Screen Gems	20.0	74.6	Feature Film	KGNC	6.8
6.	**December Bride** (Thurs. 7:00-7:30)	KFDA	36.4	6.	**"26" Men** (Tues. 8:30)	KVII	ABC	18.9	29.3	Red Skelton	KFDA	26.8
7.	**I Love Lucy** (Thurs. 6:30-7:00)	KFDA	35.8	7.	**Rescue 8** (Mon. 9:30)	KFDA	Screen Gems	18.4	39.2	Highway Patrol	KGNC	20.2
8.	**The Millionaire** (Wed. 8:00-8:30)	KFDA	35.1	8.	**Special Agent 7** (Mon. 9:00)	KFDA	MCA	18.2	35.1	Arthur Murray Party	KGNC	24.6
9.	**I've Got A Secret** (Wed. 8:30-9:00)	KFDA	34.0	9.	**MacKenzie's Raiders** (Thurs. 9:00)	KFDA	Ziv	15.6	35.5	Wrestling	KGNC	19.5
10.	**Ernie Ford** (Thurs. 8:30-9:00)	KGNC	32.9	10.	**Bold Venture** (Fri. 9:30)	KVII	Ziv	14.5	28.2	Person To Person	KFDA	24.8

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Shows & Toadstools

Continued from page 51

ment arms of all of the armed services especially the Air Force. Ziv spent more than $100,000 in research for this series before we went into production.

Lew Rachmil, who will produce the series about expeditions to outer space, is a veteran of motion pictures and an expert on this subject. William Lundigan, one of the most popular actors in both television and movies, will star in the series. Our writers are top caliber people especially schooled in the field of science.

Television film makers cannot live in ivory towers and just imagine what product will be successful. You cannot direct your efforts to the specialized likes and desires of a small segment of the people. We know that almost everyone will watch a television series that has dramatic impact and timeliness. This is the type of product that we constantly strive for.

"Challenge," another new series we will launch in the fall over the NBC network, is helmed by one of our most creative producers Ivan Tors, who has filmed "Sea Hunt" now in its second year, and "Science Fiction Theater." "Challenge" will dramatically portray the physical and mental factors which make a man of courage stand out above the rest. The series will depict unusual men in tense and exciting situations all over the world. It will dramatize the story of bull fighters, racing car drivers, champion skiers and other vital and extraordinary human beings. It will attempt to find out what makes them tick. George Nader portrays a doctor who travels over the globe to observe these men in action and report his findings to the Defense Department. This is an impact drama that should be of tremendous interest to the tv public.

Our creative teams have been active and producing new trends and ideas for 10 years. We deal in products for the networks and syndication, because both are equally important. Returning to the networks for Ziv for a second year will be "Bat Masterson" and "Tombstone Territory."

Our new syndication entry is "Lock-Up" starring MacDonald Carey, which is based on the real-life cases of Herbert Maris, a lawyer who specializes in helping people who have been convicted of crimes. The dramatic material will come from Maris' files.

We at Ziv constantly seek new material for our film series. We have brought to the tv screen best sellers, such as "I Led Three Lives" and recently purchased "Klondike Fever," a story about Alaskan gold rush days.

"Sea Hunt" was and is the first successful dramatization of skin-diving as a tv series. It is currently the number one syndicated show in the nation.

"Men of Annapolis" and "West Point" are two Ziv series that concentrate on bringing the fascinating story of the naval and military academies to the tv public.

Four years ago, Ziv introduced "Science Fiction Theater," the first show to make use of scientific fact and fiction stories.

But paramount in our minds, when we plan new series, we think of the public, our partners.

We strive to produce quality products that will excite and interest the viewing public. They are a real part of our creative team, for their interests are our interests, their concern, our concern.

Vic Whitlock Named ABC Films Story Ed

ABC Films has set up a story department in New York with writer Vic Whitlock as story editor.

Move is in line with prexy Henry Plitt's belief that sound scripting is the most important part of any film series. Plitt joined the firm early this year, was previously prexy of the Paramount Gulf theatre chain in the southwest.

Whitlock, former story editor with Ralph Edwards and Warner Bros., will write 10 of the 39 segments scheduled for the new ABC series, "Counterthrust," starring Tod Andrews and lensed in Manila.

Paul Harrison Exits SG To Set Up Own Shop

Paul Harrison has resigned as executive producer at Screen Gems to form Paul Harrison Productions as a television production company and a still unnamed company to function in the motion picture production field. Harrison will be associated with four others in pix, but will operate alone in the television field.

First two projects on his tv agenda are situation comedies, "Now Hear This," projected comedy about three naval air cadets, and "Love That Channel," series about a woman who owns a television station. He's huddling now on financing for pilots and expects to set a production date by the end of the week.

Also on his calendar are packaging of a pair of live musical specials for networks next season.

Ziv Sales Up

Ziv reports that sales and renewals for syndicated shows for the first six months of this year are running 34% higher than for the comparable period a year ago.

Paced by the new "Lock-Up" series, now sold in 125 markets, other series chalking up high sales are "Bold Venture," "Sea Hunt," "Highway Patrol," and "Mackenzie's Raiders," according to Ziv.

'59 Will Be Remembered As YEAR OF THE BIG BREAK-THROUGH

By EARL RETTIG

(President, California National Productions)

This is the most dynamic year in the history of syndicated television film series. By any yardstick—sales, quality, new programs, range of material, promotion techniques, competition or ratings — '59 activity started with and continues to hold a record-breaking pace.

For example, California National Productions grossed as much in this year's first 15 weeks as in the entire first six months of 1958, the year that far surpassed CNP's previous alltime high. The question is, where do we go from here? All the signs still point upward. At the outset of '58, there were some pretty reliable indications that syndicators were entering their most prosperous era — and we said so in the public prints. It wasn't crystal ball stuff but rather a sober appraisal of all pertinent data. Whereupon, CNP proceeded to increase its annual billings by 80%. Now, with equal discernment and objectivity, and in view of the first six months' results, we anticipate an even higher volume of sales when the '59 books are closed.

Every so often one hears talk about money "down the drain" on unsuccessful pilot films; there's also frequent argument about the relative merits of westerns, or comedy, or mysteries, science-fiction, adventure, etc. The trouble is that both topics are psychologically linked.

At CNP, we choose not to shoot a pilot merely on the hunch that it may be a big favorite riding with the herd over this season's fashionable range. We rather base our selections for new series on the much more solid basis of dramatic and entertainment values which have and will hold up in any season and over the years. Certainly we appreciate the impact of current events on the public taste. However, a show must have an imaginative story line, a talented cast and expert production to meet our standards. Jumping on the bandwagon of what is purported to be the latest fad in viewer-preference may well be the chief reason for so many pilots failing to grow up to be series.

Although at this writing CNP has been fortunate in having the first two of its series product

(Continued on page 57)

T. V. spot editor

A column sponsored by one of the leading film producers in television

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They're young—they're modern! This new live action series for O'Keefe Ale, with a special jingle and narration, points out the fact that young homemakers of today differ in taste as far as sports, home sites, interior decoration and cars are concerned—but all agree on the taste of O'Keefe Ale. Produced by SARRA for O'KEEFE BREWING COMPANY LIMITED through COMSTOCK & COMPANY.

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Norman Rockwell describes the people of the oil industry as he works on the poster commemorating oil's one hundredth year. He is one of a series of famous Americans who participate in this public service series calling visual attention to oil's contribution to the progress of the world. Distinguished commentaries are also made by General Alfred M. Gruenther, Donald Douglas, General David Sarnoff, Harvey Firestone, Frank Pace, Eric Johnston, General Mark Clark and John J. McCloy. Produced by SARRA for AMERICAN PETROLEUM INSTITUTE through SULLIVAN, STAUFFER, COLWELL & BAYLES, INC.

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The Gang's All Here & There

Continued from page 30

slim that the Japanese Finances Minister will increase the quota for the fiscal year 1960.

The Japanese tv fan likes adventures, comedies and mysteries. Westerns are not too much in demand. So this writer was in a good position on his first trip to Nippon for the Schubert company, with such varied product as "TV Reader's Digest," "Mr. & Mrs. North," "Topper," "White Hunter" and "Crossroads" in his portfolio.

An indication of the size of tv in Japan is that Tokyo and Osaka have six tv stations. Only cities in the world to surpass this number are New York and Los Angeles.

In Japan, which has such great respect for "face" and reputation, a business can be started without a firm conviction of success. It was pointed out to me that the owners of the Osaka TV outlets began their operations with the belief that they would lose money. Results, of course, were very different.

Japan is the only country with an educational tv station set up on a pure commercial basis. This is Nihon Educational Television (NET), Tokyo, established by film companies, newspapers and publishers.

Another indication of the size of video in Nippon is that the industry employs close to 14,000 persons, exclusive of talent.

There are 2,000,000 sets, with this number increasing rapidly.

But American telefilm men doing business here can't forget that the most widely-viewed programs in Japan—the U. S.-made shows—command the lowest prices.

The Aussie Market

Sydney.

TV is booming in Australia. That's the overall feeling I had in June on my visit there—my third to that country in the last 12 months.

Before commenting further on the Aussie tele scene, let me recap briefly the short-but-swift history of TV Down Under.

The first commercial telecast was made there in late 1956, over TVN in Sydney. Soon afterwards, ATN, its commercial rival, went on the air. In Melbourne, two other commercial stations, GTV and HSV, soon were operating. In that year, a third outlet, ABN, was started in Sydney. It was owned by the Commonwealth Government as ABV, which followed as its Melbourne counterpart.

The Government stations are non-commercial, and according to Colonel Charles Moses, the head of the Australian Broadcasting Commission, it is never the intention that they become commercial.

While in late 1956 Sydney and Melbourne had a total of about 35,000 sets, the total receivers licensed in New South Wales and Victoria by the end of last April was 530,000.

Late last year, additional station licenses were approved by the Government, as follows: Queensland: BTQ, QTB and non-commercial ABQ; South Australia: ADS, NWS and non-commercial ABS; West Australia: TVW and non-commercial ABW; Tasmania: TVT and non-commercial ABT.

At the time the above licenses were granted, a stipulation was made that the commercial stations in Perth, Western Australia, and Hobart, Tasmania, would be completely independent of any other commercial stations as regards to programming and advertising sales. Result: Possibility for commercial stations to sell four-city network time and buy four-city network programs, while non-commercial Australian Broadcasting Commission can buy programs for six cities.

The stations are racing to get on the air and all are expected to start telecasting between August and the end of December. Natural result of the Government's permitting the stations to get together was that they did so, although in some cases there was different ownership. The new networks:

TCN Sydney; HSV Melbourne; ADS Adelaide; BTQ Brisbane; ATN Sydney; GTV Melbourne; NWS Adelaide; QTQ Brisbane.

The two nets have become very competitive in the purchasing of foreign product and in fighting for sponsor support. In the past, most overseas programs have been purchased on a two-city basis, i.e.: Sydney-Melbourne, but a four-city deal soon will be the most popular way of conducting business. Prices being paid for product are interesting. For good average American half-hour series, the prices range from $300 to $700 on a two-city basis. At present, Brisbane-Adelaide prices are 30 to 40% of those paid in Sydney-Melbourne deals.

At this time, however, it is not easy to make four-city sales with syndicated product because the new stations about to start will only telecast four to five hours daily as opposed to an average of 10 hours for those in Sydney and Melbourne.

The first buys being made by the stations just starting are those shows currently obtaining high ratings in Sydney and Melbourne. However, let me underline the fact that purchases in the future will be on a four-city basis.

Aussie TV is still expanding. The Government has made moves which will result in video service extending to 13 additional areas in four states. It is a fair guess that there will be only one commercial station and one non-commercial outlet permitted in theese areas.

Technically, TV Down Under is tops. With a 625-line system, the image is the best in the world. Stations are well-outfitted with fine modern equipment from the U.S., Italy and Germany as well as England, and there already has been heavy investment in tape machines.

All product is sold to the stations directly. This system has worked well to date and to the general satisfaction of all sponsors.

Many U.S. telefilm producer-distributor firms, including Screen Gems and ITC, have opened offices in Australia, or are planning to do so. NBC, which has invested in a station there, is reported to be considering establishing a branch there. Other syndicators have representatives or agents in Australia.

There is much talk of a third commercial channel in Sydney and Melbourne within the next two years. Naturally, there is a great deal of speculation as to who will receive licenses, and it may be an opportunity for further investment overseas by England and America. At any rate, if and when this third commercial station starts in these cities, U.S. tv film companies can expect still more revenue from this market.

Russel Hayden, ABC Dicker 'Peacemakers'

Hollywood, July 7.

Producer Russel Hayden is in N.Y. for meetings with ABC Films prexy Henry Plitt regarding a projected new telefilm series "The Peacemakers," a western.

"Peacemakers" would be shot in Phoenix, Ariz., where Hayden did "26 Men," also distributed by ABC Films. While in N.Y., Hayden also expects to complete negotiations for the release of "Sorority Mother," an independent theatrical feature.

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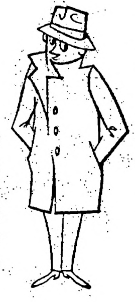

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Scorecard on U.S. Telepix O'seas

Continued from page 50

Donna Reed
ZIV
Sea Hunt
Highway Patrol
Harbor Command

CYPRUS

FREMANTLE
Hopalong Cassidy
Movie Museum
Big Fights
Wonders of the Sea
Animal Parade
NBC
Project 20
Crunch & Des
Danger is My Business
Frontier
Life of Riley
Panic
Steve Donovan
Union Pacific
Victory At Sea
Watch the World
Gumby
OFFICIAL FILMS
Buccaneers
My Hero
Robin Hood

DENMARK

CBS FILMS
Air Power
Heckle & Jeckle
Newsfilm
FREMANTLE
Encyclopaedia Britannica
Movie Museum
Wonders of the Sea
OFFICIAL FILMS
Sir Lancelot
Scarlet Pimpernel

FINLAND

CBS FILMS
Champion
Heckle & Jeckle
Mighty Mouse
Whirlybirds
Whistler
FREMANTLE
Movie Museum
Wonders of the Sea
MCA TELEVISION
Alfred Hitchcock Presents
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Lone Ranger
Lassie
SCREEN GEMS
Jungle Jim
Rin Tin Tin
ZIV
Highway Patrol
Cisco Kid

FRANCE

ABC FILMS
Three Musketeers
CBS FILMS
Newsfilm
Terrytoons
FREMANTLE
Jungle
Animal Parade
Encyclopaedia Britannica
Hopalong Cassidy
Wonders of the Sea
MCA TELEVISION
Alfred Hitchcock Presents
INDEPENDENT TELEVISION CORP.
France
NBC
Project 20
T.V.I. Acts
Frontier
Rome Eternal
Victory At Sea
SCREEN GEMS
Rin Tin Tin
Circus Boy
Ivanhoe
ZIV
Science Fiction Theatre

WEST GERMANY

ABC FILMS
Three Musketeers
CBS FILMS
San Francisco Beat
FREMANTLE
Animal Parade
Encyclopaedia Britannica
Jungle
Movie Museum
INDEPENDENT TELEVISION CORP.
Fury
Lassie
Susie
NBC
Boots & Saddles
Danger is My Business
Flight
Frontier
Project 20
T.V.I. Acts

(Continued on page 56)

Being 'Small' in the Telefilm Free-For-All Has Its Virtues

By HERMAN RUSH
(*Pres., Flamingo Telefilm Sales*)

If there is any single factor which makes the "small" film company unique on the television scene, it is the mixture of problems which size alone brings into being.

Television is BIG business—an industry of big companies—big thinking—big investments—and big risks. There is no "small" way to do business in an industry which stretches from coast-to-coast and requires an investment of many hundreds of thousands of dollars for every project.

As a result, there really are no "small" companies in tv today. There are, however, young companies, devoid of the mammoth resources available to tv film concerns which are subsidiaries of movie giants, mammoth booking agencies, or gigantic networks. As the president of such a young company, I am acutely aware of the advantages and luxuries in which my bigger competitors can relax. At times I even envy them and their tremendous reserve energy through the cash, catalog and power of their parent companies.

Yet, I am equally aware that there are distinct advantages to "smallness" — advantages which outweigh those enjoyed by the film subsidiaries of show business giants.

What they have—we can get. What we have, they would be hard put to duplicate!

The "small" film company is limited in the degree of risk it can undertake. In protecting its own limited funds, it protects those of the purchaser of its films. The small company has less product to offer each season—but it is carefully selected product.

It is moreover, "freely chosen" product. There is no necessity for the small, independent, company to try to profitably utilize old, unprofitable, product from the parent company's vaults.

Moreover, the "small" film company must be carefully attuned to the needs and problems of the "small" station and the regional advertiser. Such a company cannot afford to "throw into syndication" programs designed for, but unsuccessful in achieving, network status.

Benefits of Merger

Fortunately, this is an era when diversification is recognized as an excellent business practise. The healthy, aggressive film company today can, through mergers, consolidations or amalgamations take advantage of resources otherwise unavailable. Moreover, under the aegis of diversification, a fortunate concern like Flamingo can become a closely knit partner of superb production, including commercial and industrial production sources (in our case, Pyramid Productions and Transfilm).

Having recently achieved precisely this arrangement—through the merger of Flamingo, Pyramid and Transfilm into the Buckeye Corp.—we are now in a unique position to enjoy the unusual and rich advantages of our corporate youth and comparative smallness.

Our distributing arm is blessed with a voice in program development and production. This enables us, on the one hand, to see to it that the needs and wishes of stations and sponsors are satisfied with products tailor-made and, on the other hand, to counsel our production associates regarding current market trends.

Our relationship with Pyramid, too, frees us from the curse of so many small concerns—the necessity to rush helter-skelter, every few months, in search of product to maintain a constant flow of sales. The need for regularity of sales is a vital one, for overhead is fixed and constant. But the quality of available product is not at all constant. With our production partner to provide our own material we are free to pick and choose, accepting only the cream from the open market.

In short, we feel healthy with the blessings of combined production, distribution and financing—the great necessities of this big business of tv—and, at the same time, fortunate in being a "small" young concern.

We see distinct advantages, which we would enjoy, in being a "big" company. But we see equally distinct advantages in being a "small" company. For, this is an era when only the "middle-sized" company—too big to give proper attention to customers' needs and too small to be able to employ the risky "sawed off shotgun spray" approach—is at a disadvantage.

But, in the long run, the unique advantage which any film company—big or small—enjoys over its competition is its personnel. Where there is creativity, aggressiveness, eagerness, and a wealth of coast-to-coast contact and friendship, a company is in a unique and wonderful position. Where these elements are lacking, a company doesn't stand a chance.

REP'S FULL HOUSE; FILMASTER SHIFTS

Hollywood, July 7.

Filmaster Inc., for the past four years a tenant at Gross-Krasne's California Studios, has moved to Republic. Move gives Rep a full house, with Four Star Films, Jack Webb and Filmaster as tenants.

Principal reason for the move, according to Filmaster prexy Bob Stabler, is for expansion purposes. Company, which lost the production assignments on "Gunsmoke" and "Have Gun, Will Travel," at the same time has picked up "Death Valley Days" from McCann-Erickson and "Trouble shooters" from Meridian as below-the-line duties.

Moreover, ABC Films has an option on its own "Carter's Eye" series, and Filmaster, with Nat Perrin as v.p. in charge of production, will also undertake several pilots of its own.

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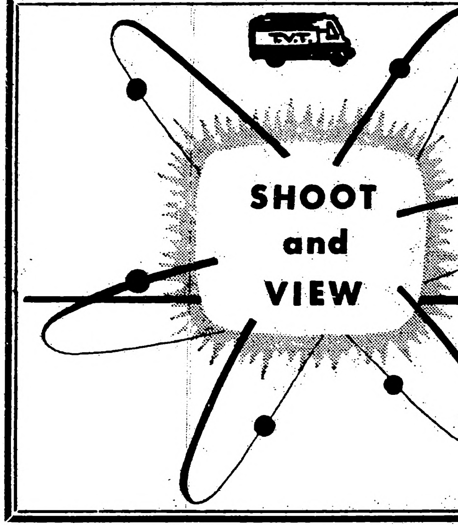

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Scorecard on U.S. Telepix O'seas

Continued from page 55

Life of Riley
Union Pacific
Rome Eternal
Medic
OFFICIAL FILMS
Star Performance
SCREEN GEMS
All Star Theatre
Father Knows Best
Circus Boy
Texas Rangers
Big Playback
ZIV
District Attorney
Science Fiction Theater
Target
Tombstone Territory
Sea Hunt

ITALY

ABC FILMS
Playhouse
Kaleidoscope
Three Musketeers
CBS FILMS
Brave Eagle
Champion
Perry Mason
Terrytoons
FREMANTLE
Twentieth Century
Conquest
Animal Parade
Young America
Encyclopaedia Britannica
Nat'l Canadian Film Board
INDEPENDENT TELEVISION CORP.
Lassie
NBC
Boots & Saddles
Medic
Gumby
Project 20
T.V.I. Acts
OFFICIAL FILMS
Star Performance
SCREEN GEMS
Rin Tin Tin
All Star Theatre
Jungle Jim
Circus Boy
Bengal Lancers
Ivanhoe
Playhouse 90

LUXEMBOURG

CBS FILMS
Newsfilm
FREMANTLE
Hopalong Cassidy
INDEPENDENT TELEVISION CORP.
Count of Monte Cristo
Fury
SCREEN GEMS
Celebrity Playhouse
All Star Theatre
Circus Boy
Rin Tin Tin

MONACO

INDEPENDENT TELEVISION CORP.
Count of Monte Cristo
Fury

NETHERLANDS

CBS FILMS
Newsfilm
FREMANTLE
Encyclopaedia Britannica
Jungle
NBC
T.V.I. Acts
Frontier
Life of Riley
Project 20
Rome Eternal

POLAND

CBS FILMS
Newsfilm
FREMANTLE
Movie Museum

PORTUGAL

NBC
Silent Service Flight
SCREEN GEMS
Patti Page

SPAIN

ABC FILMS
Sheena
CBS FILMS
Annie Oakley
Champion
Gunsmoke
Have Gun, Will Travel
I Love Lucy
Perry Mason
Newsfilm
Range Rider
San Francisco Beat
Trackdown
Whirlybirds
You Are There
FREMANTLE
Encyclopaedia Britannica
Movie Museum
Wonders of the Sea
SCREEN GEMS
Father Knows Best
Texas Rangers
All Star Theatre
Suspenso
Rin Tin Tin
ZIV
Highway Patrol

SWEDEN

CBS FILMS
Airpower
Brave Eagle
Colonel Flack
Perry Mason
Newsfilm
Rendezvous
Whirlybirds
FREMANTLE
Animal Parade
Movie Museum
Wonders of the Sea
INDEPENDENT TELEVISION CORP.
Stage 7
NBC
Project 20
Flight
Frontier
SCREEN GEMS
Jungle Jim

SWITZERLAND

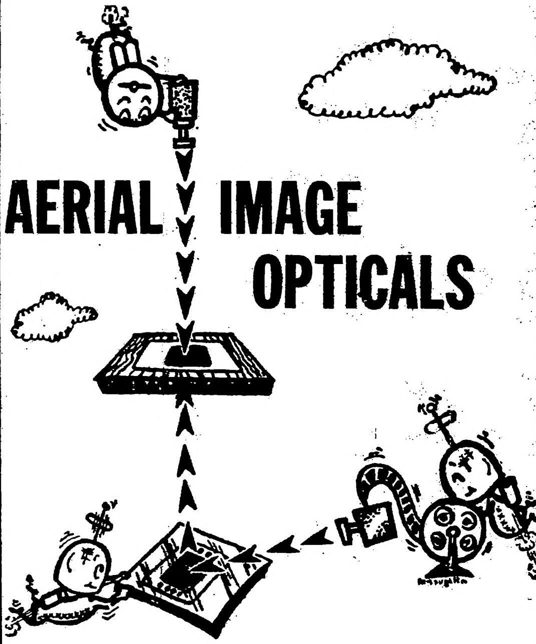
INDEPENDENT CORP. OF AMERICA
Fury
NBC
Danger Is My Business
T.V.I. Acts
Frontier
OFFICIAL FILMS
Scarlet Pimpernel
Robin Hood
SCREEN GEMS
Circus Boy
All Star Theatre
Rin Tin Tin
Father Knows Best
Patti Page

Far East

HONG KONG

FREMANTLE
Bobo the Hobo
Hopalong Cassidy
INDEPENDENT TELEVISION CORP.
Stage 7
Count of Monte Cristo
Halls of Ivy
Adventures of Tugboat Annie
Mystery is My Business
New York Confidential
Fury
Lassie
Sergeant Preston of the Yukon
Ramar of the Jungle
Susie
Oh! Susanna
NBC
Captured
Crunch & Des
The Falcon
Great Gildersleeve
His Honor Homer Bell
Life of Riley
Lilli Palmer
Paragon Playhouse
Steve Donovan
The Visitor
Watch the World

(Continued on page 58)



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The Big Break-Through

Continued from page 33

signed for network broadcast, our primary interest remains in syndication at the regional and local levels. To meet the demands of our clients for additional programming and services from networks, stations and advertisers, we have undertaken expansions in our product availabilities, promotion, press and merchandising, along with our selling forces in the NBC Television Films and Victory Program Sales divisions.

Currently before the CNP cameras on the MGM lot in Culver City is "Not For Hire," an action-drama series starring Ralph Meeker, and "Philip Marlowe," starring Philip Carey. With the tentative title of "Pony Express," an adult-quality western is in shooting now on location near Phoenix. More series are in the advanced planning stage for projected total of six new CNP entries this year. As the competition gets hotter and, admittedly, it's torrid enough at the moment, our standards go higher.

Coincident with the new availabilities is an augmented sales forces. Since Jan. 1, we have hired four new sales representatives and are in the process of assigning another four to marketing areas. To implement our policy of providing clients with research, promotion, advertising and publicity ideas and aids, our salesmen have become expert in performing these liaison duties "on scene," in addition to selling film programs.

While attention naturally is drawn to new product and additional services, there is no eclipse of the continuing interest in reruns of established series. Ratings of off-the-network shows and multiple runs are equalling and often surpassing those of the original airings, and they frequently compare favorably with network and first-run opposition.

Excluding our network entries, CNP is now represented on stations throughout the country with 31 different syndicated film series on the air. Of this total, 24 are rerun properties handled by our Victory Program Sales division. Due to their excellent quality, which can never wear out, and to the expert marketing and merchandising techniques built in to their packaging, many of them look like personnial favorites.

A programming technique that is enjoying a favorable reception is the stripping of series into time slots across the board. Series such as CNP's "Hopalong Cassidy" and "The Life of Riley" are winning consistently good ratings on the five-times-a-week basis.

Perhaps 1959 will be known to syndicators as the "Year of the Big Break-Through." Having long since won the confidence of viewers, station-buyers and advertisers, syndicators are now approaching the "apple of the network eyes" status. A glimpse at the program listings this fall will reveal an impressive number of new shows, syndicator-produced, which have been selected for television web fare, among them CNP's "The Lawless Years" (NBC-TV) and "Philip Marlowe" (ABC-TV).

Some of the reasons for this network interest in syndication product are: survey findings that viewers generally are not concerned with whether a program is live or on film, as long as the entertainment value is there for them; the sound economics for mutual benefit of filming a series; the complete abolition by viewers, sponsors, and ratings of the myth that "network quality" and "syndication quality" were on two different levels; the proved "professionalism" of syndicators whose specialization is filmed series — and, finally, the CNP maxim that quality programs produced by qualified people will succeed, regardless of the means of distribution.

The successes of our network sales, our reruns, the improvement and augmenting of our sales operations, the scope and quality of our current new productions schedule, and the unequalled good health of the general economy combine to make that top tally for '59 a very safe bet.

Keeping Brit. TV 'Clean' Via FIDO

Keeping features off the British tv market has been a stimulant to live tv there, according to Cecil Bernstein, managing director of the Granada Group, British organization which encompasses a theatre chain, the commercial Granada TV outlet in northern England, and other enterprises.

Bernstein was the father of the Film Industry Defense Organization, the outfit composed of motion picture interests which buys up tv rights to features and thus prevents tv exposure of such pix. FIDO was formed last January and currently has a fund of about 300,000 pounds for the purchase of tv rights of cinematics. He said while visiting New York that American feature distributors in England are cooperating wholeheartedly with FIDO, aware of possible sanctions by British exhibitors.

Operation Of Quotas

According to Bernstein, what worried British motion picture interests wasn't the Hollywood pix which might be sold to British tv outlets, but native product getting to tv. The unofficial British quota that no more than 13% of the total programming schedule of a station can be devoted to foreign fare would operate to confine the telecasting of American pix. But no such quota applied to British pix which, if it were not for FIDO, could inundate British tv.

British networking of commercial programmers is a cooperative affair, with the individual commercial programmers occasionally putting on network shows. Bernstein, speaking of the upcoming fall schedule of Independent Tele-Vision (ITV), said that the Monday-through-Friday schedule calls for only one-and-a-half hours on film in the prime evening hours of 7:30 to 10:30. The rest consists of live shows.

Off-Hours For U.S. TV

Most of the American telefilm series are telecast during the off-hours, from 6 to 7:30 p.m. or after 11 p.m., by the individual British outlets.

Bernstein visited the U.S. recently to scout possible co-production deals on filmed series but said before departing that no agreements had been entered into.

Only major American series shown during prime ITV network time—and which consistently rates among the Top 10 in Britain—is the one-hour "Wagon Train," Bernstein stated.

The Granada managing director was very high on vidtape, claiming Granada TV has developed the only successful technique of converting a British taped show for vidtape telecasting in the U.S. The conversion was done with the coronation of the Pope, vidtaped by Granada TV and telecast by CBS-TV. He said Granada TV has eight Ampex recorders.

At this stage, English tv interests cannot go into telefilm production without the U.S. market, he stated. The Commonwealth markets of Canada and Australia could not support such an endeavor without sales in the U.S.

'Live TV' Giant

Continued from page 30

As a matter of honest fact, because of the Internal Revenue Department's current attitude toward film depreciation, the film packager may be required to make an additional tax investment in his already successful first run show in order to gamble on profits from residuals at some future date. Of course, if the film packager is also a syndicator or has been able to retain syndication rights and he doesn't have a network as a partner, his films may have a very valuable profit-making potential. This combination of circumstances is an ideal arrangement which is certainly not typical.

In the live field, the packager with a very successful show which has managed to avoid network involvement may also have a very valuable capital gains potential in addition to his weekly profit. We must also be aware of the fact, however, that the live packages is usually only successful as a first run vehicle (unless it is a taped show), whereas films may continue to earn revenue long after the creative production activities have ceased. It will be interesting to examine these two areas in greater detail as our experience in the film field continues to grow.

Mort Lewis Preps Civil War Series

Hollywood, July 7.

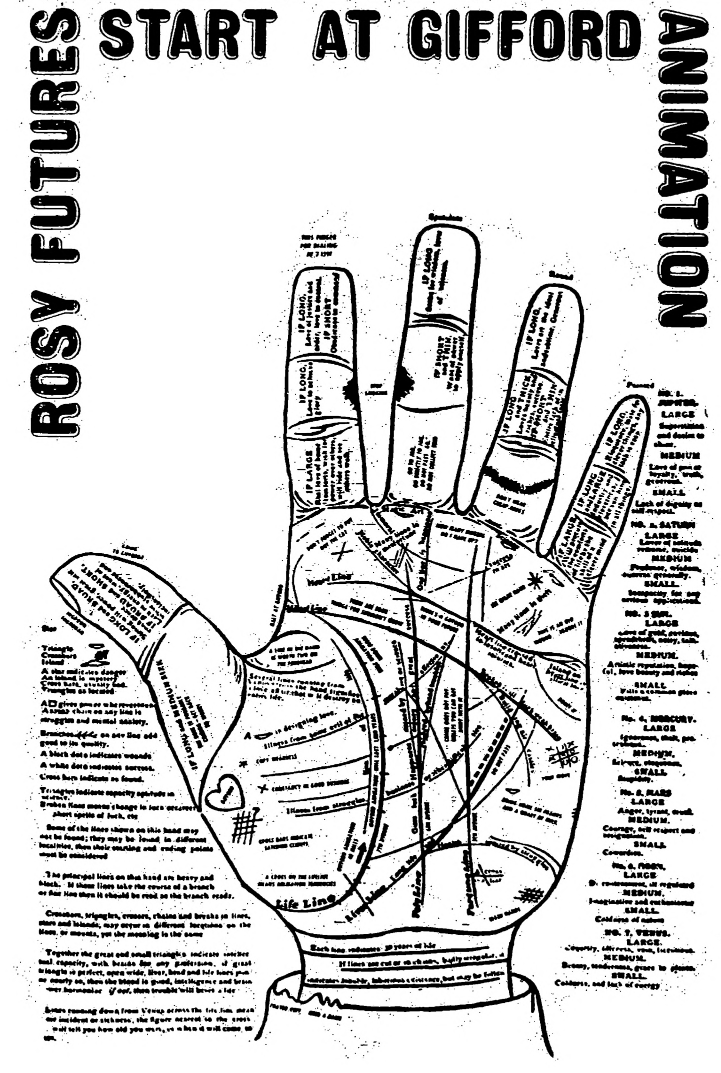
Mort Lewis, who recently resigned from the writing staff of "This Is Your Life," is developing a civil war series in collaboration with Harry Ackerman, production head at Screen Gems. It would be an SG release for the 1960-'61 season to coincide with the centennial observance of the war between the states.

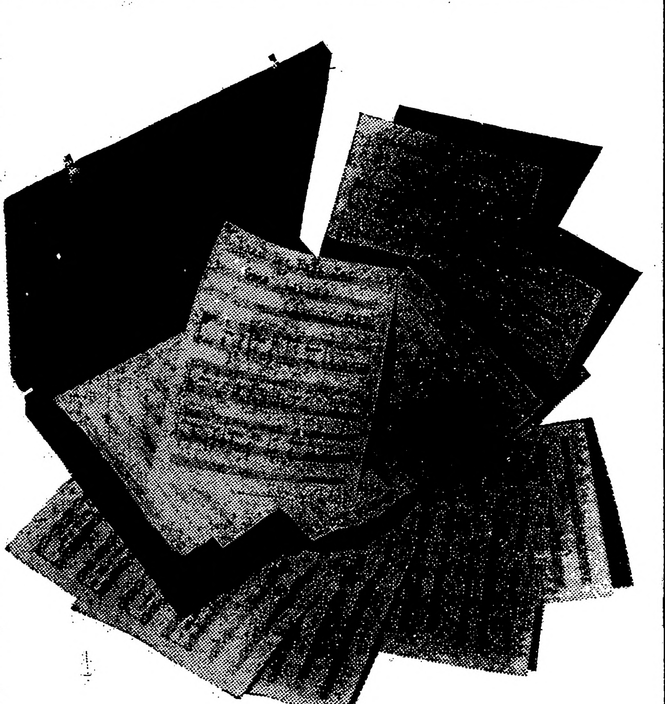
Series would have a civil war backdrop with a running character based on historical incidents. Both Lewis and Ackerman are officers of the Lincoln Sesquicentennial Assn. and Lewis is a recognized authority of that period. Another series in the Lewis hopper is a revival of "Stroke of Fate," which he created and produced for radio. Stories deal with world figures and projects what might have happened if their hopes and ambitions were realized.

Strip 'People's Choice'

ABC Films' "The People's Choice," starring Jackie Cooper and featuring talking hound Cleo, has been resold to WCBS-TV New York and KTTV Los Angeles on a five-day a week strip basis.

New pacts were signed prior to expiration of current contract with Nucoa in N.Y. and L.A. Show is sold in several other markets, including the top five.





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Scorecard on U.S. Telepix O'seas

Continued from page 56

Hopalong Cassidy
BERNARD L. SCHUBERT
Crossroads
Mr. & Mrs. North
White Hunter
SCREEN GEMS
Jungle Jim
Bengal Lancers
Rescue 8
Jet Jackson
Wild Bill Hickock
Burns and Allen
All Star Theatre
Casey Jones
Ivanhoe
George Sanders
The Web
Celebrity Playhouse
Top Plays
Naked City
Father Knows Best
Scrappy & Krazy Kat Cartoons
ZIV
Boston Blackie
Cisco Kid
District Attorney
Corliss Archer
Favorite Story
Highway Patrol
Science Fiction Theatre
Unexpected
Target
Dr. Christian
Tombstone Territory
Sea Hunt
Rough Riders
Mackenzie's Raiders

JAPAN

ABC FILMS
Code 3
Sheena
Passport to Danger
Herald Playhouse
26 Men
People's Choice
CBS FILMS
Brave Eagle
Gunsmoke
Heckle & Jeckle
I Love Lucy
Mighty Mouse
Newsfilm
Perry Mason
Terrytoons
Tom Terrific
FLAMINGO
Cowboy G-Men
Superman
O.S.S.
FREMANTLE
Encyclopaedia Britannica
Hopalong Cassidy
INDEPENDENT TELEVISION CORP.
Lone Ranger
Ramar of the Jungle
Lassie
Cannonball
Fury
Susie
New York Confidential
MCA TELEVISION
Alfred Hitchcock Presents
If I Had A Million
NBC
Crunch & Des
Danger is My Business
Dangerous Assignment
Flight
Frontier
Hopalong Cassidy
Inner Sanctum
Life of Riley
Medic
Panic
Victory at Sea
OFFICIAL FILMS
Robin Hood
Sword of Freedom
Buccaneers
Decoy
BERNARD L. SCHUBERT
Counterspy
TV Reader's Digest
SCREEN GEMS
Naked City
All Star Theatre
Jungle Jim
Huckleberry Hound
Donna Reed
Rin Tin Tin
Father Knows Best
Ivanhoe
Casey Jones
Rescue 8
ZIV
District Attorney
Eddie Cantor Comedy Theatre
Bat Masterson
Target
Sea Hunt
World of Giants
Highway Patrol

PHILIPPINES

CBS FILMS
Have Gun, Will Travel
I Love Lucy
INDEPENDENT TELEVISION CORP.
Fury
Oh! Susanna
Lassie
Cannonball
Lone Ranger
Fury
Interpol Calling
New York Confidential
Star Showcase
SCREEN GEMS
All Star Theatre
Jungle Jim
Damon Runyon
Burns and Allen
Circus Boy
Wild Bill Hickock
Behind Closed Doors
Alcoa Goodyear Theatre
Jet Jackson
Texas Rangers
Father Knows Best
Rescue 8
Ivanhoe
Casey Jones
ZIV
Sea Hunt
Tombstone Territory
Highway Patrol
Dr. Christian
Man Called X
Boston Blackie
West Point
Eddie Cantor Comedy Theatre
Corliss Archer
Science Fiction Theatre
Men of Annapolis
The Unexpected
Yesterday's Newsreel
Cisco Kid

THAILAND

CBS FILMS
Gunsmoke
I Love Lucy
Terrytoons
FREMANTLE
Encyclopaedia Britannica
Jungle
INDEPENDENT TELEVISION CORP.
Count of Monte Cristo
Lassie
Ramar of the Jungle
Lone Ranger
Sergeant Preston of the Yukon
Stage 7
OFFICIAL FILMS
Buccaneers
SCREEN GEMS
Patti Page
All Star Theatre
Top Plays
Big Playback
Celebrity Playhouse
Texas Rangers

Middle East

IRAN

ABC FILMS
Kaleidoscope
Sheena
CBS FILMS
Annie Oakley
Terrytoons
Whirlybirds

IRAQ

ABC FILMS
Playhouse
Douglas Fairbanks Presents
Three Musketeers
Kaleidoscope
CBS FILMS
Life With Father
Our Miss Brooks
Terrytoons
FREMANTLE
Big Fights
Encyclopaedia Britannica
Jungle
Movie Museum
Nat'l Canadian Film Board
Musical Gems
INDEPENDENT TELEVISION CORP.
Fury
Lassie
Halls of Ivy
Stage 7
NBC
Medic
T.V.I. Acts
OFFICIAL FILMS
Robin Hood
Scarlet Pimpernel

SAUDI ARABIA

ABC FILMS
Douglas Fairbanks Presents
Kaleidoscope
CBS FILMS
Border Patrol
Gunsmoke
Life With Father
FREMANTLE
Encyclopaedia Britannica
Jungle
INDEPENDENT TELEVISION CORP.
Lone Ranger
NBC
Medic
Watch The World
It's A Great Life
T.V.I. Acts
Hopalong Cassidy
BERNARD L. SCHUBERT
Mr. & Mrs. North
TV Reader's Digest
White Hunter
SCREEN GEMS
Jungle Jim
Rescue 8
Playhouse 90

SYRIA

OFFICIAL FILMS
Scarlet Pimpernel
Robin Hood

Africa

ALGIERS

CBS FILMS
Brave Eagle
Newsfilm
SCREEN GEMS
Rin Tin Tin
Circus Boy
Ivanhoe

FRENCH AFRICA

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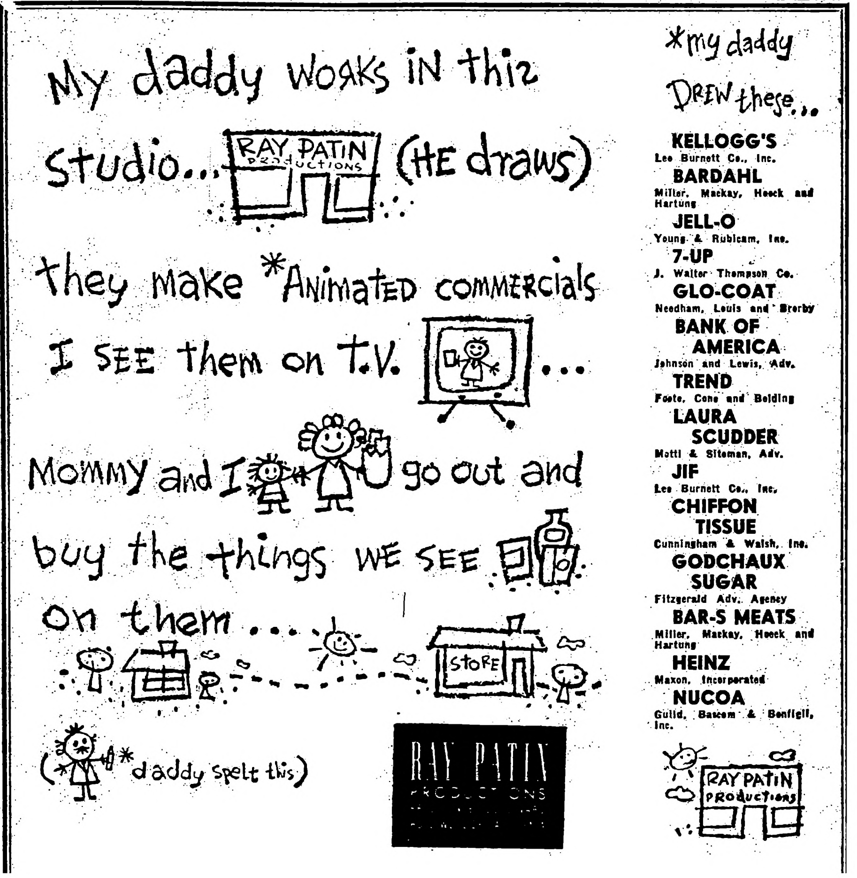
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*my daddy DREW these...
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Leo Burnett Co., Inc.
BARDAHL
Miller, Mackay, Hoeck and Hartung
JELL-O
Young & Rubicam, Inc.
7-UP
J. Walter Thompson Co.
GLO-COAT
Needham, Louis and Brorby
BANK OF AMERICA
Johnson and Lewis, Adv.
TREND
Foote, Cone and Belding
LAURA SCUDDER
Mottl & Siteman, Adv.
JIF
Leo Burnett Co., Inc.
CHIFFON TISSUE
Cunningham & Walsh, Inc.
GODCHAUX SUGAR
Fitzgerald Adv. Agency
BAR-S MEATS
Miller, Mackay, Hoeck and Hartung
HEINZ
Maxon, Incorporated
NUCOA
Guild, Bascom & Bonfigli, Inc.

French TV Just Can't Be Bothered About Yank Vidpix

By GENE MOSKOWITZ

Paris.

Consensus of Yank vidfilm packaging companies in France is that the possibilities of American vidpic series for the existing French one-channel, state subsidized tv are practically nil. Actual series in use are running out and new ones are almost at a standstill.

This is due to the fact that the administrative aspect of the tv controlling setup, the Radiodiffusion-Television Francaise, has not been too receptive to U.S. vidfilms of late. They feel that they are made for mass consumption and do not quite fit with the more selective, smaller-scale French needs.

The emphasis on culture educational aspects, and more specialized beamings by the RTF, under the new governmental prerogatives, also tend to eliminate the more entertainment-minded and slanted Yank vidpix.

Another problem is the low payments for dubbed half-hour series pix, which is only about $800 per episode. It costs about that to dub and even the use in Belgium and Switzerland usually cannot lead to enough profit to bother with.

The only plus factor is the possibility of bigger playoffs with French versions in Canada. It is this that has primarily kept some series on French tv. Now running in the French speaking areas (France, Monaco, Belgium, Luxembourg and Algeria) are Ziv's "Science Fiction Theatre," "Cisco Kid," and "Yesterday's Newsreels," and Screen Gem's "Rin Tin Tin," "Circus Boy," "Ivanhoe" and cartoons, with others also in the act.

Look To 2d Channel

Yanks are counting on the second channel due in France in early '60. Though it is to be primarily cultural, with programs to come from the state theatres, it is felt by many that the expense of operating it may force the government to allow some commercialization. Even if it is only commercial spots for ads this might lead to a demand for more entertainment facets which could mean a need for Yank vidfilms.

Sources feel that the majority of set owners want entertainment as well as culture on their sets, and this should eventually tell. It is also thought that if the second channel hits French film boxoffice further the loss in taxes might make the government try for a balance with more outrightly commercial tv. All this is conjecture however.

The Federation of International Film Producers Assn. is also aware of the impending competition of tv to films on the Continent and has taken steps to set up a means of co-existence with tv to avoid it. They feel that now is the time to act before tv does on the Continent what it did in the U.S., Great Britain and now West Germany to unwary filmmakers.

Main FIFPA points were that tv is not taxed while films are overtaxed and that films should get a substantial detaxation as soon as possible; films always get good technical showings in theatres but suffer on tv, and FIFPA feels that care should be taken on cessation of rights to tv on newer films with the eventual refusal of the use of pix on video with filmites making special pix for tv and keeping their regular features only for theatres.

So the vidfilms problem is acute on the Continent, and in France, and the coming tv developments and second channels should help clarify whether Yank vidpix will eventually make big inroads on tv here. RTF has tried to produce its own vid series but has discontinued it as too expensive a proposition. This could be another plus for Yank packagers if the burgeoning webs find a need for series entries.

French entertainment tv programs are usually quiz and variety shows, and a greater variety will be needed eventually.

Price Tags on TV Features O'seas

Here is a price rundown of Hollywood features in the foreign tv market, country by country. The figures cited are average prices for "A" labelled product, the "average" figure pertaining in many cases to one run. Basis of the compilation was secured from a variety of sources and in a few instances, in the higher priced markets, there may be a range of $1,500 away from the average price, but in most cases, the disparity doesn't run proportionately that great. "B" labelled pix do not command the same prices in the world tv market and are price-scaled accordingly. The quoted prices are not meant to be absolute figures. In each market, there's a good deal of bargaining, as to runs, whether the feature is an "A" or "B" pic, etc., and the final price is dependent on the settlement of these factors. The following reflect the prices for "A" pix.

COUNTRY	AVERAGE PRICE	TOTALS
Commonwealth Nations		
England	$6,000	
Canada	8,000	
Australia	1,500	
		$15,500
Latin America		
Mexico	450	
Venezuela	500	
Cuba	300	
Brazil	500	
Uruguay	50	
Argentina	300	
Peru	125	
Guatemala	135	
El Salvador	140	
		2,500
Continental Europe		
Western Germany	5,000	
Italy	900	
France	1,200	
Switzerland	400	
Luxembourg	250	
Sweden	650	
Holland	300	
Belgium	500	
		9,200
Far East		
Japan	600	
Hong Kong	85	
Philippines	150	
Thailand	125	
		960
		$28,160

An Open Letter To My Old Buddies In Motion Picture Biz

By HENRY G. PLITT

(*Pres., ABC Films*)

What does a man with only six months of experience in a new field say to his peers in a VARIETY issue such as this? If he attempts to say something profound he may be accused of trying to be a 90 day wonder. If he goes to the other extreme and says nothing he may be accused of being stupid. Since neither extreme is particularly appealing I would like to get into an area with which I am familiar and that is to brief other theatre men who may make the move to tv. This article, therefore, is an open letter to my old motion picture buddies which will illustrate to old hands in tv some of the problems of a neophyte.

At this very moment you are occupying a comfortable niche in the motion picture industry probably with a good theatre chain. Maybe you're the top dog in the shop, maybe you're the guy who does the top dog's work and you don't get the credit. Wherever you are, whatever you are doing, the provocative finger of television may point in your direction (as it did in mine six months ago) and say "I want you!"

If your answer is, "Okay, I want you, too" then you're off on what you think is a new job but will turn out to be a new way of life with a new language and new definitions for old terms.

Glossary For Neophytes

Being brand conscious is just a small part of the change-over. The biggest problem is learning a new language. If I can be of any help to you at all, it will be in this area so for your information here is some of the terminology you'll encounter.

13 over 26, this is not a problem in arithmetic which your kid brings home from school. This means that an advertiser has contracted to buy 13 programs to be played every other week for 26 weeks. Your problem is to find another advertiser to buy the alternate weeks or to find another program and another advertiser to take the remaining 13 or to con a network or local station into solving the problem for you.

Mix, this is not Tom Mix or Pillsbury's Mix although it does have something to do with ingredients. Mix, in network terminology, refers to the number of first-runs and the number of repeats (reissues in your book) in a contract.

39-13, Dad, this is not the beginning of somebody's social security number. While we are on the subject of repeats I have to tell you about 39-13 which is the magic formula that enables the producer or distributor of a tv film series to emerge with a reasonable profit, if he's lucky. He signs up an advertiser for 52 weeks. He promises to give the advertiser 39 new programs and repeats of 13 of these for the remaining 13 weeks. Sometimes the 13 are selected by the distributor, sometimes the advertiser picks them. In any case this is a great formula for both parties.

Cut-out. Be careful of this term. It has nothing to do with a party you don't like from which you cut-out. In telelanguage this refers to that portion of time between segments of the program when the guy who is footing the bill, the sponsor, has a chance to tell viewers why they should buy his product and they should. If they don't, the program won't stay on the air and a lot of nice people will be out of work.

Like A Siesta

Hiatus is a tv word which is sort of like a siesta. The sponsor may decide that at a certain time of the year he doesn't want to spend any money in television. Maybe it's the time of year when he doesn't do much business or he thinks that the people who can buy aren't watching television or maybe his advertising has been so effective that his orders may exceed his production output and he doesn't want to stimulate any new business. Well, whatever the reason, he pulls out for a while with a promise to return at a later date. Of course, your payroll continues during this hiatus and the reason you can meet it is because not everybody takes a hiatus at the same time. To be absolutely truthful not everybody takes a hiatus because most advertisers have learned that punching home the message week in and week out pays off. Some of them have learned, the hard way, that when they stop punching, sales fall off.

Tape. Not scotch or adhesive. I'm referring to video tape. This is like spotting a million bucks at the top of a tall tree. There aren't any low-slung branches and the guy who has promised to bring you a ladder hasn't shown yet. You know that the loot is there but you're not quite sure how to get it.

V.P.S., this can be confused with v.i.p. because v.p.s. stands for viewers per set and these are very important people. If you don't have enough of them your tv program isn't going to be on the air for very long.

S.I.U.; C.P.M./P.C.M.; A.R.B.; O. & O.'s; and D.B.'s stand for other terms of interest but I won't tell you about them now because I'm still working them out myself.

Strip. The tv definition of this is still a big disappointment. It has nothing to do with Lois, The Gypsy of the old days or Lili. A tv stripper is a show which is scheduled across the board or six or seven days a week at the same time.

Sustainer. This is like playing to an empty house with the doors wide open hoping that the sound of the dialog and whatever can be seen from the street will be sufficiently interesting to entice the paying customers. It might also be compared to the day when you turn your house and all your receipts over to your favorite charity.

Option. A mutual promise which prevents you from selling and assures the customer that if he can't find a better deal he can take yours.

International Flow of TV Can Run in Both Directions

By ALFRED R. STERN

(*Director, NBC International Operations*)

The biggest boom in television today is outside the borders of the U.S. American tv, of course, was never more vigorous and it is assured of continued steady growth. But the period of spectacular mushrooming has just begun to sweep the rest of the world. At the present rate, what has always struck some American tv men as a remote foreign hinterland—a sort of global stix—is going to be bigger than we are within three years.

The foreign boom spells greater marketing opportunities for American television—and bigger problems, such as keener competition and the rise of quotas and other import restrictions. It also poses a major challenge: opening American tv channels to foreign product and personalities so the international flow in television can run in both directions.

Already, even excluding those in the Communist countries, which boast 141 stations, there are more stations operating abroad—714 of them—than the 560-odd listed in the U.S., counting the UHF and non-commercial stations. The latest estimates on foreign sets show a total of 25.6 million, reflecting a growth of about 50% in the two years since NBC launched its international operations. That is just about half the number of sets in American homes, and the gap is closing rapidly.

In terms of the American growth pattern in television, Britain, Germany, Italy, and France are already in the midst of the boom. TV is also skyrocketing in Japan, which next fall will join the roster of 16 foreign countries where NBC's "Perry Como Show" is now televised. (But with an impressive difference: Tokyo's NTV will present Perry on tape and in color). The Japanese are strongly color-conscious, and next fall one of their stations will be color programming on a regular daily basis.

Another group of countries — Australia, Argentina, Belgium, the Netherlands and the Scandinavian nations among them—is now crossing the threshold that American tv vaulted in 1946-47. Still other countries—such places as New Zealand, Singapore, Hong Kong, South Africa, Eire and India—have not yet entered the television age, but they are ripe for it.

Everywhere outside the Communist orbit that a tv image can reach, U.S. shows exert a special appeal to viewers. This holds true not only for programs like "Life of Riley" and "Danger Is My Business" but for the "Wisdom" series, the NBC Operas and "Project 20." When Anastas Mikoyan, the Soviet Deputy Premier, appeared on Sunday's "Meet the Press," a print of the show was seen in London on Monday, in Germany on Tuesday and in Australia on Wednesday. NBC's totality concept, programming for the whole range of tastes and interests, is operating in its foreign activities as well as its own tv network.

Cross-Fertilization

A new wrinkle made possible by the boom abroad is the opportunity for American companies with global representation to distribute foreign tv shows with good market possibilities in different countries, for example, Portuguese programs in Brazil, Japanese shows in the Philippines or Italian product in Argentina. Latin America offers good possibilities for distribution on this kind of cross-fertilization basis.

Some wishful thinkers among us regard the expanding tv foreign market as potentially the kind of key factor that the world market has traditionally been for Hollywood, which has been getting some 50% of its gross from foreign tills. In my opinion, that is a delusion; the parallel just doesn't exist.

By the very nature of the tv medium, because so much of it is essentially national and even local in character and because of its insatiable demand for material, television everywhere develops its own local programming operations to a degree far surpassing foreign movie production. Another factor is that the major U.S. film distributors who have carved up the world movie market among them are far outnumbered by the swarm of highly competitive American tv outfits now selling abroad.

The main factor putting a ceiling on the foreign market, however, is the specialized needs that each country can best meet itself, and is already meeting in growing volume. To help foreign stations technically to meet those needs, incidentally, is the object of NBC International's management service, which has already put American experience and assistance to work in Britain, Portugal, Yugoslavia, Germany, Sweden, Peru, Mexico and Saudi Arabia.

Instead of looking to the foreign market as an endless bonanza, it is time to develop the possibilities that the rest of the world offers for our own program schedules. If England's Dave King can be a hit on NBC-TV and if Canada's Wayne and Shuster can put a feather into Ed Sullivan's cap, it stands to reason that there is other foreign talent waiting for American discovery—and not only English-speaking comedians.

Apart from individual entertainers and specialty acts, foreign countries present full programs and series, especially in drama and the documentary field, that warrant serious consideration for American use. Getting such programs on the air here means some missionary work, not abroad but on Madison Ave.; it means trying to show advertisers the light. As a matter of fact, the foreign producers need encouragement, too. Many of them take a defeatist attitude about selling to the U.S., and except for a very few such as the BBC, they have no sales offices here.

To encourage some influx of foreign programs and personalities is, of course, sound business practice; international television should not be a one-way street. It is also a way of enriching American television fare and helping to use the miracle of television for a purpose second to none: the stimulation of international understanding.

VARIETY -ARB FEATURE CHART

VARIETY's weekly feature chart, based on ratings furnished by American Research Bureau, covers two markets. Each week the 10 top rated features for the two markets will be listed.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained.

MILWAUKEE

STATIONS: WTMJ, WITI, WISN. SURVEY DATES: MAY 1-7, 1959.

TOP TEN FEATURE FILMS	RUN	TIME SLOT	AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	RTG. AV.
1. **“A Woman's Vengeance”** Charles Boyer, Ann Blyth; 1948; Screen Gems; Universal	1st Run	Saturday Night Theatre 10:00-12:00 p.m. Saturday, May 2 WTMJ-TV	22.6	26.0	17.1	53.6	Late Show— “Unconquered” (1st Run)	WITI	14.4
2. **“Flying Leathernecks”** John Wayne, Robert Ryan; 1951; C & C Films; RKO	1st Run	Late Show 10:15-12:15 p.m. Friday, May 1 WITI-TV	15.1	17.5	9.3	52.6	D. A.'s Man Jack Paar Show	WTMJ WTMJ	13.2 6.8
3. **“Unconquered”** Gary Cooper, Paulette Goddard; 1935; MCA; Paramount	1st Run	Late Show 10:00-12:30 p.m. Saturday, May 2 WITI-TV	14.0	15.9	10.2	37.2	Saturday Night Theatre— “A Woman's Vengeance” (1st Run)	WTMJ	22.0
4. **“A Foreign Affair”** Jean Arthur, Marlene Dietrich, John Lund; 1946; MCA; Paramount	1st Run	Late Show 10:15-12:30 p.m. Sunday, May 3 WITI-TV	8.3	12.2	3.7	64.8	Big Movie— “Dark Corner” (Repeat)	WISM	7.0
5. **“Ruthless”** Zachary Scott, Diana Lynn, Louis Hayward; 1948; NTA	Repeat	Big Movie 10:15-12:30 p.m. Thursday, May 7 WISN-TV	7.7	8.9	5.3	41.8	Masquerade Party Late Show— “So Evil My Love” (Repeat)	WTMJ WITI	13.4 7.4
6. **“Love Letters”** Jennifer Jones, Joseph Cotten; 1944; MCA; Paramount	1st Run	Late Show 10:15-12:30 p.m. Tuesday, May 5 WITI-TV	7.5	9.8	2.4	46.3	Star Parade Big Movie— “Footsteps In the Dark” (1st Run)	WTMJ WISN	9.1 4.3
7. **“So Evil My Love”** Ray Milland, Ann Todd; 1943, MCA; Paramount	1st Run	Late Show 10:15-12:45 p.m. Thursday, May 7 WITI-TV	7.4	11.0	1.3	27.4	Masquerade Party Big Movie— “Ruthless” (Repeat)	WTMJ WISN	13.4 7.1
8. **“Miss Tatlock's Million”** Wanda Hendrix, John Lund; 1946; MCA; Paramount	1st Run	Late Show 10:15-12:15 p.m. Wednesday, May 6 WITI-TV	7.1	8.9	4.1	27.8	Emmy Awards Weather; News Jack Paar Show	WTMJ WTMJ	35.8 8.0
9. **“The Dark Corner”** Mark Stevens, Lucille Ball; 1946; NTA; 20th-Fox	Repeat	Big Movie 10:15-12:15 p.m. Sunday, May 3 WISN-TV	7.0	8.9	3.3	39.1	Late Show— “A Foreign Affair” (1st Run)	WITI	8.9
10. **“The Torch”** Paulette Goddard, Gilbert Roland; 1950; Flamingo	1st Run	Big Movie 10:15-12:00 p.m. Monday, May 4 WISN-TV	6.7	9.3	4.1	35.6	Tugboat Annie Late Show— “Light That Failed” (1st Run)	WTMJ WITI	10.6 5.1

NASHVILLE

STATIONS: WSM, WLAC, WSIX. SURVEY DATES: MAY 1-7, 1959.

TOP TEN FEATURE FILMS	RUN	TIME SLOT	AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	RTG. AV.
1. **“Green Dolphin Street”** Lana Turner, Van Hefiln; MGM; 1957; MGM-TV	Repeat	Million Dollar Movie 10:15-12:00 p.m. Thursday, May 7 WLAC-TV	7.3	8.3	5.2	54.5	Jack Paar Show	WSM	5.2
2. **“Dark Passage”** Humphrey Bogart, Lauren Bacall; Warner Bros.; 1947; UAA	Repeat	Best Of Warner Bros. 9:30-1:00 p.m. Saturday, May 2 WLAC-TV	7.1	11.3	0.4	36.0	D. A.'s Man Wrestling	WSM WSIX	15.7 13.7
3. **“Strange Cargo”** Clark Gable, Joan Crawford; MGM; 1940; MGM-TV	Repeat	Best Of MGM Sunday, May 3, 10:00- 12:15 p.m. WLAC-TV	6.2	10.0	4.3	47.3	Dateline; Mike Hammer Academy Theatre— “The Americano” (1st Run)	WSM WSIX	10.4 4.2
4. **“The Americano”** Glenn Ford, Abbe Lane, Frank Lovejoy, Cesar Romero; RKO; 1955; Show Corp. Of America	1st Run	Academy Theatre 9:30-11:15 p.m. Sunday, May 3 WSIX-TV	5.4	6.5	2.6	20.1	What's My Line Dateline; Mike Hammer Best Of MGM— “Strange Cargo” (Repeat)	WLAC WSIX WLAC	27.0 10.4 6.1
5. **“Son Of Frankenstein”** Basil Rathbone, Boris Karloff; Universal; 1939; Screen Gems	Repeat	Shock Theatre 10:15-12:45 p.m. Friday, May 1 WSIX-TV	4.7	7.4	0.4	31.8	Shell News: Weather; News Jack Paar Show Million Dollar Movie— “Mighty Joe Young” (1st Run)	WLAC WSM WLAC	7.4 3.9 1.3
6. **“Lusty Men”** Susan Hayward, Robert Mitchum, Arthur Kennedy; RKO; 1952; Show Corp. Of America	1st Run	Academy Theatre 10:15-11:30 p.m. Wednesday, May 6 WSIX-TV	4.4	5.2	1.7	26.5	Emmy Awards Esso Reporter; Weather Jack Paar Show	WSM WSM WSM	23.9 13.0 3.2
7. **“Rage At Dawn”** Randolph Scott, Mala Powers; RKO; 1955; Show Corp. Of America	1st Run	Academy Theatre 10:15-11:45 p.m. Tuesday, May 5 WSIX-TV	4.2	4.8	3.9	44.2	Jack Paar Show	WSM	4.3
8. **“Yesterday's Heroes”** Jean Rogers, Robert Sterling, Ted North; 20th-Century-Fox; 1940; NTA	Repeat	TV Hour Of Stars 8:30-9:30 p.m. Monday, May 4 WSIX-TV	3.9	4.3	3.5	85.2	Ann Sothern Highway Patrol	WLAC WSM	23.9 21.1
9. **“Invisible Man's Revenge”** Jon Hall, Alan Curtis, John Carradine, Gale Sondergaard; Universal; 1944; Screen Gems	1st Run	Shock JR. 1:00-2:30 p.m. Sunday, May 3 WSIX-TV	3.8	4.3	3.9	29.9	Major League Baseball	WLAC	7.0
10. **“Judge Hardy's Children”** Mickey Rooney, Lewis Stone; MGM; 1937; MGM-TV	Repeat	Andy Hardy Theatre 2:30-4:00 p.m. Sunday, May 3 WLAC-TV	3.3	5.2	2.6	39.3	Major League Baseball Hawkeye Know Your Bible	WSM WSM WSIX	3.1 4.3 4.3

Foreign TV Reviews

STEPPIN' OUT

With Kaye Ballard, Jac Olton, Deidre O'Callaghan, Rolly Rolls, Monica Roe, John Russell, TV Toppers, Eric Robinson orch
Director: Richard Afton
45 Mins., Sat. 8 p.m.
BBC-TV, from London

Kaye Ballard, back in U.K. after several years, made a boffo impression in her tv debut in the latest of this BBC skein of vaude shows. The zany comedienne and torch singer has the sort of personality that would add zing to the dullest show and, frankly, this one needed a little pepping up. Miss Ballard was in specially good form with her impressions of Bette Davis as she might appear in Italian films, and she sang "You Made Me Love You" and "Rose Of Washington Square" (with the Toppers) splendidly.

Previously the lithe, dancing Toppers had set the show going with a bang, but of the other acts only a smooth magician, Jac Olton, and the somewhat familiar, but diverting, act of Rolly Rolls had really scored. Deidre O'Callaghan, Irish chanteuse, and Monica Roc, a femme protean act, were adequate but hardly sensational. The 45 minutes was emceed by newcomer John Russell, who turned out to be the publicity-minded Duke of Bedford. Whilst admiring the way the Duke is prepared to have a go at anything, emcee Russell has much to learn in the art of skilfully holding a show together.

Richard Afton's direction was pleasantly effective and the professional work of choreographer Jack Billings and orchestra leader Eric Robinson was, as usual, dependable.
Rich.

JOHNNIE RAY SINGS

With Shani Wallis, Jack Parnell and orch
Director: Colin Clews
30 Mins., Mon., 10.15 p.m.
Associated TeleVision, from London

Johnnie Ray recorded a lineup of six programs on his last trip Englandside: here, in No. 1, he went through numbers, old and new, aided and abetted occasionally by Shani Wallis. Result was a fairly entertaining show, though much of that frenetic Ray quality was lost in transit from stage to small screen, together with some of that alternating attribute of apparent sincerity.

Miss Wallis was adequate, but it was an error to have her emote to her own soundtrack rendering of "Smoke Gets In Your Eyes." She may be a cookie, but she's no Duse. Productionwise the job was competent, though the design department threw in some queer bits and pieces. With Jack Parnell and orch giving slick backing, the skein looks like doing well enough at the allotted hour.
Erni.

SUMMER PAVILION

With Mary Ellis, Margaret Vines, Redmond Phillips, John Bown, Patricia English, David Graham, John Bloomfield, Nicholas Grimshaw, Brenda Dunrich
Director: Cyril Coke
Writer: Gore Vidal
60 Mins., Fri., 9.0 p.m.
Associated-Rediffusion, from London

Emerging as a kind of hybrid derived from "The Silver Cord" and something out of Tennessee Williams, this play by U.S. telewriter Gore Vidal didn't impress. Nobody involved in the production seemed entirely happy, and in the final scenes the whole affair crumbled into a near-parody of its genre. That's the part where the dominant mother watches the gazebo, that symbolizes her clinging to the ol' South go up in the flames started by her daughter.

This summer pavilion—to recap the plot—stands in the grounds of the New Orleans house owned by the Durand family and is threatened by the new building project that's being undertaken. Theresa Durand (Mary Ellis) hates the contractor man Ned Welch (John Bown) for what he's doing and is horrified when her daughter Helen (Patricia English) falls in love with him. But facing the inevitable she agrees to the match and exerts her charm on Ned to bring him, too, under her dominance—only for Helen to break the cord in the aforesaid firebug fashion.

Mary Ellis fought hard with the role of the matriarch, but the passion and pathos didn't come through. More successful was Patricia English, with the simpler chore of the rebellious daughter, while Margaret Vines and Redmond Phillips added some effective color as members of the bygone Durand era who yet had adjusted themselves to the present. John Bown made a competent Ned and David Graham an amusingly weak member of a neighboring Southern household. The atmosphere was adequately captured.
Erni.

BATTLEGROUND

With Alan Taylor, Ted Allan, Lord Attlee, Lord Strang, others
Director: Geoffrey Hughes
Writer: Elkan Allan
Film Editor: Charles Squires
90 Mins., Thurs., 8.30 p.m.
Associated-Rediffusion, from London

On all counts, this documentary feature on the Spanish Civil War was standout. Explicit in its recap of the political background and military pattern, it was also a moving record of the tragedy of war. And its integrity was notable: having established its sympathy with the Republic it refused to compromise by offering any currently politic tributes to Franco. Franco, it said, was a Fascist, and the program was anti-Fascist.

Bulk of the material was newsreel footage, admirably chosen and edited and oft-times ironically counterpointed by guitar music. Highlights included a survivor's account of the siege of the Toledo Alcazar, the defence of Madrid (with Ernest Hemingway's voice on the track) and the bombing of Guernica. Alan Taylor and Canadian playwright Ted Allan made firstrate commentators who couldn't keep the passion from their voices, while interviews with Lord Atlee and Lord Strang who were closely involved with British policies in the stormy '30s elicited some fascinating stuff. Strang in particular was hypnotizing with his bland assertion that morality doesn't always matter in politics and that it certainly didn't count when the Government of the day decided on non-intervention in Spain.

Though the program will doubtless be counted as "cultural" when the British commerical webs recap on such contributions, its appeal can't be confined to the narrow limits the word suggests. This was outstanding television for all.
Erni.

ROMEO UND JULIA IN BERLIN
(Romeo and Juliet In Berlin)

With Reinhold Bernt, Ilse Fuerstenberg, Marion Degler, Herbert Weissbach, Marianne Mueller, Herbert Strass others
Producer: NWRV, Hamburg
Director: Hanns Korngiebel
Writer: Gerd Oelschlegel
90 Mins.; Wed.; 5 p.m.
W-German TV, from Hamburg

Although the outcome of "Romeo and Juliet in Berlin" is not fully praiseworthy, it has a number of assets which could classify this for U. S. release. It's both humanly and politically interesting due to its locale (it plays in divided Berlin), once again the centrepoint of world interest, and also a shocking item as it spotlights a particularly depressive chapter of European postwar misery.

It tells the story of two young East (Soviet) Berlin people whose parents are all but in the same political boat: The parents of the boy belong to what the Communists call "the bourgeoisie," while the father (his wife is more indifferent) of the girl represents the stubborn Commie who just can't change his outlook upon life. He has been a follower of the Red flag for many years and suffered under the Nazi regime which even persecuted him. The father of the boy can't put up with the fact that the Nazi regime, which he also disliked has merely been substituted by another dictatorship, that of the Commies. So there's constant hostility between the two men who live in the same house. The Commie aims at chasing this "enemy of the working class" out of the house.

The above mentioned boy, who has a job in an East German mine, suddenly returns. He's chased by the Communist State Security Service. A fatal accident had taken place in the mine, the Commies call it sabotage and now look for the usual scapegoats. So the innocent young man flees via his parents to West Berlin which is just a few metres off. The daughter of the Communist helps him escape his prosecutors.

The two young people, who have fallen in love, then meet in West Berlin, marry in a refugee camp, and decide to start a new life in West Germany. Before leaving town, the girl returns to her par-

(Continued on page 66)

ATTITUDE: ASIA—PART I

With Jack Latham
Producer-writer: Fred Rheinstein
Director: Marc Breslow
Photographer: Dexter Alley
30 Mins., Thurs. (2), 7:30 p.m.
KRCA, Los Angeles

KRCA-NBC newsman Jack Latham, who recently made a swing through Japan and Korea, kicked off a three-part special on the two countries with an analysis of the U.S. stake in Japan. The half-hour was somewhat confusing, due to Latham's apparent inability to detach himself sufficiently from his material.

It's one thing to present conflicting points of view, but Latham made the mistake of seemingly identifying himself with each viewpoint. He'd present one line of reasoning, then interpose with "but," or "however," and present an opposite line to which he also seemed to subscribe. It was extremely difficult to find one's way through the maze to grasp what Latham himself was driving at.

Generally, he seemed to feel that America must soon make a decision regarding stationing of troops in Japan, that public opinion is rising against the presence of our forces. But he seemed to resent this—to resent the fact that the U.S. is now on the spot with a former aggressor.

At the same time, he made a plea against additional trade barriers against American imports of Japanese goods, reporting that despite the flow of Japanese goods into the U.S., we send them more than we receive in dollar volume. He also made the point that Communist China is beginning to be a forceful competitor against Japan in its prime market of Southeast Asia as Japanese labor costs rise, and if Japan does not have the U.S. market, it could develop serious economic trouble.

Through the entire show, however, Latham intruded a note of petulance. Talking about Japan's gains in economic strength during the Korean War, he seemed to blame the country for not having been a participant. He emphasized the fact that the small Japanese neighborhood bars, the equivalent of the English pubs, don't want American patrons. Apart from the matter of troops, he seemed to indicate but would not state a rising feeling of anti-Americanism in Japan. Above all, he emphasized the Japanese "bend a branch" approach to their post-war political-economic situation, and intimated but again could not pin down a feeling that they'd soon assert themselves again.
Chan.

21 BEACON STREET
('The Rub Out')

With Dennis Morgan, Joanna Barnes, Brian Kelly, James Maloney, Whit Bissell, Gene Coogan, Paul Bryar, others
Producer: Al Simon
Director: Maurice Geraghty
Writer: Robert C. Dennis
30 Mins., Thurs., 9:30 p.m.
FORD
NBC-TV (film)
(*J. Walter Thompson*)

For the summer rerun period, "Tennessee Ernie Ford" has been replaced by the "21 Beacon Street" skein on NBC-TV. The McCadden Productions 13-week entry does have the fresh entry label running for it, representing an island in the sea of dog day reruns. But other than that, judging from the opener, the series looks like a weak outing for Dennis Morgan, for the first time starring in his own series.

Preem show concerned itself with foiling attempts to kill a state witness. Morgan, playing a private eye, residing at 21 Beacon Street (hence the series' title), was called in by the police to help. Mastermind Morgan, aided by his special staff, cooked up an idea to stage a hoax murder of the would-be victim in order to fool the underworld. The Robert C. Dennis script is plotted in order to let the viewer in on the solution of the posed problem. There was some blackboard work, the use of truth serum, and other abacadbra of detection. But all the hocus-pocus did not add up to an absorbing half-hour.

Joanna Barnes, as one of Morgan's assistants, stood out in a real cool cookie role. Others in the cast were competent.
Horo.

THE SHOW THAT JACK BUILT

With Jack Shapira & Orch, Shirley Shaw, Stu Davis, Selkirk Septet, Myron Cohen, guest
Producer: Ernie Mutimer
30 Mins.; Tues.; 10:30 p.m.
CBC-TV, from Winnipeg

"The Show That Jack Built" is one of the summer replacements on the Canadian Broadcasting Corp.'s television network and preem stanza indicates it should be one of the brightest. Cast showed signs of opener tension but production was socko from all standpoints.

Teeoff session was bolstered by the appearance of Myron Cohen as guester. Comic, currently in a Winnipeg nitery, delivered a string of dialect stories weakened somewhat by his persistence in telling Canadians how much he loved

(Continued on page 66)

WHO PAYS?

With Mike Wallace, emcee; Sir Cedric Hardwicke, Celeste Holm, Gene Klavan, panelists
Producer-Director: Jerome Schnur
30 Mins., Thurs.; 8 p.m.
PUREX CORP.
NBC-TV, from New York
(*Edward H. Weiss Co.*)

A dullish variation of "What's My Line?" is "Who Pays?", a panel quiz show which preemed Thurs. (2) on NBC-TV. Format of the half-hour entry calls for the panelists to identify a celebrity through cross-examining two of his (or her) employees. Viewers are aware of the celeb's identity since the guest is seated within camera range, but not in sight of the panel.

On hand for the inaugural were Red Buttons and Carol Channing. Repping Buttons were his clothier and an actor while Miss Channing's employees were a costume jeweler and an errand boy. There was some occasional levity as panelists Sir Cedric Hardwicke, Celeste Holm and disk jockey Gene Klavan quizzed the "witnesses." But it was all too evident that the probers wouldn't have too much difficulty in determining the employer's identity.

Hence suspense, as far as viewers were concerned, was little and a sample of the humor was Klavan's query of the clothier, "Do you give credit?" Emcee Mike Wallace seemed rather subdued on the kickoff. But then no one really had any material to work with—including the panel. Purez Corp. picked up the tab on this Lester Lewis production in behalf of its Trend detergent, Sweetheart Soap and Dutch cleanser.

On the whole, "Who Pays?" is mild summer fare which will do well to last through the hot weather months. Live show, incidentally, moved into the 8 p.m. spot of the filmed "The Lawless Years," which in turn switched to 8:30 to replace "Too Young to Go Steady."
Gilb.

SOUTH SEAS ADVENTURE

With George Grim, Others
Producer: Ken Barry
Director: Bob Sears
30 Mins., Wed. (1), 11 p.m.
STANLEY-WARNER
KSTP-TV, Minneapolis

KSTP-TV and its ace personality, breezy and suave George Grim, have had much experience in bringing to public attention via the airlane the opening hulabaloos attendant upon important pictures' local firstnights, and they unfailingly have done good such jobs—narratively, photographically and what-have-you. The televising and performance for "South Seas Adventure's" preem proved one of their best efforts in this line.

The film's firstnight honored local Community Chest volunteer workers and its officials who were the management's guests. This was in appreciation of these citizens' important contributions to the city.

The telecast effectively caught the preliminary and after-show doings in the Klieg-lighted street and on the sidewalk in the theatre's front. There were Hawaiian dancing girls, a band and a U.S. Marines' honor guard to attract a large crowd and generate excitement while guests entered the showhouse. Interspered with the aforegoing's camera presentation were interesting brief shots from "South Seas Adventure." All had the benefit of Grim's glib and colorful narration.

Then, after the picture broke and the guests were departing. Grim brought to the mike and before the camera such important personages as the Minneapolis mayor, chamber of commerce and newspapers' head, legislature members, Community Fund officials and just plain people who had been in the audience. Interviewed by him, they told how much they enjoyed the picture and what parts of it they liked best.

Grim elicited nothing but high praises for the picture and also inserted plenty of his own plugs and pitches. Good direction and skillful presentation helped to hold the interest well. As intended, of course, everything was calculated to publicize effectively and make dialers eager to see "South Seas Adventure" which marks the start of Cinerama's sixth year in Minneapolis.
Rees.

'Rawhide's' SRO

The SRO sign was hung out this week on CBS-TV's 60-minute telefilm "Rawhide," with Nabisco buying the last available third in the Friday night series.

Cracker company joins Lever Bros., Parliament, Peter Paul and Vicks, latter two coming in less than two weeks ago. Stanza is set for the Friday 7:30-8:30 slot.

Tele Follow-Up Comment

U.S. Steel Hour

Can a middle-aged widower, a grandfather-to-be and a respected pillar of the community, be happy with a 19-year-old servant girl, against the wishes of his family and friends?

If the premise sounds slightly soap-opera-ish, the execution of "Apple of His Eye," a Helene Hanff adaptation of a 1946 Kenyon Nicholson-Charles Robinson play was even more so. The stock cast of characters was present—the jealous housekeeper, the attractive widow, the jocular hired hand and the shiftless father of the girl.

This is the sort of pap that Broadway gave up years ago—so did television, with even its daytime offerings usually above this level. But the Theatre Guild, which manages to stay up to date on Broadway, somehow manages to come up with this antiquated stuff as a matter of habit on television.

Show's only redeeming features were in the performances by Eddie Albert, Carol Lawrence and Frank McHugh. Albert, even in as shallow a role as this, brought more conviction to the role than the script warranted. Miss Lawrence, in a completely ludicrous part, nonetheless made her characterization believable at times and lent a quiet charm. McHugh, in one of his warm roles, brought a little life and animation to the otherwise dull proceedings.

The usually reliable Polly Rowles was somewhat shaky as the widow; John Shellie was okay as the girl's scheming father; Ruth White was good as the housekeeper and Arlene Golonka and Arnold Merritt okay as Albert's son and daughter-in-law. Don Richardson's direction of this George Kondolf-Bill Nichols production was rather static.
Chan.

Hy Gardner

Hy Gardner picked himself quite a handful on his taped interviews on WNEW-TV Saturday (4). Gardner got together an interesting collection of citizens, but seemed to try to do too much for one sitting. It was a difficult session to handle flawlessly.

Gardner's major opus was a tandem talking to a pair of mothers, that of the tempestuous Maria Meneghini Callas, who was exorcised out of the Met sometime ago, and the other having spawned the noted Gabor Sisters. These were far too contrasting to achieve any degree of harmony. Mme. Callas was quite reserved, austere and troubled, and Mrs. Gabor seemed not to have a care in the world, even to the extent to horning in on the time allotted Mme. Callas. In common only were the fact that both women were in the process of writing books.

The mother of the diva revealed that she hasn't been on speaking terms with her daughter for a number of years. Whatever the cause of the estrangement, Gardner didn't get at it successfully. Perhaps, had she occupied the mike by herself, he might have obtained a more revealing and more intimate looksee into the character of this highly interesting woman, who seems to have been grievously buffetted by the same forces that have rocked the musical greats of this era. La Gabor, the elder, also said she has a story to tell, and of course she doesn't mean to infringe on the territory of her daughter, Zsa Zsa, who is also engaged in a tome.

In the singles, Gardner started with Sam Levene and wound up with Johnnie Ray. In both instances, he showed a tendency to put words in his subjects' mouths. Levene didn't particularly relish the outspoken liberal label Gardner gave him, and in Ray's case, Gardner insisted that Ray wears breakaway clothes for publicity shots. Ray merely said that he hadn't discovered double stitching when a photo in question was taken.
Jose.

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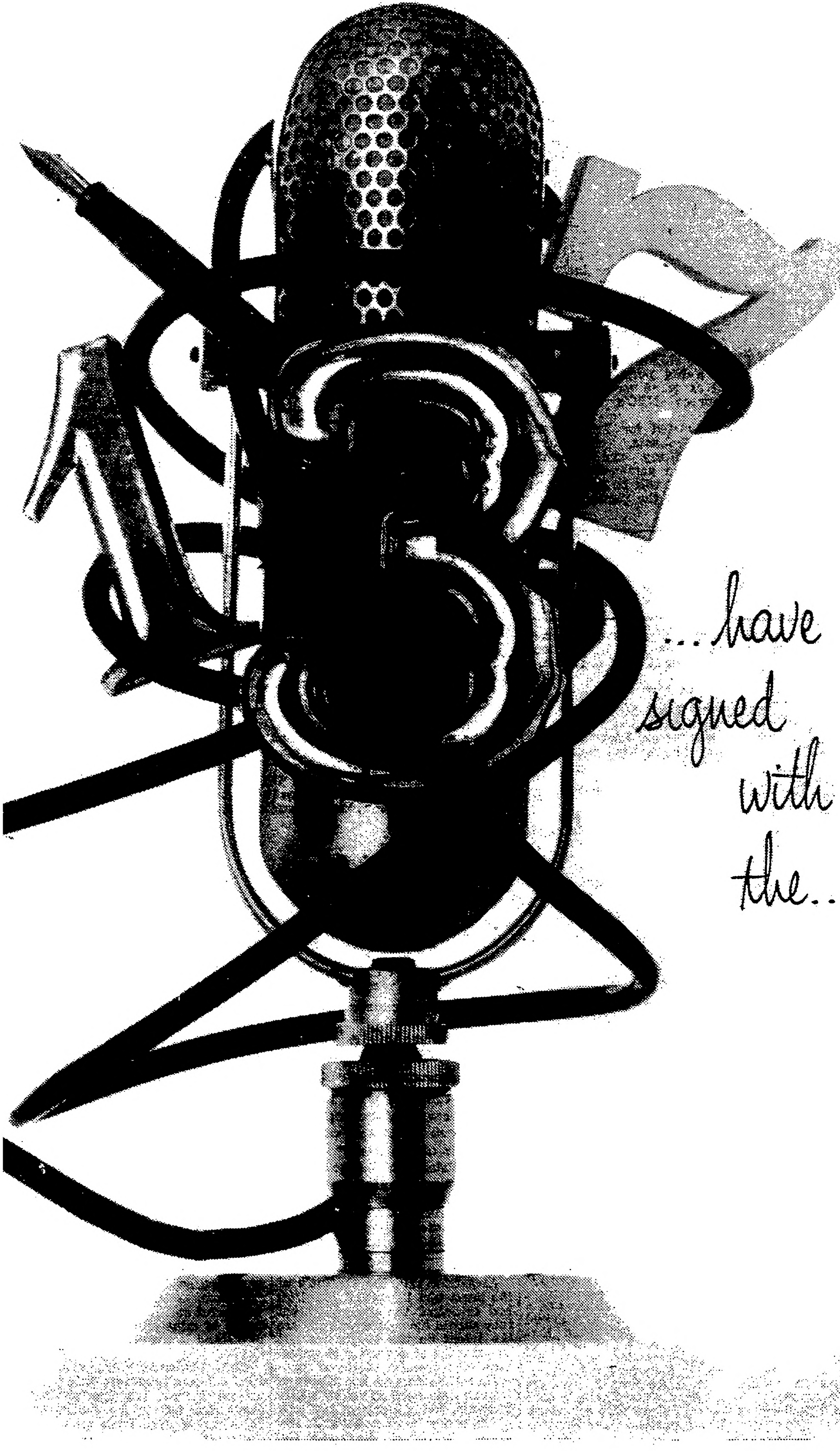

Here are five important reasons why:

campaign strategy—Today the *campaign* is all. No individual show can do the complete job. The advertiser's ultimate goal is the total audience, *all* prospects - not just isolated groups. And this year NBC Radio continues to deliver more of the top campaign audiences than any other network.

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flexibility—Announcements are available in ninety, sixty, thirty and six second lengths. They can be ordered in the afternoon and on the air the same evening. Weekly plans begin for as little as $300 and range to $30,000. Advertisers may purchase entire programs, star vignettes, or a pure frequency schedule.

extra services—NBC Radio has pioneered the development of new links with both the consumer and the dealer. Among the most significant; NBC Radio's National-Local Plan with the advertiser's network commercial tailored for local dealer cut-in; editorial support such as the current "Summertime Is Outdoor Eating Time"; closed circuit dealer meetings; and a long list of inventive plans that add both reach and return for the advertiser.

These are the reasons so *many* advertisers are attracted to NBC Radio and why *52.1% of all reported sponsored hours in network radio are on the leadership network, the . . .*

NBC RADIO NETWORK

WNYC ('Mirror for Gotham') In 35th Anni as 'Alumni' Gather

By JO RANSON

Gotham's municipal radio outlet, WNYC, is celebrating its 35th anni today (Wed.) with a band concert at Battery Park conducted by Henry Neuman, the station's first and only music supervisor, and emceed by Thomas H. Cowan, its first announcer and a legendary figure among the "we pause" boys.

For the "Voice of New York City" to broadcast a concert is hardly news among the town's devotees of decent music, but to grace such a concert with several of the station's more distinguished graduates (summa cum laude) is of interest to WNYC's minority audience ("If 350.000 people who tune to its wavelength every day might be termed a minority," remarks Seymour N. Siegel, director of radio communications) and a nostalgic note to both station personnel and listeners.

Siegel has invited such former toilers from the municipal transmitting establishment as Tony Marvin, Dennis Day, Richard Pack, Ted Cott, Elaine Malbin and Dan Enright to appear on the "most literate, adult and mature" radio program source in the nation.

The anni program, fittingly enough, will be presented under the auspices of the Downtown Manhattan Assn. Vincent Lopez, who batoned one of the first remotes over the station, also will be on the scene.

In fact, the next few weeks will see a number of specials celebrating the anni of the "Mirror for Gotham," among them a large symphony orchestra concert in Washington Square Park with trumpeters atop the Arch. The performance will be given Sunday, August 3, and will be conducted by Neuman.

Since its inception by Grover Whalen, when he was Commissioner of Plant and Structures, the city station has invariably surrounded itself with a restless band of imaginative individuals, many of whom worked for free or, at best, received a few rupees and peanuts, meanwhile keeping a navigator's eye open for wider horizons and a chance to earn a few more kopeks. At no time has the station diminished its interest in good music and good drama.

In a message to subscribers of the "Masterwork Bulletin," the station's bi-monthly publication, Siegel observed that in its 35 years of metropolitan broadcasting, it has presented "more public health information, more consumer information and more serious American music than any other station in the country."

Started With 47G Budget

No one, save a handful of penny-pinching Philistines who regard culture as a wanton waste and consequently should be stricken from the city budget, disapprove of the municipal station which was originally started with a $47,000 budget and a staff of 18. Today it is budget at $485.000 for municipal broadcasting, a public address service for city-wide functions, a motion picture unit and all two-way communication systems with the exception of police and fire departments. There are presently 82 workers on WNYC's payroll.

Its list of arresting programs, including numerous firsts, are looked upon as crackerjack electronic memorabilia: the Morro Castle hearings in 1935, the first quasi-judicial proceedings to be broadcast; the UN session when Russian delegate Gromyko walked out and announced he was going to listen to the rest of the proceedings over WNYC; the City Council goings-on during a four-year period starting in 1938 with the voices of Mike Quill, B. Charney Vladeck and Anthony Di Giovanna; Mayor LaGuardia's Sunday "sermons" and his reading of the newspaper comics; the annual art book, great opera and music festivals (latter a brainchild of Pack when he served as publicity man for the station); science seminars; the Brooklyn Eagle's current events bees (reportedly the first quiz shows on the air) with H. V. Kaltenborn and Cleveland Rodgers as interrogators and a raft of other shows, all original and tantilizing.

How the station managed to get its "Masterwork Hour" program on the air is a tale of tall accomplishment. Since the station had no money allocated for the purchase of recordings, it began the "Masterwork Hour" with the assistance of a music-loving Brooklyn barrister who had his secretary deliver a daily parcel of albums. Meanwhile, the secretary picked up the records played the previous morning while the lawyer listened in on his office radio. Eventually the lawyer's albums were replaced by borrowings from the Gramophone Shop in Manhattan. The station would dispatch a city car to the record shop for its daily quota of disks but one day, as was inevitable, a borrowed Red Seal record, valued at $1.25 broke as it was about to be put on the turntable—and since there was no provision in the budget for records, broken or otherwise—an enormous financial crisis developed.

At this point, Siegel went to David Sarnoff, then prexy of RCA, and asked him to donate some records, as a philanthropic gesture, to the library of the city station. Within a few days WNYC was the recipient of some 4,000 records, compliments of RCA-Victor. A similar mission to Frank Stanton at CBS also brought quick results and soon WNYC had a respectable "Masterwork Hour" library.

What's ahead for the station? Recently, it completed lengthy hearings and legal arguments to carry on nighttime operations and Siegel is working on plans for an FM Radio Relay Network of educational stations from Montreal to Washington with a potential of 40.000.000 listeners with WNYC serving as the feeder outlet.

Despite constant threats to its existence, broadcasting elders in Gotham agree that New York City's municipal broadcasting system has more than justified its existence and predict that its mikes will be down front and center at City Hall when the first American astronauts return from their maiden voyage to the moon to receive the Mayor's blessings. They say that the city could no more exist without WNYC than it could without Coney Island, Locality Mayors and the Automat.

B&W Prez, Others Seek L'ville Grant

Louisville, July 7.

Local television situation has become active lately, with a group of five Louisville and two Evansville (Ind.) execs seeking FCC nod to establish a third commercial television station in Louisville.

This is the second group to apply to the FCC for UHF Channel 51 in Louisville. United Electronic Laboratories, Shively, Ky. (a Louisville suburb) had filed its application previously. Backers of the radio school group have plans to air educational programs now carried by WAVE-TV from their studios, which will be relayed to the tower of the Louisville Public Library.

Besides the Louisville business men, Archibald P. Cochran, prez of Anaconda Aluminum Co.; William S. Cutchins, prez of Brown & Williamson Tobacco Corp.; Dillman A. Rash, prez of the Louisville Title Co., and Holman A. Wilson, prez of the Kentucky Co., two Evansville broadcast execs, Ferris E. Traylor, prez of WTVW-TV in Evansville, and Richard Shively, g.m. of the station, are included among the incorporators.

WJAR-TV's Big Parade

Providence, July 7.

Finale of WJAR-TV's 10th anni will be a big parade, with Bill Wendell as grand marshal. (Wendell emcees NBC's "Tic Tac Dough."

Parade, slated for Friday, will feature elephants, outstanding bands, military and veterans groups, station personalities, civic groups, etc. It will be telecast the same night by the pioneer Rhode Island outlet.

Radio Reviews

ANDY GRIFFITH SHOW
With George Bryant, announcer
Director: Dick Stenta
Writer: Bill Gammie
5 Mins., Mon.-thru-Fri., 7:35 p.m.
R. J. REYNOLDS (co-sponsor)
CBS Radio, from New York

For the summer, CBS Radio has itself a nice comedy block in three programs—Andy Griffith, in five minutes of homely monolog, Burns & Allen, in five minutes of homey dialog (taken directly from the sound track of their old tv film shows) and 15 minutes of hokum by Bob & Ray. Nightly strip, heard between 7:35 and 8 p.m., follows five minutes of CBS news and 25 minutes of "Amos & Andy." All three began last week on Monday (29).

BURNS & ALLEN SHOW
Producer: Jack Cleary
5 Mins., Mon.-thru-Fri., 7:40 p.m.
Sustaining
CBS Radio, from Hollywood (tape)

Griffith utilized his deep-fried twang to poke fun Thursday (2) last at CBS executives including radio program veepee "Howie Barnes." It wasn't at all inside. Instead, Griffith offered up a funny play on words, to whomever among the listeners prefers humor to early evening radio news.

Network made good use of vaude skits taken from the onetime George Burns-Gracie Allen tv show. It's worthwhile, even in this abbreviated form.

BOB & RAY SHOW
Producer: Graybar Theatrical Productions
Director: Vic Cowan
15 Mins., Mon.-thru-Fri., 7:45 p.m.
Sustaining
CBS Radio, from New York

And as the nightly anchor team, Bob Elliot and Ray Goulding, the night heard, spoofed radio in one of their typical takeoffs, this time for such things as sports interviews, answer-man-type programs and historical coverage on a public affairs stanza.

On each of the three programs, the material was clever, distinctively delivered, and, in the final analysis, pleasant summertime listening. *Art.*

NEWPORT JAZZ FESTIVAL
With Mitch Miller, host
Producer-Director: Dick Stenta
55 Mins.; Thurs. thru Sun. (2-5) 9:05 p.m.
STUDEBAKER
CBS Radio, from Newport, R.I.
(D'Arcy)

The big annual jazz blowout at Newport was given firstrate radio coverage over the festival's four-day spread via these one-hour CBS stanzas. The heavyweight names of jazz playing before vast crowds at Freebody Park gave these shows the excitement of radio at its livest and liveliest.

Mitch Miller, as host, virtually let the performers speak for themselves. He limited his commentary to the briefest of intros, although enough to communicate some of the atmosphere at the festival itself. Studebaker, which picked up the tab for this event, did itself plenty of good. Its plugs for its compact car, the Lark, had a swinging flavor, using a hep jargon in amusing style but without laying it on too thick. The plugs were in perfect tempo with the jazz beat.

On each of the four nights, Miller spotlighted a handful of those performing that day at the festival. On Thursday night (2), The Newport All-Stars, the Four Freshmen and George Shearing's new big band added up to a snappy hour. On Friday (3), the British Johnny Dankworth orch with its big band swing, blues singer Dakota Staton, Oscar Peterson and Gene Krupa's combo took over.

The peak of the series was hit Saturday night with Count Basie's orch and singer Joe Williams in a red hot jazz display. The crowd was so insistent for more that Basie and Williams had to do an unscheduled number which cut down on the time for the Lambert-Hendricks & Ross vocal trio. On Sunday night, Stan Kenton's orch was featured along with songstress Pat Suzuki and the Dave Brubeck combo. *Herm.*

TV-Radio Production Centres

Continued from page 28

production of **Somerset Maugham's** "For Services Rendered" . . . BBC-TV has dropped its plan to re-screen old movies during summer afternoons, to concentrate instead on outside broadcasts . . . A-R, screening the first episode of the six-part "The Sword And The Lute" tonight (7), thereby does a children's costume serial for the first time . . . BBC-TV skeds highlights from **Tom Arnold's** Brighton Ice Circus, which opens this week, for airing Sunday (12).

IN SAN FRANCISCO . . .

Westinghouse's KPIX named a new sales manager, **William G. Hunefeld Jr.**, up from managership of the Los Angeles branch of Westinghouse's new rep outfit, TVAR. Hunefeld is an ex-KLK, ex-KSFO, ex-KPIX salesman and succeeds **Larry Fraiberg**, "who has left KPIX's employ," the station says. Shift is indicative of the heat which independent, 16-month-old KTVU, Frisco area's fourth tv outlet, and ABC's o-and-o KGO-TV are putting on the area's onetime tv kingpins, CBS outlet KPIX and NBC outlet KRON. In case of KTVU it's a lower rate structure; in case of KGO-TV it's the power of resurgent network programming, with ABC's "77 Sunset Strip" just having climbed into top Frisco area spot on the basis of ARB's June ratings. KPIX's Paramount package, in addition, has not provided the station the lift it thought it would get six months ago—KRON's canny stockpiling of feature films, especially post-'48's, has enabled it to remain dominant in this phase . . . New sales manager of ABC's o-and- KGO-AM is **Jack W. Stahle**, replacing **Allan Gilman**, resigned . . . **George Lum**, ex-KPIX producer-director and ex-KNBC writer, has joined KTVU's directorial staff.

IN PHILADELPHIA . . .

Station WPEN dropped three more members of its news department . . . **Jerry Gillies**, who just graduated from the American Foundation of Dramatic Art, has been signed to do a d. j. show at WKEN, Dover, Del. . . . WCAU-TV kicked off first of four shows about Judaism on Sunday, July 5 . . . WFIL-TV's **Gunnar Back** and WCAU-TV's **Ralph Collier** did one night stands in the Playhouse in the Park offering of "Howie" . . . **Bill McCarter** has been named program director at WHYY-TV . . . **Mary Doyle**, of WRCV, is new president of the Philadelphia chapter, American Women in Radio and Television. **Marion Granger**, WBUX, is first vice president; **Zara Bishop**, WCAU-TV, second vice president, and **Carmen Musmeci**, also of WCAU-TV, treasurer.

IN ST. LOUIS . . .

KMOX Radio (CBS) has launched new 10-minute feature within **Grant Williams'** afternoon Housewives' Protective League show titled "Candid Comments," an audience participation feature via phone direct to Grant and highlighting a discussion of controversial issues . . . KXOK's **Buddy MacGregor** and **Jack Elliott** presenting a poolside record hop at White Mineral Springs, spotlighting free records, dancing and swimming contests . . . **Richard L. Garesche** appointed sales promotion manager for KXOK. Mixes radio with politics—he was a candidate for prexy of the Board of Aldermen in the recent election and is a Republican Ward Committeeman . . . New appointments to administrative positions on the staff of KSD-TV: **Don Schomburg** named office manager, **Keith Gunther** program manager and **Frank Eckardt** traffic manager . . . **Pat Norman** has joined the local sales force of KTVI-TV. He was formerly assistant ad manager of Rawlings Sporting Goods Co.

IN MINNEAPOLIS . . .

Richard A. Hubbard, one of the two sons of president-general manager Stanley, appointed KSTP-TV program director, succeeding **Del Franklin** who resigned to join Screen Gems . . . Because Minnesota Gov. O. L. Freeman found himself tied up with legislature's special session and asked for the delay, WCCO Radio indefinitely postponed its scheduled program linking him with Arkansas Gov. Orval Faubus and Little Rock, Ark., station KTHS on an "Open Mike" telephone hookup which would have afforded the chief executives the chance to voice their integration views and dialers to query them directly . . . Twin Cities' educational station KTCA-TV to build a $275,000 studio in the Midway district. It has been occupying temporary quarters . . . Sixth annual Minneapolis-St. Paul American Federation of Television and Radio Artists awards found Minnesota Gov. Freeman presenting gold statuettes to WCCO-TV's **Don O'Brien, Arle Haeberle** and **Bud Kraehling**; KSTP-TV's **Bill Ingram** and **Daryl Laub**, and KMSP-TV's **Tony Parker**, and WCCO Radio's former **Gordon Eaton, Howard Viken, Jeanne Arland** and **Dick Enroth**; WTCN Radio's **Mary Jo Tierney** and KSTP Radio's **Bob Ryan** and **David Stone** for having been adjudged the top Twin Cities' video and audio personalities in their particular lines.

IN SEATTLE . . .

Switch in network affiliations for KING (to NBC) and KOMO (to ABC) has touched off big promotional pitches by both stations. KOMO is plugging "Bright New Sound" and KING, "NBC is KING in Seattle" . . . **Warren Saunders**, ex-KING and KTIX, is now disk jockey for KOMO, where **Dorothy Sortor** is new public relations assistant . . . **Miller C. Robertson** has resigned as manager of KIRO-TV . . . **Jim Hansen**, formerly with KWSC, Pullman, has joined KOMO as farm director . . . **Fred Von Hofen**, radio veteran in Portland-Seattle area, has been named vice president and general manager of KVI.

'Court of Human Relations'

Continued from page 27

gram is sufficient proof that the program has an educational validity because it probes with the "problems of life itself." Among the mediators on the panel are Pearl Buck, Fannie Hurst, Dr. Harry Emerson Fosdick and James Farley. "These people are on the show because they consider it of high standards," the show's creator, producer and moderator insisted.

Alexander said the sentinels of the press who lambasted the show had criticized the case but what they should have done was analyze the intent on the program series and that the critics failed to understand the premise of the show.

He reiterated that the "Court of Human Relations" is not an advice program, not a Dorothy Dix type of show nor is it a John J. Anthony production. Alexander felt the critics had mounted their guns to strike down the program long before it went on the air and had not given the series a decent chance to display its merits in attempting to solve family squabbles and other day-by-day human irritations.

"There is far more significance in the 'Court of Human Relations' than in the soap operas on the air," Alexander said. "NBC so far as I know is sticking with this program and so are the distinguished mediators. Audience reaction was wonderful and I maintain that this series of mine is a demonstration of method in the science of mediation."

Carl Lindemann Jr., veep of NBC daytime programs, said there was no present thought of yanking the series despite the continuous adjectival gunfire from critics on the press.

HOW MUCH 'HORSE' POWER IN INGO'S RIGHT?

VARIETY, JULY 1

'HORSE' FAST 43G, CHI
'HORSE' LUSTY $14,000 SEATTLE
'HORSE' WOW 30G: BOSTON
'HORSE' BRISK 12G: LOUISVILLE
'HORSE' BANGUP $20,000 DENVER
'HORSE' OKAY AT $11,000: BALTO
'HORSE' BOFF 27G: DETROIT
'HORSE' BIG 23G: LOS ANGELES
'HORSE' FANCY $18,000: TORONTO
'HORSE' GALLOPING IN CLEVE $15,000
'HORSE' FAT 19G: PITTSBURGH
'HORSE' WOW 33G PHILLY
'HORSE' PACES PORTLAND WITH LOUD 13G
'HORSE' GIANT 50G: NEW YORK
DC HORSE WHAM $28,000

Plenty. At left is a fistful of evidence: Variety's reports on the success of "The Horse Soldiers" in cities from coast to coast... **after the movie spent most of its advertising budget on ABC Radio's exclusive broadcast of the Johansson-Patterson fight.**

We're told the fight pulled the highest National Pulse ever – over 20,000,000 listeners. Apparently most of them made rapid tracks to "The Horse Soldiers."

Of course, no network delivers this kind of performance every day... probably won't again, in fact, until the return bout.

But it's comforting to know that, over a short period of time, ABC can promise you just as many unduplicated impressions as the fight delivered – for *less* money than the fight cost!

There's no more effective selling combination in network radio, for example, than Don McNeill, Howard Cosell (who did the commentary on Ingo's shining quarter hour) and John Daly's newscasters – all everyday regulars on ABC.

It's a sure-fire way to put your product in the heavyweight class.

ABC RADIO NETWORK

Foreign TV Reviews

Continued from page 61

ents' home where she falls sick. The frightened man, not knowing what has happened to his young wife, sneaks over to East Berlin and is caught by the East police. He flees and is shot. Dies just at the border line.

"Romeo and Juliet" makes an attempt to show the gruesome fate of young German people and also families who could live happily together but who are torn by the two political blocs with often tragical consequences. Unfortunately, part of this offering's impact and realism gets lost via a treatment that smacks a bit too much of cliche. That concerns direction, acting as well as the script. Latter could have been more refined. Direction is somewhat uneven. It's straightforward in many sequences but occasionally lacks pace which leads to a number of dull spots in the middle. Moreover, the handling of the players doesn't seem to be adroit enough. Some of the performances are too much on the conventional side.

Best performance is turned in by Reinhold Bernt who enacts the Communist. Although he leaves much to mere routine, he's still believable and convincing. Same goes for his wife played by Ilse Fuerstenberg. Herbert Weissbach and Marianne Mueller portray the other couple in an okay manner. The important parts of the two young people are played by Herbert Strass and Marion Degler. Their acting jobs are generally satisfactory but not too impressive, partly a fault of overly conventional direction. Technical credits come up to good standards. The authentic Berlin background gives the whole thing an interesting documentary touch. *Hans.*

GUEST APPEARANCE
With Joyce Heron, Charles Gray, Paul Whitsun-Jones, Susannah York, David Saire, Mark Burns
Director: Philip Saville
Writer: Lester Powell
60 Mins., Sun., 10:30 p.m.
ABC-TV, from Manchester

A Grade A performance from Charles Gray in the deliberately hammed-up style gave this comedy-melodrama the benefit of the doubt. That doubt: whether it was supposed to be comedy or melodrama in the main. Certainly when Gray wasn't on-scene the situations took on an edge of seriousness they rarely had otherwise, and they suffered. For, taken straight, the plot was almost silent-movie stuff.

The thesp aforementioned played one Stuart Marlowe, an actor always living a part whether on stage or off. Needing $8,400 to get himself a role in a new production, he blackmails an old flame, Grace (Joyce Heron), by charming her teenage daughter. But the latter falls in love with him, which fact precipitates a mother-daughter scene involving the former's confession that she is still fond of the rotter. All is resolved, however, by Stuart's announcing that he has got his role by other means and by his tearing up Grace's cheque—with the payoff revealing further that he hasn't actually gained the part but has for once been acting the hero.

The tour-de-force was aided by direction that made full and effective use of close shots and filmic angles. In the femme department, Joyce Heron gave a nicely controlled performance as Grace, while Susannah York as the daughter came over with considerable charm and winsomeness. As the only other cast member who really mattered, Paul Whitsun-Jones scored in the good-line-endowed part of Marlowe's agent. *Erni.*

WEDNESDAY MAGAZINE
With Lady Fleming, Andre Maurois, Eva Bartok, John Berger, Sam Wanamaker, Marghanita Laski, Duff Newton, John Witty, Trumpeters of the Royal Military School of Music, Derek Bond
Producer: Lorna Pegram
Director: Richard Gilbert
45 Mins., Wed., 2:45 p.m.
BBC-TV, from London

Also billed under the title "Mainly For Women," this last in a series of programs that's now resting till the fall claimed attention through the personalities it introduced. Approach throughout was conditioned, it seemed, by the accepted theory that women want to get a rose-spectacled view of life in their reading and viewing; certainly there was little contact with any of the harshnesses of reality.

Hence a chat with Eva Bartok, for a start, evoked no fireworks or jolting revelations about her much-publicized love life: the lady emerged as a warmly sympathetic personality guided by a cosy philosophy and sweet sentiment. Lady Fleming, interviewed in company with Andre Maurois by Marghanita Laski, profferred a few gentle tributes to her late husband, Sir Alexander Fleming discoverer of penicillin. John Berger talked about art, making out a phony case that many great painters were guided by a hyped-up esthetic appreciation of food; Derek Bond figured in a take-it-or-leave-it diversion in the shape of a three-minute tour of a seaside town; and Sam Wanamaker read Damon Runyon's "Butch Minds The Baby" amusingly.

All of which, supplemented by a pre-filmed tour of an agricultural college, was acceptable if not world-shattering. Production throughout was workmanlike. *Erni.*

Tele Reviews

Continued from page 61

them. Cohen is w.k. here via the Ed Sullivan Show and his acceptance in Canada needs no bolstering.

The "Jack" of the title is Jack Shapira, billed "and his orchestra," a 14-man big-sound group that gets most of the show to make it practically a miniature of CBC-TV's successful Jack Kane show, "Music Makers," out of Toronto. The Kane show preemed as a summer replacement and garnered such an audience it was kept on and built into one of the web's top items. Ernie Mutimer, producer of the new Winnipeg musical, may have a similar project in mind.

Format resembles the "Music Makers," using canary Shirley Shaw, a femme capable with the pipes as well as a neat looker. She was on twice, chirping ballad and boogie and doing nicely with both. Another guest was cowpoke-chanter Stu Davis, due for his own tv show later this season. The Selkirk Septet (with eight men) is a Dixieland combo from the Shapira band.

Shapira emulates Jack Kane, emceeing the show, fronting the band, clowning modestly here and there and generally tying everything together. This resemblance to the established "Music Makers," while slightly disconcerting at first, isn't a serious fault. In fact, if the Shapira stint gains strength as it progresses in its weekly orbit, it could also collect a permanent spot on the web, plus a sponsor. *Gorm.*

Hawaii Plays 2-Legged Musical Chairs in Flock Of Radio Exec Shiftings

Honolulu, July 7.

You can't keep track of the players without a program these days.

M. Franklyn Warren, general manager of KPOA, succeeds J. Howard Worrall as general manager of the Hawaiian Broadcasting System, which includes KGMB-TV and KGMB. Melvin B. Wright, KGMB manager, resigned to join Skyline TV network in Idaho. Robert Costa, veteran KGMB exec, quit to join Lund & Heitman advertising agency. Bob Sevey leaves Holst and Male ad agency to become KGMB-TV sales manager; Dan Hunter, KGMB chief engineer; Dean Buchanan KGMB news director, and Bob Moore, KGMB studio supervisor, shift to KHVH radio. Ron Miyahira, KHVH's chief engineer, moves to KGMB. Torkel Westly, KGMB controller, is out.

Meanwhile, new manager for KPOA to succeed Warren, is Perry Carle, upped from sales manager, and appointed by David Mendelsohn, president of Radio Hawaii. And tradesters insist Fin Hollinger, former KPOA chief, will take over as manager of KPOI (formerly KOHN) in September.

Flurry is attributed in part to "restlessness" resulting from ownership changes, most notably involving Hawaiian Broadcasting System operations.

Announcers are chronic station-to-station shiftees here but this is the first time so many execs have had to play two-legged musical chairs on this tight little isle.

PACT GAZZARA FOR 'CRIME CLUB' SERIES

London, July 7.

Ben Gazzara has been signed to star in the first episode of a series called "Crime Club," to be produced by Towers of London, Ltd., in conjunction with National Telefilm Associates.

Producer Harry Alan Towers said that all rights for the "Crime Club" title have been cleared. He explained that through agreements with Derel Producing Associates, "we have secured the U. S. rights from Doubleday. This, added to the British rights which we already held, through Collins Publishers, gives us world-wide rights to the 'Crime Club' title," as well as its source material.

Cornell Woolrich, scripter of "Rear Window" has been hired to do the first episode. Ted Post will direct. Series will feature a continuing host, not yet signed.

THE HOT SHOWS COME FROM ZIV!

"SEA HUNT"

starring LLOYD BRIDGES

MIAMI WTVJ
67.8% SHARE
40.1 RATING
ARB January 1959

SAN DIEGO KFMB-TV
52.6% SHARE
ARB January 1959

SYRACUSE WSYR-TV
58.8% SHARE
ARB January 1959

NEW ORLEANS WDSU-TV
61.3% SHARE
ARB January 1959

ZIV TELEVISION PROGRAMS, INC.

'Help, Help'

Continued from page 29

dressed a public letter to leading film syndicators and producers on the trade organization matter. What prompted his letter was the need for qualitative research needed to advise his clients seeking a syndication program buy. Dunier said he received responses and most syndicators acknowledged it was a good idea, but blamed it on the 'other fellow'' whose competitive spirit prevents the formation of an organization. Only SG and National Telefilm Associates sent representatives to see him and explore the matter further.

But that's where the situation rests at this stage.

In the foreign field, syndicators have had a number of meetings under the chairmanship of Merle Jones of CBS, but nothing solid has come of it. The Motion Picture Export Assn. also has stepped in, with member motion picture companies beginning to form a nucleus telefilm export group. Betting is that ultimately some foreign telefilm organization will be formed, either in or out of the MPEA. But that will take some time yet. For a trade organization on the domestic front, the outlook is dim indeed.

Ban TV Oldies

Continued from page 29

releasing oldies to tv. That threat is rather meaningless if the distributor is solely engaged in handling oldies for tv. But if the distributor in question handles both theatrical and tv pix, it spells trouble. The revenues from pix tv distribution is small potatoes compared to the boxoffice of theatres.

Associated Artists Productions, before it was absorbed by United Artists Associates, was very active in the foreign tv field with its Warner features. Now with United Artists at the helm, UAA is expected to adopt a more careful attitude on selling off its cinematic backlog to tv. Metro, to date, has stayed clear of distributing its pre-'49 backlog to foreign tv. Dickering has been going on in Canada, the only foreign market opened for negotiations by Loew's to date. Columbia's Screen Gems has been active in the foreign features-to-tv field, but there, too, SG is guided by the wishes of its parent theatrical company.

Desilu

Continued from page 29

361,130; in 1955, $6,388,641 and in 1954, $4,688,660.

Company is bullish on the coming year, anticipating a 44.3% overall increase in production at its three studios. It expects to film for itself, for rental tenants and for producers using its below-line cost-plus-fee services a total of 854 half-hours, compared with 592 in the past fiscal year.

On the breakdown, estimated production of series in which it has ownership in 1959-60 will total 384 half-hours, compared with 251 in the past year, a 53% increase. On below-line production service, Desilu will film an anticipated 327 half-hours, compared with 302 in 1958-59, an 8% hike. On a straight rental basis, 143 half-hours are anticipated as against 39 in the past year.

Report added that the company's present stockpile of telefilm from which profits will be derived through residual usage, totaling 560 half-hours, will be increased in the current fiscal year by 69% to an aggregate of 944 half-hours.

CALVIN JONES' TEX. POST

Houston, July 7.

Producer-director-writer B. Calvin Jones has been appointed director of programming and operations for KHOU-TV, it was announced by James C. Richdale Jr., veepee and general manager of the outlet.

Jones comes from KDKA-TV, Pittsburgh, where he was program director.

Allen & Rossi's Local TV Specs Break-In Plan

Hollywood, July 7.

Creation of touring units to play local television station "spectaculars" and use the appearances as an opportunity to break in new material and routines was proposed last week by the comedy team of Marty Allen and Steve Rossi, current at the Cocoanut Grove here.

Allen & Rossi, like other comics, complain there's no longer any place where they can try out new material. But they propose a concrete plan for "local tv spectaculars" as one means of solving the problem.

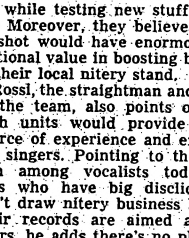
Allen puts it this way: "In the old days, an act played an entire circuit and could try out new material along the way. By the time he got to the Palace, he knew he was ready and whether his material is right or wrong. Today, there just isn't any place. The only possibility is the Catskills, and that's no good either because the audiences there are too sharp. You could go over great there, but in other parts of the country you'd be dead."

Local tv appearances could be the answer as far as material for television is concerned, the team points out. "If we could try out new material on local stations in Pittsburgh, or Cleveland or Buffalo, before a live studio audience, we'd have a pretty good idea whether the routine could work or not. Then, if we did a Sullivan guest shot, we'd be able to come on with fresh stuff."

Pair point out that a touring unit—a comic or comedy team, a couple of singers and maybe a novelty act—could be offered locally as a tv spectacular for a prestige local sponsor, a bank for example. They point to a bank's buy of a one-man show by Andre Previn as an hour special in San Diego as an example. They also point out that for the prices stations pay for feature films, they could buy such a unit on a one-night basis. Acts wouldn't demand too much because of the opportunities offered to test new material.

They also suggest that such appearances could coincide with their nitery dates in the city involved. No conflict would exist between tv and the nitery date, in that they'd use their standard turn in the bistro while testing new stuff on the air. Moreover, they believe such a tv shot would have enormous promotional value in boosting business at their local nitery stand.

Rossi, the straightman and singer of the team, also points out that such units would provide a fine source of experience and exposure for singers. Pointing to the situation among vocalists today—the kids who have big disclicks but can't draw nitery business because their records are aimed at teenagers, he adds there's no place for a singer to break in. Years ago, it was with the bands, but today a singer who wants to learn his trade has nowhere to do it. Such local specs would be an invaluable source of experience for vocalists too, he states.



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NATIONS BY TELEVISION

New BBC development transmits film both ways across the Atlantic: 'Variety' says the BBC has "Opened up a new era of Intercontinental interchange of television material".

BBC tv

The world's senior television broadcasting service.

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CANADA B'CAST FEATHERS FLYING ON ALL SIDES IN SUCCESSION OF BLOWUPS

By PAUL GORMLEY

Ottawa, July 7.

The Canadian Broadcasting Corp., owned by the public and reporting to Parliament through a federal cabinet minister, has been taken over the jumps this year. It's been pounded by the newspapers, Parliament, the public, a government committee and its own employees. There is little wonder that it begins to show signs of wear, evident when a newspaper (Ottawa Citizen) reported the corporation's acting president, E. L. Bushell, in charge while the president, Alphonse Ouimet, is ill, intends to resign, although it's been denied by the government.

Bushnell, one of the veterans of broadcasting in Canada and a strong backbone of CBC in both its roles as radio and combined AM-tv airer of the nation, as they occurred, has had to stand the force of a string of blasts and shakeups that would have sent most private corporations tumbling.

First serious upset came with a strike of CBC producers at the end of last winter, disrupting air schedules out of Montreal chiefly. Then came the government committee on broadcasting which dove immediately into the costs, to CBC, of its sponsored shows and demanded CBC provide details of what it paid and what the sponsors paid for each commercial airer. Under an order from the committee, it is making up this gigantic report.

Dovetailing into this was a sudden blasting from Roman Catholics, mainly in Quebec, about a drama aired on the CBC's French-language web to mark the beatification of Mother d'Youville, founder of the Grey Nuns. The indignation of the Catholics brought a humble apology from the corporation. The parliamentary committee continued with its appointed needling and quizzing.

Also Takes a 'Frosting'

Next whiplashing came from Ontario's premier, Hon. Leslie Frost, who complained in loud, clear noise that CBC had mishandled its broadcasts of the Ontario election. What got this fanfare more attention than usual was the fact that Frost and his party had won the election yet blamed CBC for strong and large partisanship.

CBC had scarcely wiped off the ointment from these scars when the Canadian public reared up against a statement made by Joyce Davidson, one of the featured performers on CBC's evening gag show, "Tabloid," during her guesting on Dave Garroway's "Today" out of New York. Miss Davidson, flabbergasted at the furore her remark had created, stood firm on her voiced belief that she, "like most Canadians, was indifferent to the visit of Queen Elizabeth to Canada." This was a controversy that had plenty support on both sides, brought unwanted notoriety to Miss Davidson which continued, after her return to Toronto, and included some stone throwing at her home. Currently, she's "taking a vacation" from her CBC video chores but is retiring.

Naturally, every one of these items had repercussions in the federal parliament, in various ways, and was discussed on the floor of the House of Commons in Ottawa. The last (at the moment) roaring sound being beamed at the CBC, the one that has resulted in the reported (though denied) pending resignation of Bushnell, comes from the offered—resignations of 37 key CBC officials, most of them from the corporation's public affairs offices, based on alleged political meddling in CBC operations.

The resignations were cued by the withdrawal of a CBC morning gab stanza on radio called "Preview Commentary," which used reporters from the parliamentary press gallery to give breakfast-time dialers a picture of happenings on Parliament Hill. The feathers were flying on all sides. Newspaper editorials asked, "Who is the boss of CBC?" when Bushnell made the announcement that "Preview Commentary" would go back on the air in its former slot and all but three of the officials who resigned were back at work again. The corporation has not accepted any of the resignations, but three of the top resigners are waiting until they conclude their scheduled appearance before the parliamentary committee.

The last blowup, the resignations and their consequences, was believed to be the most serious occurrence in CBC's 23 years of existence. It seems calmed now, but the committee is still meeting in Ottawa to continue its probing and all concerned seem to be on the edges of their chairs waiting for the next one.

TV's Top 10

Continued from page 1

grosser represents a combination of sponsor coin stemming from "Talent Scouts," his Wednesday night full hour "Godfrey & Friends" and his 60-minute daytime entry. Most of the billings over the past 10 years came from Lipton Tea ("Talent Scouts"), Toni and Chesterfield.

The Sullivan $80,000,000 windfall was mostly Lincoln-Mercury coin, although in the past couple of seasons Eastman Kodak had been riding with the Sunday night entry. Mercury will be out completely next season with Kodak and Colgate picking up the tab. Today the Sullivan hour show represents a $12,000,000 program-time entry.

Como's $65,000,000 dates back to his Chesterfield allegiance when the singer had his early evening 15-minute showcase on CBS. Since '55 he's been embraced by a flock of participating sponsors on NBC and starting in the fall he begins a two-year stint for Kraft in the Wednesday 8 to 9 hour in a record-breaking $25,000,000 time-program deal.

Major chunk of Garroway's $60,000,000 billings stems from his eight-year helming of the "Today" show (over the years it's averaged out at $6,000,000 in billings each semester) plus his onetime Pontiac half-hour on NBC and his "Wide Wide World" showcase.

Garry Moore's been pulling them in ever since '52 when he started his full hour daytime show on CBS-TV, posting virtual SRO in sponsors almost from the start. Along with that are the meaty chunk of "I've Got a Secret" billings. He's been working steady and is now sold out to the tune of $6,000,000 annual billings on his Tuesday night 10 to 11 CBS-TV variety entry.

Linkletter's $57,000,000 billings are divided between two highly successful weekly entries, his daytime "House Party" (since '51) and his nighttime "People Are Funny" ('54).

Berle and Desi & Lucy square off at $46,000,000 each. The six-year Texaco-Buick ride accounts for the major chunk of Berle biz. Philip Morris, Procter & Gamble and General Foods on the half-hour "I Love Lucy" entry and Westinghouse on the full hour showcase contribute largely to the Desi & Lucy gross. (By present day rate card standards, Berle would be near the top of the heap, but it must be recalled that in the early days of Texaco sponsorship the client bought in comparatively cheap.)

Like Linkletter, Ralph Edwards hit the Top 10 on grosses through a two-show combination ("This Is Your Life," with Hazel Bishop and later Procter & Gamble as the underwriters, and "Truth Or Consequences", latter both as a nighttime and daytime entry.)

Groucho Marx has been pulling in the sponsorship loot since '51, ranging from a variety of clients spanning Elgin American, Lever Bros., Toni, DeSoto and Pharmaceuticals.

"What's My Line?," out of the Goodson-Todman shop, has been a sponsor windfall since its bow in '50. It made a bundle of loot for Stopette (just as Ralph Edwards' "This Is Your Life" made Raymond Spector and Hazel Bishop a prosperous enterprise).

These 10, all told, made big clients bigger and small clients (Stopette, Hazel Bishop, etc.) little giants. Not all of them were converted into sponsor success stories The Philip Morris-"I Love Lucy" walkaway is a classic example. DeSoto tried hard but couldn't make it with Groucho. Mercury was forced to pull out of Sullivan. But these are the 10 who led the parade as the networks' cash registers made with the happy noise.

Walter Disney, by virtue of his three-ply entries ("Disneyland," "Mickey Mouse Club," "Zorro") hits the Top 10 figures on the ABC billings, but this must be regarded as a package operation, as distinct from a personality or a show, as in the case of Godfrey, Sullivan, Como, et al.

ATV's Snazzy Layout

London, July 7.

Associated Television, the commercial web operating in the Midlands weekdays and in London at weekends, is laying a new floor at its Television Theatre, Wood Green, London. Maybe "has laid" is the correct tensing: the whole kingsize job was skedded for 18 days maximum, with workmen operating continuously in day and night shifts. Uptodate equipment is being installed on the reinforced concrete floor, which covers what was the old legit house stage and the orchestra pit.

Work continues meantime on ATV's new hq at ATV House, near Marble Arch, due to be completed in March, 1960. Phase one of the project was finalized last Monday (29), on which day directors, execs and about 250 staff shifted there from Television House, Kingsway.

MBS

Continued from page 24

for the debt-ridden operation. Financial backers for the Hurleigh-helmed operation are Albert G. McCarthy, real-estate developer and builder with extensive holdings, and Chester H. Ferguson, a Tampa, Fla., attorney and associate of McCarthy. Their commitment could be well over $1,500,000 before the operation could be put on a more solid foundation and back-debts settled.

Ferguson now is chairman of the MBS board. He replaced Malcolm E. Smith, whose group had to bow out because of their inability to meet current debts. Web currently is losing about $50,000 a month, about 50% less than the level of last March, when the Smith group took over. Richard H. Davimos, a Smith associate, resigned the presidency.

In court, Mutual's assets were put at $579,607. Web's 10 largest creditors, as listed in the petition, are American Telephone and Telegraph, $508,000; RKO Teleradio, $128,000; Milwaukee Braves National League ball club, $49,000; A. C. Nielsen, $45,916; River Operating Co., $40,750; Chicago White Sox, $35,000; Chicago Cubs, $30,000; Detroit Tigers, $30,000; ASCAP, $24,000; Boston Red Sox, $20,000.

RKO Teleradio stations, as forecast, are leaving the Mutual fold as of Aug. 19. Probable N.Y. affiliate for MBS will be WINS, replacing WOR. Web says it has lined up new affiliate in Boston, San Francisco and other RKO markets in preparation for the August bowout.

MBS' court petition listed the salaries for the next 30 days of the following web officers: Hurleigh, $1,000 per month, plus salary earned as a performer under a union contract; Sidney P. Allen, v.p. in charge of sales, $2,083 per month; Charles Godwin, v.p. in charge of station relations, $1,667 per month; and James Z. Gladstone, assistant treasurer and comptroller, $1,250 per month.

ABC Sports Sked

Continued from page 24

sports banner, ABC-TV is launching the first network half-hour bridge game this fall. Called "Championship Bridge with Charles Goren," the Walter Schwimmer package will be slated on Sundays at 3 p.m., with North American Van Lines picking up the tab.

Pro-football schedule is as follows: Aug. 22, Chicago Cardinals vs. Pittsburgh Steelers; Aug. 29, Detroit Lions vs. N.Y. Giants; Sept. 5, Chicago Bears vs. Washington Redskins; Sept. 12, Greenbay Packers vs. Washington Red Skins; Sept. 19, Chicago Bears vs. Cleveland Browns; Sept. 26, Pittsburgh Steelers vs. Cleveland Browns; and Oct. 3, Baltimore Colts vs. Chicago Bears. Latter two games are season games, with the previous five exhibition outings. City originating the games will be blacked out.

Off-The-Cuff TV

Continued from page 27

Vt.) and Sen. Paul Douglas (D-Ill.). The Senators have worked out a harmonious arrangement whereby the choice of format is shifted from one program to the next.

The Scott-Clark program has not attracted much attention outside Pennsylvania, but colleagues from states with divided representation are becoming interested in the idea, and it might well be emulated.

Of the two, Clark has the most grounding in broadcasting having made extensive use of the media while Mayor of Philadelphia beginning in 1952. According to Clark's assistant, however, it was Scott who initially conceived the idea of a joint show early this year. Both Senators are pleased with its success so far and the general harmony of the arrangement.

The program is available to Pennsylvania stations on a cost basis—about $45 for the filmed version and $8.50 for the radio tape. It's made in the Senate radio-tv studios.

Viewers Pass Up Bonn For Red TV

Bonn, July 7.

Every fourth West German teleset owner is now able to receive East German television, and most W. Germans who view Red video regularly say it is better than the Bonn product.

This information is contained in a 32-page report just handed the Bonn All-German Affairs Ministry by Infratest, a Munich public opinion poll. The Munich poll was hired by the Ministry to survey W. German viewing of Red tv.

Infratest reports that the E. Germans are operating nine tv stations strategically placed along the 850 miles of German Iron Curtain frontier, from the Baltic to the Danube.

E. Germany's Curtain telecasting setup is being expanded rapidly. By 1964, the E. Germans will have no fewer that 61 Curtain transmitters beaming Red tv to W. Germany around the clock.

At present, E. German tv is received clearly in Hamburg, in the Ruhr and in Bavaria. Along most of the Curtain, it is the only tv available to W. German border dwellers.

Bonn government is worried about the inroads of Communist video. Out of 1,000 W. Germans polled on Red tv viewing, 62% said they preferred East to West video.

Ernst Lemmer, Bonn All-German Affairs Minister, admits: "We're taking a licking from Red tv. It's better, technically and artistically, than ours. But that's not strange. We started later, and the Communists have all the advantages."

What Lemmer means was explained by Horst Burmeister, E. German Minister of Posts who masterminds E. German tv. Said Burmeister:

"We have the pick of material for tv in East Germany. There is no competition between video and boxoffice. We show new films on tv first and then release them to our cinemas. We automatically televise theatre premieres, sporting events and cultural attractions."

E. German tv headquarters is at Adlershof, an East Berlin suburb, in a pre-war film studio. Burmeister reports that E. German propaganda to W. Germany is being concentrated in video:

"We want to show the West German worker what Socialism is doing for East Germany. The best way is to let him see for himself, and we are doing just this—with television."

In Berlin, there is hot competition between East and West for video viewers. E. German tv blankets West Berlin, and vice versa.

Rivalry is hot, too, in Geneva. W. German tv tied up all the circuits between Geneva and Germany, stranding E. German tv. For first three weeks of conference, East Germans chartered a plane daily to transport film from Geneva to East Berlin. Now they have circuits via Austria and Czechoslovakia.

"RESCUE 8"
#1 SYNDICATED PROGRAM

SEATTLE-TACOMA	28.0	MILWAUKEE	31.0
CORPUS CHRISTI	35.2	SHREVEPORT	40.2

Source: ARB, May, 1959

SCREEN GEMS, INC.
TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.
711 Fifth Avenue, New York 22 PL 1-4432
NEW YORK DETROIT CHICAGO HOLLYWOOD MIAMI HOUSTON TORONTO

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WHITE MOUNTAINS'
FESTIVAL of the 7 ARTS
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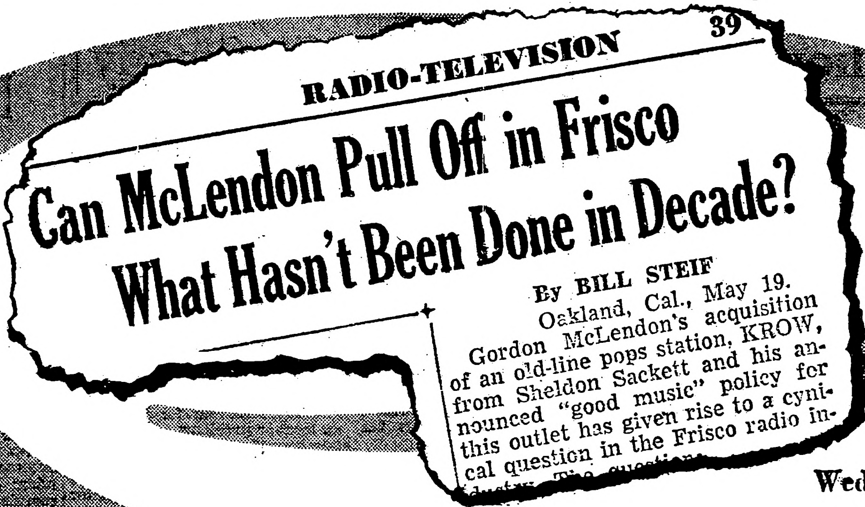
SKY HIGH in the
WHITE MOUNTAINS

5 LAKES • 5,500 ACRES

Lake TARLETON Club
Pike • New Hampshire
Information: Walter Jacobs

FOR SALE
Fine home in beautiful setting. A-1 zoning. 2,150 sq. ft. on 1st. floor, Expansion attic. 1,600 sq. ft. finished basement, mahogany bar. Radiant heat in ceiling, basement floor and 2 car garage. 100% air conditioned. Lake in front yard landscaped. $65,000; terms. Call TUrner 8-7100.

WANTED
A mother—sort of an unusual one. Must be 6 feet tall or almost and must weigh at least 165 lbs. Good physical condition necessary. Must be strong and agile with night club bouncer experience preferred. Other requirements—must have heart of gold. Contact Blake Edwards, Peter Gunn office, MGM Studios, Culver City Calif. (UPton 03311).



RADIO-TELEVISION 39

Can McLendon Pull Off in Frisco What Hasn't Been Done in Decade?

By BILL STEIF

Oakland, Cal., May 19.

Gordon McLendon's acquisition of an old-line pops station, KROW, from Sheldon Sackett and his announced "good music" policy for this outlet has given rise to a cynical question in the Frisco radio in-

Wednesday, May 20, 1959

VARIETY . . .

WE DONE DID IT!

KABL HAS SAN FRANCISCO OFF ITS TROLLEY!

Represented nationally by the Daren F. McGavren Co.

Allied with:

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KILT Houston

WAKY Louisville

KTSA San Antonio

KEEL Shreveport

FRANCISCO
KABL
MUSIC
DIAL 960

GE's Same Show, New Title Poser

There's no telling whether General Electric next season will be sponsor of a program called "Mike Kovak" or another called "Man With a Camera" or still another called "Mike Kovak, Man With a Camera." Whatever it's to be called, the half-hour action-adventure stanza is targeted for a Monday night slot on ABC-TV for the '59-'60 semester.

Program last season was seen Thursdays on ABC-TV as "Man With a Camera." Ratings were bad, and it didn't look as if the telepic, featuring Charles Bronson, was going to get a renewal. When, surprisingly to many, it did, everybody involved took extreme care to disguise the fact that the new "Mike Kovak" was ever the old "Man With a Camera." For the past several days, however, all official ABC communiques refer to it once again as "Man With a Camera." There was a report that the "Mike Kovak" title was being legally contested. This may account for the decision to revert to "Man With a Camera," however odious the name may once have seemed.

To prove "confusion" is the answer to the famous question, "What's in a name?" GE, once any legalistics are cleared away, might actually call the thing, "Mike Kovak, Man With a Camera."

(GE is slated to sign officially for the program after July 10, at which time ABC said it will have cleared the stations GE requires.)

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RUNAWAY SALES SUCCESS ALL ACROSS U.S.A.!

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Detroit, St. Louis, Cleveland, Ft. Wayne!

EAST
Boston, New Haven, Albany, Portland!

WEST
Los Angeles, Denver, Seattle, Salt Lake City!

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Atlanta, New Orleans, Miami, Richmond!

Have your local ITC representative give you the news of how BRAVE STALLION can increase audiences in your market.

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Show Biz & 'Blue Fairy' Go Steady

By LES BROWN

Chicago, July 7.

WGN-TV's "Blue Fairy" has evolved into a real life fantasy for its 15-year-old star, Brigid Bazlen, who now ranks with her three accomplished aunts, the Daly sisters—Maureen, Kay and Sheila—for precocity. What has happened and been offered to the youngster over the past 12 weeks reads like a bad scenario for a "B" film about a show biz career.

The chain of events began in April when the WGN show copped a Peabody Award. This led to a Time mag feature on the kidstar; and David Susskind, then casting the new NBC show, "Too Young To Go Steady," responded to the Time yarn by offering her an audition. She got the part and, with permission for WGN to do it, began commuting back and forth between Chi and New York for her two shows.

Next, Paddy Chayefsky asked her to take a principal role in his upcoming Broadway play, "The Dybbuk of Woodlawn." Her mother nixed it. Otto Preminger said he wanted Brigid for the part of Karen in his filmization of "Exodus." The Rodgers & Hammerstein office broached her re their new Mary Martin-starrer, "The Sound of the Bells." Somewhere in between all this she was mentioned as likely star for the film adaptation of her aunt Maureen's novel, "Seventeenth Summer."

'Gigi,' 'Go' and Ghost

A New York summer theatre wants her for the lead in "Gigi"; a record company asked her to etch the song, "Too Young To Go Steady"; and a book publisher is willing to byline her on a ghost-written book on teenage life.

So far she's accepted none of the definite offers, and it should be said that most of the proposals had not progressed beyond the "perhaps" stage. They represent, nevertheless, the vibrations that occur at a takeoff.

Her mother, Maggie Daly, insists that Brigid has never expressed a desire to become an actress, nor has she, as parent, been ambitious for her daughter. All Brigid's offers, she said, were made without their seeking them. The teener has neither a personal manager nor pressagent.

She has never had any formal dramatic training. Seven years ago, when she was 8, with no theatrical background whatever, she landed a child's role in the NBC soaper, "Hawkins Falls." It happened, allegedly, because a producer who met her in a drugstore thought she'd be ideal for the part. When it went off the air two years later, she went into two-year retirement until WGN paged her for "Blue Fairy."

Brigid-on-a-Jet

For the duration of "Too Young, "Miss Bazlen resided in New York and jet-planed to Chi once a week to tape her "Blue Fairy" show. Meanwhile, Gene Gelly gave her free dance lessons during the breaks in her rehearsal schedule.

In Gotham she stays with her aunt, Sheila John, who writes a syndicated column for 52 papers on teenage problems. Aunt Sheila was herself precocious, having her first short story published in Vogue at age 11 and becoming the Chicago Tribune's teenage editor at 15. Aunt Maureen Daly, now wed to mystery writer Bill Mc Givern, penned her bestselling opus, "Seventeenth Summer," at age 17.

Aunt Kay is exec veepee of the Norman, Craig & Kummel agency in New York, one of the top women in the Madison Ave. league; and Brigid's mother, Maggie, has long been a fashion show producer in Chi and frequent lecturer on the art of dress.

6G VIDTAPE BUDGET ON 'NIGHT COURT'

Hollywood, July 7.

"Night Court," Banner Production's syndication entry, is a filmed show brought in on a vidtape budget. Cost of the show, for which 78 half-hour episodes were filmed, is $6,000 per episode. The $6,000 includes everything, both above and below the line.

"Night Court" was created by Sandy Howard and is produced and directed by Sandy Spillman. Jay Jostyn is featured as the judge, with a number of other regulars, and the remainder of the cast virtually unknowns. Other regulars include Barney Biro, as public defender; Phil Tully as court clerk, and Ed Faulkner, as bailiff.

Credit for keeping budget down to $6,000 per episode level was attributed to pre-planning and the vet motion picture-telefilm technicians employed on the series.

WFAA-TV's 'Wanted'

Dallas, July 7.

A new program has made its bow on WFAA-TV to be seen at 10:30 p.m. and will be telecast for five minutes as a public service program, presented by WFAA-TV and Chevrolet, and designed to track down the nation's most wanted persons at large nationally and locally.

Series will be titled "Wanted" and besides a description and picture of the wanted criminal, information will be given as to the nature of the crime, and when feasible, viewers will be instructed as to how they can protect themselves and their families against that particular type of crime.

Show is produced by Andy Sidaris, who was director of the "Confession" series carried by the ABC-TV network and WFAA-TV, and Lloyd Cynningham, former Armv counter-intelligence officer. Both have had experience in the law enforcement field and television production.

'HOUSE ON K STREET' GETS A GO-AHEAD

CBS Films is shooting two more episodes on "House on K Street," the Dean Jagger starrer, on which a pilot already has been lensed.

Greenlight for another two was given by CBS Films production v.p. Leslie Harris on the basis of interest engendered by the pilot. The Sam Gallu project was brought in quite late for this early selling season. Reason for the go-ahead on another two, and six additional scripts, is the wish to be ready to accept an order quickly and get into production on the remaining episodes without adopting a "crash" program.

An order coming in September for a January start could be readily filled, for example, with three episodes in the can and six scripts on file. Series deals with a scientific criminologist.

'Tape Is What You Make It'

New York.

Editor, VARIETY:

Herbert Brodkin's remarks on tape in VARIETY June 24 deserve some comment.

Tape is what you make it. Sour grapes from some tape users stem from their premature attempts to make tape the wand which, in one pass, dispels all the limitations of electronic tv production.

Some of these complaints are the same as those which were directed at television itself in 1948 because live production then was awkward and immature. Little has happened since then, except that we've learned what to do with cameras, lights, and the people who perform before them.

Specifically, Mr. Brodkin made these comments: that the tapes had to be done 10 days before air time because mobile equipment was not available; that the actors did not know their lines because they did not have time for rehearsal; that exterior shooting involving more than one camera with different camera angles poses problems because of changes in light levels. Obviously, the first two "criticisms" have nothing to do with tape's magic ability to record what the camera sees.

As far as changing light values are concerned, producers and directors have had to cope with this on film since the most primitive days of the motion picture business, and they still are coping with variations in light. Tape can really perform miracles—but one miracle it will never perform is to change, control or affect the weather. This is really asking too much.

Only after we recognize and understand tape's present limitations can we begin to develop its potential. And this potential is enormous.

At NTA Telestudios, no day passes without a half dozen predictions by new users of tape that "tape is the future of the industry." And it is. At this stage, anyone who doesn't fully understand this is either unaware or misinformed.

The more I work with tape, the more I love it, because each week broadens the scope of what my staff is able to deliver to our clients on Living Tape.

A creative commercial producer finds a wealth of new tools in his ability to pre-edit **and** post-edit; his ability to develop exquisite lighting and composition by working with a monitor on set; his ability to mix and alter voice, music, sound effects, **on the spot**, with the final "print" available at the push of a button; his ability to perfect difficult product demonstrations by watching the actual picture as it will appear on home screens; his ability to integrate numerous electronic wipes and mats with effectiveness and ease; and, importantly, his ability to secure final approval from account people, and even from clients, before the sets are struck.

This is what tape can do **now**. It will deliver tomorrow exactly what our skill and ingenuity will put into it.

George K. Gould
(President, Tele Studios, Inc.)

ACLU's Equal Time Stand

Congress was urged this week by American Civil Liberties Union to enact legislation "making clear beyond doubt" that bona fide radio-tv news broadcasts do not fall under the "equal time" requirements of the communications law.

ACLU's sentiments were expressed in a statement filed with the Senate and House Interstate and Foreign Commerce Committees' Subcommittees on Communications currently studying proposals to change Section 315 of the 1934 Communications Act.

While endorsing legislation to exempt legit newscasts from Section 315's requirement, ACLU advised congressional subcommittees that other more sweeping revisions of Section 315, covering candidates' outright speeches, needed more careful study and should not be acted on at this time.

"These changes in the law would not only affect the radio-tv industry but would also have a sharp impact on our political party structure and our system of political campaigning," ACLU declared. "The issue should not be treated lightly, but should receive the most careful consideration through deep fact-finding, perhaps through study by a Presidential Commission."

Civil liberties group also took issue with FCC decision in Lar Daly case that tv newscasts are covered by the Section 315 "equal time" provision. "It is our view that Section 315 . . . does not require—in regard to newscasts strictly defined—the absolute decision recently made by the FCC . . . We welcome legislation making that clear beyond doubt," ACLU said.

Plough Stations In Exec Shuffle

Memphis, July 7.

In step with its recent purchase of WAGA in Atlanta, the Plough Broadcasting group of stations headed by Harold Krelstein, has reshuffled its operation with a number of promotions and streamline expansion program.

Krelstein, who directs operations of Memphis' WMPS, the flagship station of the five AMer's as well as WJJD, Chicago; WCAO, Baltimore, and WCOP, Boston, appointed three new veepees and made several other promotions. Rodger May, WMPS sales manager, moves up to v.p. in charge of the five veepees in charge of programming; Joe Deaderick, engineering coordinator, is now veepee in charge of engineering, and Volney Edwards, former WMPS auditor, is the new assistant-secretary-treasurer of the group.

Krelstein, who has skippered WMPS for more than 15 years, also named Ed Crump to director of production and special features from his post as WMPS program chief, while Don Stevens, WMPS deejay, moves in as head of the Memphis program staff; Gordon Simmons, WMPS studio supervisor, was pushed up to director of recording for the Plough Stations and Allan Avery, sales exec, replaces May as WMPS sales manager.

The call letters of the Atlanta operation were changed to WPLO-AM and FM due to the Storer ownership of Atlanta's WAGA-TV.

HOLLAND'S NO 1 HEADLINER

HEINEKEN'S LAGER BEER
HEINEKEN'S
BREWED IN HOLLAND
AMSTERDAM ROTTERDAM

IMPORTED Heineken's HOLLAND BEER

Gen. U.S. Importers: VAN MUNCHING & CO., INC.
New York, Chicago, Beverly Hills, Miami

HOWARD E. STARK
Brokers and Financial Consultants
RADIO and TELEVISION STATIONS

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New York, N. Y.
ELdorado 5-0405

WANTED

Telephone solicitors for charity funds for Children's Summer Camp and family welfare — church sponsored — non-denominational, poor families. Leads furnished—paid weekly.

SPring 7-8523

Brit. ABC-TV Alter O'seas Distribution

London, July 7.

Major changes in the overseas distribution of vidpix and tv programs controlled by ABC-TV (of Britain) were set forth by C. J. Latta, managing director of the parent company, Associated British Picture Corp.

R. A. (Tony) Morris, who transferred from the Corporation's distribution arm, Associated British-Pathe, some 18 months ago, to initiate and develop international distribution for ABC-TV, is relinquishing his position and the responsibility for foreign sales is being assumed by AB-Pathe.

Morris, who recently returned to London from a three months' tour of the Far and Middle East, has been with the Corporation for 11 years and for several years was in charge of AB-P's overseas sales. In that capacity he made several round-the-world journies, including many visits to the U.S. One of his first assignments for ABC-TV was to sell a vintage package of feature pix to the U.S. and the deal was finally closed with NTA.

Clifton Fadiman Helms New Educ'l Vidpix With Ford Foundation Coin

Fund for the Advancement of Education, a part of the Ford Foundation, donated three grants worth a total of $366,000 to stimulate a series of half-hour telepic programs for highschool and educational station consumption. Money was given to the Boston-based Council for a TV Course in the Humanities, and so far 12 half-hour films have been produced under the guidance of Clifton Fadiman, who also appears on some of the stanzas.

In all, 120 such humanities shows are to be made. In addition to Fadiman, some Yale U. profs. and the actors of the Stratford, Ont., Shakespeare players will appear in the series. It's likely that Encyclopaedia Britannica Films will distribute the finished product, which will be color.

Several thousands of dollars more are reportedly needed to complete the project. Some of the films have already been shown on a "trial basis" as part of high school humanities courses.

ABC on Equal Time

Continued from page 27

never indulged to any marked degree in forums, debates, etc., and for that web to now embrace the same proposals for sweeping alterations, as have NBC and CBS, would mean perhaps that if the necessary legislation were affected before the Presidential campaign, ABC would feel morally obligated to air extensive public affairs programming when it doesn't seem to have the budgetary wherewithal of CBS and NBC.

CBS has been pitching that a revocation of the disputed section would enable the networks to air "Lincoln-Douglas" type debates by the principal Presidential candidates without having to worry about giving equal time to perhaps two dozen other presidential candidates. CBS feels that the public must be informed in detail about the character and platform of the main candidates next year, particularly since there's a good chance that neither the chosen Democrat or his Republican opponent are likely to have national reputations, and if they do have national reputations perhaps their opinions don't. Consequently, the only way to transmit fully and fairly the makeup of the candidates is by staging on radio and especially on tv debates, forums, etc., and that mere news coverage won't suffice.

Kansas City — Two newsmen have recently been added to the staff of KCMO and KCMO-TV, it was announced by E. K. Hartenbower, general manager. Richard Jamison, former news director of KWOS, Jefferson City, Mo., and Dean Humphrey, formerly with KXXX, Colby, Kans., have joined the staff, working under Jim Monroe, news director.

'Station Image'

Continued from page 24

channel 7 and 8% all others. Asked to identify the channel most likely to broadcast commercials for the following advertiser: "Company D has been slipping in sales lately and is desperately trying to regain its position by loud, big promises," only 6% selected channel 2, 6% channel 4, 11% channel 7 and 77% named the combined independents.

Study, said Jones, proves for the first time what until now timebuyers may have sensed but could not document: that a timebuying decision cannot be based only on rate cards and ratings but must also consider the intangible but very real and important factor of the "personality or image of a television station in the eyes of the community it serves."

Jones, together with o&o v.p. Craig Lawrence, CBS-TV Spot Sales research director Bob Davis and v.p.'s-general managers Frank Shakespeare (WCBS-TV, N.Y.) and Clark George (KNXT, L.A.) toured the presentation through the country last week, hitting L.A. with an agency-press luncheon and then moving up to San Francisco to wrap it up after earlier appearances in New York, Chicago and Detroit.

K.C. Stations

Continued from page 25

air here regularly came when KMBC preempted the time for newscasts and other programming. It likewise took off the Peter Lind Hayes show, and between the two brought some sharp reaction from listeners.

If there is any net result from the strike experience, it served to introduce a lot of newcomers to broadcasting and in considerable volume. A number of large stores and retail establishments, theatres and shopping centers found they could continue to operate satisfactorily without a daily newspaper, but that sales emphasis was changed in many respects.

Yet when the strike was over, advertising generally settled back into its old tracks, probably proving that basic values and needs do more to dictate the media used than other considerations.

The KMBC organization put out its own mimeographed condensed news sheet daily during the strike, circulating as much as 30,000 per edition, and especially covering large gatherings such as the Starlight Theatre, American League baseball games, and others. Credit for this was charged to "public service," and expense to the station promotion budget.

TV's Kingpin

Continued from page 25

the best available producer talent for "Playhouse 90" and other house-built entries.

Today, with the desperate need for producers who know their stuff, CBS is in a fairly comfortable position. They're not letting any of them get away. (When it was discovered last week that Gordon Duff's contract was up they immediately negotiated a newer and more attractive one).

A producer with a rep and with his own independent operation can reap a harvest. There's the case of Dave Susskind, who will bring in no less than 35 specials next season. Then there's Bob Saudek. Over and above "Omnibus" he'll produce four specials for NBC, along with the Leonard Bernstein series and a new series for children.

Jack Paar

Continued from page 27

Smith Goes to Washington" scoring a 15.5 to 9.7 for Paar.

This, according to WCBS-TV programmers, should be the case hereafter particularly on Friday nights when the station runs such film magnets as "Mr. Smith" or not. It contends that when Paar begins his repeats on Fridays starting this week (10) he is going to lose most of his audience.

At least, that's what WCBS-TV programmers anticipate.

Seattle AFTRA Elects

Seattle, July 7.

Bill Schonely, KOMO-TV announcer, has been reelected president of the Seattle local of American Federation of Television & Radio Artists.

Other officers chosen for 1959-60 terms were Lou Gillette, KJR news director, first vice president; Mike Rhodes, KING-TV and radio announcer, second v.p.; Beatrice Johnson, freelance vocalist, recording secretary, and Wesley Eby, freelance singer, treasurer. George Peckham continues as executive secretary for the local.

Houston—Jack Sharp and Bill Scott have joined the staff of KILT here.

Mestre-Azcarraga In Latino Swap on Telepix, Live Talent

Mexico City, July 7.

Goar Mestre, Cuban radio and television magnate, is negotiating a longterm tv interchange pact with Emilio Azcarraga. Deal being work out involves reciprocal exchange of best filmed programs of both nations. In Cuba, release will be over facilities of CMQ-TV, Channel 6, and Cuban programs will be released here over channels of the Mexican television system.

Another point is that both executives will work for an interchange of talent for appearances on live radio and television programs. It's expected that the contracting of entertainers will be sizable.

This is the first major pact being readied between two governments in entertainment industry since the Castro revolutionaries forcibly wrested power from the Batista regime.

Amarillo, Tex.—Tom Shaw has been promoted to sales manager at KIXZ here.

SOBEL
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JACK N. SOBEL, *President*

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Animal World (Film Library)
MAYLIN PRODUCTIONS, INC.
Skin Diver (Film)
MINERVA PRODUCTIONS, INC.
The Kansans (Film)
The Tumbleweeds (Film)
NAUTICAL PRODUCTIONS, INC.
Yankee Clipper (Film)
ONYX PICTURES, INC.
Our Gang Comedies
Hal Roach—
Mack Sennett Comedies
ROSAMOND PRODUCTIONS, INC.
The French Surete (Film)
SPORTS PROGRAMS, INC.
(Selected Sports Shows)
MIKE STOKEY PRODUCTIONS, INC.
Build A Better Mousetrap
Action Stage
In The Manner
VANCE-GRUNER-CONNELL Productions, LTD.
Bertrand Russell Show (Film)

● *Personal Management:*

LENNY BRUCE
EILEEN BARTON
BUDDY RICH
WENDY BARRIE
ANDRE BARUCH
ERIC MILLER

Jocks, Jukes and Disks

By HERM SCHOENFELD

Gary Stites (Carlton): "A GIRL LIKE YOU" (Jones†) is another solid rocking ballad entry which should further this young singer's impact. "HEY LITTLE GIRL" (Jones†) is a neat rhythm side.

Billy Eckstine - Count Basie (Roulette): "I WANT A LITTLE GIRL" (Shapiro-Bernstein*) is a fine ballad showcase for this parlay of talent. It could bring Billy Eckstine back into the hit lists. "LONESOME LOVER BLUES" (St. Louis†) is a nifty swinging side due for juke play.

Vince Maloy (Felsted): "DRAGGIN' ALL NIGHT" (Combine†) is another saga of hot-rodders that races furiously without going very far. "SODA POP" (Burlington*) is a somewhat noisy item.

Little Laurie Jay (World): "RAINBARREL" (Republic†) bows this moppet vocalist in a pleasant side which the subteens may go for. "THE JAZZ ORGAN" (Republic†) is a routine rocking instrumental done Morty Jay's combo.

Chet Elliott (Seeco): "HOMEWORK" (Brgihton*) is an okay rocking ballad handled in the unpolished style which the kids go for. "ANYWHERE YOU GO" (Brgihton*) is a typical big ballad in the rocking genre.

Randy Sparks (Verve): "CRACKERJACK RING" (Sheldon), a charming number, is expertly handled by this fine folksinger, "MAKE HER MINE" (BVC*), a class ballad, also gets a good workover.

June Valli (Mercury): "I LOVE YOU TRULY" (Pure†), the traditional wedding song, gets a lush new arrangement and excellent vocal by this fine songstress. "YOU WERE MEANT FOR ME" (Robbins*) is another oldie updated with a beat.

Bill Haley & His Comets (Decca): "CALDONIA" (Cherio†), the Louis Prima hit of a few years back, returns in a bouncing slice by this rocking combo. "SHAKY" (Seabreeze) is an interesting instrumental.

Bob McFadden (Brunswick): "THE BEAT GENERATION" (Northern*) is a clever spoof of the beatniks but the theme seems a bit esoteric for the pop market. "THE MUMMY" (Northern*) is another humorous entry neatly performed.

Elaine Dunn (RCA Victor): "TOUCH ME" (Sapphire*) is a standout class ballad that should stick around for some time even if it doesn't stir a lot of immediate noise. This songstress projects in a savvy, thoroughly pro style. "FAR AWAY PLACES" (Laurel*), the standard, also gets a fine workover.

Douglassaires (Todd): "BEER AND SKITTLES" (Amber*) is an attractive uptempo number with a catching marching tempo and a beer-promoting lyric. "WITH YOU" (Cornell*) is an okay ballad entry.

Tony Bennett (Columbia): "SMILE" (Bourne*), based on the theme of Chaplain's "Modern Times," is shaped into a fine ballad side that will be helped by the film's current circulation. "YOU CAN'T LOVE 'EM ALL" (Feist*), another pic tune from the "Say One For Me" score, is a solid swinging item.

Deane Hawley (Dore): "NEW FAD" (Hillary-Ultra-Hermosa) is a clever rocking novelty incorporating the names of the current juve idols. It'll draw spins. "PRETTY LITTLE MARY" (Hillary-Ultra) is familar stuff.

*ASCAP. †BMI.

Best Bets

SONNY CAMPBELL .... **THE ONE IN THE MIDDLE**
(APT) .... **Wicked Love**

Sonny Campbell's "The One In The Middle" (Saxon†), a sharp rhythm number with a nifty lyric tailored for juve tastes, is brightly belted for his impact. "Wicked Love" (Saxon†) is an okay slow ballad.

* * *

BILL DARNEL .... **PASSION FLOWER**
(Paris) .... **Ka-Ding-Dong**

Bill Darnel's "Passion Flower" (Longridge) has an offbeat sound with an exotic flavor over a firm beat due for strong returns. "Ka-Ding-Dong" (Greta†) is a snappy uptempo entry.*

* * *

JOHNNY CASH .... **FIVE FEET HIGH AND RISING**
(Columbia) .... **I Got Stripes**

Johnny Cash's "Five Feet High and Rising" (Cash†), is a standout number in the country genre which has come back big in the pop market. "I Got Stripes (Cash†) is another good number in the same groove.

* *

JOHNNY HORTON .... **PLAID AND CALICO**
(Dot) .... **Shadows On The Old Bayou**

Johnny Horton's "Plaid and Calico" (Meridian†) is a brught, country-styled ballad due for hefty spins as a followup to this singer's current "Battle of New Orleans" click. "Shadows On The Old Bayou" (American†) is a solid country rhythm tune also due for plays.

* * *

CLYDE McPHATTER .... **TWICE AS NICE**
(MGM) .... **Where Did I Make My Mistake**

Clyde McPhatter's "Twice As Nice" (Roosevelt†) is a first-rate rocking ballad belted by one of the best practitioners of this idiom. "Where Did I Make My Mistake" (Siras†) is a torchy ballad also delivered very effectively.

* * *

FRANK POURCEL ORCH .... **TANGO MILITAIRE**
(Capitol) .... **Everytime**

Frank Pourcel's "Tango Militaire" (Francis. Day & Hunter) is a sparkling instrumental slice due to continue this French orch's standing in the U.S. pop lists. "Everytime" (Hill & Range†), a Gallic tune, is a pretty waltz due to get a big share of the spins.*

* * *

BILL COURTNEY .... **WITHOUT HER LOVE**
(RCA Victor) .... **Judy Is**

Bill Courtney's "Without Her Love" (Arch) is a rocking ballad angled strictly for the teenagers by this young vocalist. "Judy Is" (Arch*) is an okay ballad in a somewhat more pretentious vein.*

Newest Dot Records Album

"The Voices and Strings of LAWRENCE WELK"

(DLP No. 3200)

Featuring Joe Feeney, Alice Lon, Lennon Sisters, Glee Club, Maurice Pearson, Jim Roberts

LEWISOHN STADIUM'S SATCHMO SURPRISE

Louis Armstrong made a "surprise" appearance at the Lewisohn Stadium, N. Y., Saturday (4) and proved to the assemblage that he wasn't sick at all. He gave a 15 minute concert in which a jazz fest was being staged with Johnny Dankworth's band from Britain, Jack Teagarden, Gene Krupa, Carmen McRae and Wild Bill Davison.

Armstrong, who came in from Spoleto, Italy, the day before, had come up to the concert with his manager, Joe Glaser, president of Associated Booking Corp. Following one of Dankworth's numbers, he stepped onstage, and received a standup ovation from the 8,000 gathered there. Some in the audience sang "Happy Birthday," and the Negro trumpeter started a concert which began with "Sleepy Time Down South" and continued with some of his faves.

Armstrong had been taken ill with penumonia while playing the Spoleto Festival. He recovered sufficiently to fly in on the day previous to the appearance, and came over to assure the jazz public that he was still solvent physically. At the conclusion of his stint, the audience kept on cheering. The management had to empty the stage before the audience would start to leave.

Album Reviews

Glenn Miller Orch: "For The Very First Time" (RCA Victor). The vast recorded repertoire of swing music which Glenn Miller left behind as his heritage has again been tapped for another standout packaged production. This de luxe three-platter set, taken from the late bandleader's remotes over the CBS network in the 1940-42 period, resurrects some of the best work done by this band. The sound is rich and the beat is confident in this collection of over 50 numbers, most being standards. Ray Eberle, Marion Hutton, Tex Beneke and The Modernaires are featured on the vocals. The technical quality of these air checks is highgrade. Extensive notes and the inclusion of a couple of paintings make this a highly attractive offering.

Johnny Mathis: "More Johnny's Greatest Hits" (Columbia). One of the hottest album sellers around, Johnny Mathis follows the click formula of his previous set, "Johnny's Greatest Hits," with another roundup of his more recent single offerings. Mathis' flexible pipes work out on sumbers like "A Certain Smile," "Teacher, Teacher," "Stairway To The Sea," "Call Me," "Very Much In Love," "Small World" and others. Not all have been smashes as singles, but they add up to an attractive songalog.

"Carol Channing" (Vanguard). As part of its "Theatre Showcase" series, this label has put Carol Channing's nitery routine into the groove for a sophisticated parlay of song and comedy. In the latter department are the clever takeoffs on Sophie Tucker and Tallulah Bankhead, the Palace Theatre routine, "Somewhere There's A Little Bluebird," "The Cecilia Sisson Story," her "Report on Las Vegas' Opening" and "Carol Apologizes To Washington, D.C., Audiences," all of them done with a stilleto wit. In addition to her trademarked "Diamonds Are A Girl's Best Friend," Miss Channing also clicks with her vocal of "Little Girl From Little Rock," also from "Gentlemen Prefer Blondes," and such material numbers as "Calypso Pete" and "The Old Yahoo Step." Musical backgrounds under Robert Hunter's baton are excellent.

Ira Ironstrings: "Charleston In Hi-Fi" (Warner Bros.). The jazzy rhythms of the 1920s are given a crackerjack period-style workover by this band. With banjo leads and a dixieland flavoring, Ira Ironstrings (a phony name which this label is using as a running gag), and large crew come up with a set of swinging oldies like "Charleston," "Varsity Drag," "Black Bottom," "Ain't She Sweet," "The Sheik of Araby" and other relics of that dancing epoch.

"Sounds Like Gene Vincent" (Capitol). This is authentic rockabilly with a driving beat and some earthy vocals by Gene Vincent and his foursome, the Blue Caps. A savvy performer with an expressive set of blues pipes, Vincent jumps through a book of teenage-slanter tunes such as "I Might Have Known," "In Love Again," "Reddy Teddy," "I Got To Get To You Yet," "My Heart" and "Maybelline," among others.

"Les Ballets Africains" (Coral). Tying into the U.S. tour of this troupe, this arresting LP is based on the native folksongs and chants from various areas of Africa. This is much more sophisticated music than what is usually associated with tribal Africa and the performers have obviously been influenced by the European tradition, particularly in a song like "Minko Sodia." The blend of the exotic and the familiar adds up to a fascinating program.

Jane Harvey: "Leave It To Jane" (Dot). A onetime Benny Goodman band vocalist who later worked as a single on the nitery and tv circuit, Jane Harvey has been inactive for the past few years but still impresses as a highly stylish thrush in this comeback package. Miss Harvey has a wide range, firm control and a warm projection that give this collection a big kick. She ranges from jump tunes like "I Sent For You Yesterday and Here You Come Today" to soft ballads like "Misty."

"Jesse Crawford Plays Richard Rodgers" (Decca). Richard Rodgers' music, one of the most important staples in the album market, gets another melodic display via Jesse Crawford's workout on a fullscale pipe organ. Crawford achieves colorful, and sometimes powerful, organ effects on a group of familiar numbers like "People Will Say We're In Love," "Hello, Young Lovers," "Lover," "Blue Moon," "My Heart Stood Still" and others.

Jacques Belasco: "S.O.S." (Urania). "S.O.S.," standing for "serenade our sweethearts," spotlights pianist-conductor Jacques Belasco and his orch in an attractive set of instrumentals titled after girl's names. The set includes a variety of dance tempos, including south-of-the-border rhythms, waltzes and fox-trots, all done in good taste. Except for one tune, "Let Me Call You Sweetheart," it's all fresh material.

Russ Garcia: "Half Time" (Liberty). Russ Garcia takes a University Brass Band through a jaunty march across 25 university campuses with a rundown of their energetic marching songs. It's a set that's better suited to the football season and it's worth keeping in mind.

"Our Common Heritage" (Decca). Another facet of the "spoken word" on LP is presented in this recitation of patriotic American poetry by a group of topflight actors. The late Walter Huston recites numerous pieces including, "Abraham Lincoln Walks At Midnight" and "O Captain, My Captain"; Bing Crosby reads "The Star-Spangled Banner" and "Old Ironsides"; Agnes Moorehead recites "Barbara Fritchie" and "Nancy Hanks"; Pat O'Brien does "Sheridan's Ride"; Brian Donlevy reads "The American Flag" and "Columbus" and Fredric March recites "Paul Revere's Ride."

Herm.

London Sets $1.98 Tag For Telefunken in U.S.; More Dealer Incentives

In another facet of its "Operation Dealer Support" program, London Records will release the German Telefunken line in the U.S. at $1.98. (The Telefunken disks sell for $6 in Germany.) In addition, London is applying special dealer incentives to get the Telefunken line rolling here as well as the Richmond label, London's low-price subsid.

The theory behind the Telefunken-Richmond program, according to Lee Hartstone, London's sales veepee, is pegged on shorter markups, more protection for dealer and consumer, greater dating and more realistic consumer pricing. Program has a delayed payment until November, December and January on immediate purchases; 100% return privilege on the prepack program expiring Jan. 31, 1960, at which time such records will be exchangeable under the general Richmond-Telefunken exchange privilege which allows dealers to exchange any Richmond and Telefunken LPs on a cost-for-cost basis.

VARIETY 10 Best Sellers on Coin Machines

1. BATTLE OF NEW ORLEANS (7)	Johnny Horton	Columbia
2. LONELY BOY (4)	Paul Anka	ABC-Par
3. PERSONALITY (8)	Lloyd Price	ABC-Par
4. WATERLOO (3)	Stonewall Jackson	Columbia
5. LIPSTICK ON YOUR COLLAR (3)	Connie Francis	MGM
6. DREAM LOVER (7)	Bobby Darin	Atco
7. KANSAS CITY/ (11)	Wilbert Harrison	Fury
8. QUIET VILLAGE (6)	Martin Denny	Liberty
9. TIGER (1)	Fabian	Chancellor
10. WHAT A DIFFERENCE A DAY MAKES (1)	Dinah Washington	Mercury

Second Group

MY HEART IS AN OPEN BOOK	Carl Dobkins Jr.	Decca
I ONLY HAVE EYES FOR YOU	Flamingos	End
FROM BOBBY SOX TO STOCKINCS	Frankie Avalon	Chancellor
TWIXT 12 & 20	Pat Boone	Dot
ALONG CAME JONES	Coasters	Atco
M. T. A.	Kingston Trio	Capitol
TALLAHASSEE LASSIE	Freddy Cannon	Swan
THERE GOES MY BABY	Drifters	Atlantic
ONLY 16	Sam Cooke	Keen
A TEENAGER IN LOVE	Dion & Belmonts	Laurie

(Figures in parentheses indicate number of weeks song has been in the top 10)

$250,000 IN 'ORIGINAL CASTS'

Wrather Deal to Buy Mills Music Looks Cold as Coin Hurdles Build Up

Looks like the Jack Wrather $5,000,000 buyout of Mills Music is cold.

Bill Quinlan, who heads Muzak and other allied subsidiaries for the Wrather organization, is a little more sanguine but prexy Jack Mills, of the publishing house bearing his and Irving Mills' name, thinks there are too many insurmountable hurdles.

These are essentially of an economic nature embracing (1) two quarter-year periods of ASCAP income (almost $250,000); (2) sundry commission claims from divers sources; (3) other commitments which could water-down the $5,000,000 figure.

Mills flew back three days in advance of the June 22 date when he and his wife sentimentally spent her birthday and their anniversary in Paris—leaving her in the French capital—in the belief Wrather had come east from Hollywood to sign the papers. Instead he found more lawyer palaver. He flew back to Europe, returning this past weekend.

Quinlan, on the other hand, says Wrather "could sign the papers tomorrow" but for certain hitches advanced by the Mills interests. Among these, for example, is to withhold this quarter's ASCAP income plus an ensuing quarter, on the theory that the Society's accountings are "six months behind actuality." Since Mills' ASCAP income is near the $500,000 per annum mark, half of that is a sizable sum.

Then there are sundry claimants for commissions. Mills' understanding was $500,000 net, sans any strings, according to the publisher's viewpoint.

Transcending everything is a

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Alan Freed Trial Cancelled in Hub

Boston, July 7.

The on-again-off-again trial of disk jockey Alan Freed, on charges of inciting to riot as the result of his rock 'n' roll show at Boston Arena on May 3, 1958, following which 15 persons were stabbed, slugged and robbed, is off again—this time indefinitely. A motion filed by his defense attorney, Paul Smith, to have the case stricken from the Suffolk Superior Court trial list was granted by Judge Eugene A. Hudson last week.

Freed was indicted 13 months ago by the Suffolk grand jury on a charge of inciting a riot.

Freed pleaded innocent to two indictments charging inciting to riot and inciting unlawful destruction of real and personal property in Suffolk County Court and was released on $2,500 bail on May 16, 1958. Motions to quash indictments against Freed were filed by his attorney last June and he also asked for a bill of particulars on each indictment.

A second charge of inciting to riot under the anti-anarchy law was dropped against Freed. On Nov. 3, 1958, Superior Court Judge Charles Fairhurst refused to quash the indictment filed against Freed. Trial was postponed on Nov. 18 in Suffolk Superior Court to January.

VanderVoort Joins Hanover

John M. VanderVoort has joined the Hanover-Signature label as veepee-secretary. He'll serve as financial manager and administrator coordinator.

Vandervoort served in a similar capacity for Signature Records several years ago when it was run by Bob Thiele. Latter now prexies the new Hanover-Signature firm.

Walter Murdoch of Toronto re-elected for 23rd straight term on AFM exec; he was prexy of Toronto Musicians' Asso. for 21 years.

U.S. Hi Fi in USSR

The Russians are due to get an earful of U.S. high fidelity stereo techniques at the American National Exhibition in Moscow which opens July 25. Three component systems are being set up at the exposition to demonstrate stereo sound, and engineers will be on hand to answer questions from the audience.

Donald B. Davis, vice-prexy of Klipsch & Associates, speaker manufacturers, will be official rep of the Institute of High Fidelity Manufacturers, serving as consultant to the U.S. Information Agency which is managing the exposition.

O'Mahoney Stroke Cues Senate Delay On Jukebox Bill

Washington, July 7.

Stroke suffered by Sen. Joseph C. O'Mahoney (D-Wyo.) recently makes Senate action on jukebox royalty legislation unlikely this session.

O'Mahoney, chairman of the Senate Copyright Subcommittee and author of bill to allow performing royalties for jukebox play, was paralyzed on the left side from the stroke suffered June 19. Doctors treating him at Bethesda Naval Hospital report the 74-year-old lawmaker is responding well to treatment but do not know when he can return to his desk.

O'Mahoney steered his jukebox bill last year to approval by the Senate Judiciary Committee. Without his guidance, there appears little chance of similar committee action this session.

On the House side, where public hearings by the Copyright Subcommittee wound up two weeks ago, there's still a chance the bill will be reported to the floor this year. But action beyond that in the few remaining weeks of the session appears moot.

Rep. Emanuel Celler (D-N.Y.) has invited all major parties to the royalty hassle to a closed-door session at the Capitol July 9. Meeting was called by Celler in an effort to see whether he can effect some modus vivendi between the cleffer and juke operator groups, and thus pave the way for quick action on his jukebox bill.

KAY STARR'S 5-YEAR CAP PACT AT 30G PER

Hollywood, July 7.

Kay Starr's new five-year contract with Capitol Records guarantees her approximately $30,000 per annum, making her one of the few femme chirps at label to rate a guarantee. Deal calls for a minimum of four singles and two albums yearly.

Singer returned to Cap, where she started 12 years ago, after buying up her contract at RCA Victor, still six months to go on five-year spread, for $25,000.

Hal Stanley, singer's personal manager, will supervise her new diskings.

Garner in a Tent

Cleveland, July 7.

Erroll Garner is booked for jazz concert at Johnny Price's Musicarnival Tent Theatre July 19 at $4 top.

Upbeat matinee program will be given before evening performance of "Wish You Were Here."

14 ALBUMS HIGH MARK FOR SEASON

By MIKE GROSS

Record companies shelled out approximately $250,000 in the production of original cast albums during the official 1958-59 season. That represents an investment on 14 albums which is believed to be the top coverage given legit by the diskeries during one theatre season.

The '58-'59 original cast album season was also notable in the fact that it covered off-Broadway as well as Broadway entries and the drama as well as the musicomedy field. Also more diskeries got into the original cast album act than ever before.

Columbia Records paced the field with six entries ("Goldilocks," "Flower Drum Song," "First Impressions," "Juno," "The Nervous Set" and "Gypsy"). RCA Victor came up with "Redhead," Decca is running with "Destry Rides Again," MGM had "Whoop-Up," Capitol did "A Party with Betty Comden and Adolph Green," Kapp came up with its first original cast album set in the off-Broadway "Once Upon A Mattress," and the newly formed Strand label is readying a package of the current off-Broadway entry, "Leave It To Jane." In the non-musical category, Columbia released "Shakespeare's Ages of Man" with John Gielgud and Victor is preparing a full length original cast package of the Pulitzer Prizewinner "J.B."

Only four musicals, however, fall into the hit category in Broadway standards which give their disk counterparts a chance for the big payoff. They are "Destry Rides Again," "Flower Drum Song," "Gypsy" and "Redhead." "First Impressions," "Goldilocks," "Juno," "The Nervous Set" and "Whoop-Up" were fast folds and it's doubtful if the albums will mean anything on the disk counters.

Leader, thus far, among this season's original cast sets is Rodgers & Hammerstein's "Flower Drum Song" (Col) with a reported 300,000 sales. Col also expects a

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James Turnbull Gets Added Chores at Col In Staffer Reshuffle

In a reshuffle of Columbia Records' sales staff, James Turnbull, field sales manager, has been given added duties of directing all sales publications. William Levy, manager of field sales publications, will work under Turnbull.

Dave Krapalik, single records merchandise manager, will now head the field promotion force with Frank Campana and Zim Zemeral, promotion managers, reporting to him. A Columbia Masterworks merchandising section, consisting of Peter Munves and Al Fishman, both will work under the direction of Bill Gallagher, Col's overall sales chief, as will Marion Tilin, merchandise manager for school and library sales.

Meantime, Gene Black has been named by the diskery to a newly created post of regional sales manager, supervising an area of 11 western states. Ted Ponseti, Col's district sales manager in that territory, will be Block's assistant.

Ella's Sole Fest—Playboy's

Chicago, July 7.

Ella Fitzgerald will make her only jazz festival appearance this year at the Playboy fete here Aug. 7-9. She'll thrush at the windup session, which also slates Louis Armstrong, Red Nichols & his Five Pennies, Stan Kenton, singer Chris Connor, J. J. Johnson combo, Coleman Hawkins, and comic Mort Sahl emceeing.

Miss Fitzgerald will make the fest directly from a royal performance at Monte Carlo for Prince Rainier and Princess Grace.

Voting System & Payoff in ASCAP Consent Decree Draw Raps; Claim Major Pubberies Can Dominate Bd.

Although the new consent decree for the American Society of Composers, Authors & Publishers was designed to satisfy dissenting groups within the Society, a new barrage of squawks is being aimed at the proposed new setup. Once again, the division in the Society is defined between the haves and the have-nots with the latter still fundamentally unhappy about the revisions which the Dept. of Justice is supporting.

While at this point few in ASCAP have had the opportunity of studying the proposed consent decree, which ASCAP is mailing out shortly, the critics have learned enough to concentrate their raps against the new voting system and the payoff for themes, background music, cues, bridges, etc. Heavy concessions were made to mollify the ASCAP critics on this point, but the latter still see serious defects in the new setup.

One spokesman for the critics pointed out that the major publishers will still have a dominating influence on the ASCAP board under the consent order. The top 10 publishers, and their affiliates, are limited to 41% of the total vote, which is considerably less than present standing. The critics, however, insist that the 41% is still too high since, by alleged deals with publishers slightly below the top 10, the big firms will be able to control the majority of the publisher board members.

Angle on Secret Ballot

The provision giving of any group of publishers controlling one-twelfth of the total vote the right to elect one member to the board was also met with reservations, even though it permits smaller firms to get representation. The critics point out in order to elect a board member via this

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'Gene Krupa' Aides (20)

Hollywood, July 7.

Twenty top jazz musicians have been lined up for prerecording chores on "The Gene Krupa Story," biopic of the drummer which Philip Waxman will produce for Columbia.

Jazzites include Benny Carter, Henry Beau, Eddie Miller, Dave Pell, Jerome Casper, saxes; Barney Kessell, guitar; Jor Triscari, Ray Triscan, Pete Candoli, Conrad Gozzo, Clyde Hurley, trumpets; Ed Kusby, Murray McEachern, George Roberts, Elmer Schneider, trombones; Jess Stacy, piano; Shelly Manne, John Williams and Krupa on drums. Leith Stevens is directing the sessions for the film which Don Weis begins directing July 13.

Bourne Vs. Rose Renewal Row In Court's Lap

The validity of the renewal assignment clause in the old songwriter-publisher contracts is now in the laps of N.Y. Federal Judge Edward J. Dimock who has reserved decision in the case of Bourne Music vs. Billy Rose over the renewal term of "That Old Gang of Mine." Three days of evidence and argument were concluded last week in a trial that has been pending for several years.

Rose, who was originally the plaintiff in the suit along with co-authors Ray Henderson and the late Mort Dixon in a move to get the "Gang" copyright back, is now the defendant since his original complaint was dismissed at his petition. Bourne's counter-suit against Rose, which would have the court compel the execution of the renewal assignment, was at issue before Judge Dimock.

The central argument in the case revolves around the question of whether the original renewal assignment constitutes a valid agreement. John Schulman, attorney for Rose, contended that there was no adequate consideration for the renewal right in terms of current conditions. He pointed out, for instance, that the original contract did not provide for the payment of foreign royalties, a factor which has grown immense-

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ED COLE ANKLES AS MGM LONGHAIR HEAD

Ed Cole, classical artists & repertoire chief for MGM Records, is leaving that company after an 11-year association. Cole's exit reflects the deemphasis by MGM's new management, under prexy Arnold Maxin, of longhair releases. Cole had also been associate advertising and publicity manager for the label.

Among the 1,000 LPs produced by Cole for MGM was the N.Y. cast version of "The Threepenny Opera," which has been among the company's most consistent album sellers. Cole plans to do freelance album production.

Randalls' 3-Day Fest

With the summer jazz season now getting underway, New York's Randalls Island Jazz Festival has been scheduled this year as a three-day affair running from Aug. 21 to Aug. 23.

Franklin Geltman is producing the jazz bash this year.

$186,333 Net In 1st Qtr. for Tops

Hollywood, July 7.

Pacific Radiation Instruments, the legal corporate title of Top Records, the low-priced label, racked up net earnings of $186,333 for the three-month period ending April 30. This compares with earnings of $81,872 during the previous quarter.

Sales for the period, according to the report of prexy Carl Doshay, totalled $1,400,000. Doshay stated that the company was prepping an expanded promotional program for the future and disclosed that George Sherlock has been added to handle disk jockey promotion. Prior to now, Tops has not serviced radio stations, having concentrated on the supermarket and chain store selling outlets.

Name Linkletter, Mayfair, Guedel in 'Darndest' Suit

Los Angeles, July 7.

Damages of $40,000 are demanded from Art Linkletter, John Guedel, John Guedel Productions and Mayfair Music, in an invasion of privacy suit filed in Superior Court by Mrs. Mae Colburn, San Diego.

Latter claims that defendants used a photograph of her 10-year-old twin sons on front of sheet music, "Kids Say the Darndest Things," a song inspired by Linkletter's book of same name. Photo, which is alleged to have been unauthorized, was used twice, in June, 1956, and September, 1957, according to complaint.

British Muzak, called Planned Music, tees in London, early August, with Encyclopedia Britannica one of first in office installations.

ASCAP Divvy to Writers Averaged $2,321 in '58—Jukers Grabbed $5,871

Washington, July 7.

ASCAP reports that in 1958 it distributed an average $2,321.25 in royalty payments to 4,614 writer-members and an average $9,815.79 to 1,109 music publishers.

Data was given the House Copyright Subcommittee by ASCAP attorney Herman Finkelstein over the weekend in response to questions during the recently concluded hearings on the Celler jukebox bill.

Finkelstein reported that of the writers, 88%, or 4,060, received less than $5,000 from ASCAP. Only 244 writer members, or 5%, received between $5,000 and $10,000 and only 310, or 7% got more than $10,000.

As for the publisher members, 948, or 85% received less than $5,000; 95, or 9%, received between $5,000 and $25,000, and 66, or 6%, received $25,000 or more.

In comparison the recent Price Waterhouse survey for Music Operators of America showed an average $5,871 profit margin for jukebox operators.

In this connection, Finkelstein submitted the covering letter MOA used in sending out the Price Waterhouse questionnaires, and declared that the data so gathered are "necessarily unreliable." The letter, from MOA prexy George A. Miller, began with the explanation: "Enclosed is a questionnaire to help us defeat the copyright legislation."

At the same time, Finkelstein supplied the subcommittee with information on royalties paid in nine foreign countries for jukebox performances. In every case, the rates charged by the foreign royalty societies are substantially higher than the $15-$25 per-year scale regarded as acceptable by ASCAP.

The annual rates per jukebox were reported as follows: Belgium, $30-$48; Brazil, $24-$30; Denmark, $60; France, $65-$75; Holland, $9-$135; Italy, 4% of jukebox receipts with a minimum ranging from $15-$36; Spain, $30-$90; Sweden, $20.40-$198; and United Kingdom, $30.

WBR Readies Line Of Sets 'n' Singles For Sales Meets

Hollywood, July 7.

James B. Conkling, prexy of Warner Bros. Records, will introduce company's new fall line of albums and singles at two national sales conventions next month. One will be held July 17 at company's Burbank quarters, the other July 20 in N.Y. Those distributors in the western half of the U.S. will attend the July 17 meeting and their eastern counterparts are scheduled for the July 20 session.

Conkling, who of course will attend both gatherings, also plans to unveil a new merchandising and sales program. A special slide film prepared by the merchandising department will intro the fall program.

In addition to Conkling, other diskery toppers to be on tap for both sessions include Hal Cook, veepee and national sales director; George Avakian, a&r director, and department head Joel Friedman. Lowell Frank, David Rose and Norman Goodwin. Approximately 75 are expected for the Burbank session, and 150 at the Gotham meet. Several WB personalities are scheduled to entertain the Burbank group at a cocktail party and dinner.

A Buddha Label, Too

A new diskery, Buddha Records, has been launched in St. Petersburg, Fla. The company, which will produce monaural and stereo disks and tapes, is headed by Richard C. Harris and Paul T. Hayes.

Buddha will equip its own studios in St. Petersburg and is currently organizing a national distributor setup. First two releases on the Buddha schedule are sides by Bobby Steger & The IV Holidays and Lindsey Meehan.

$1,500,0000 Suit Filed By Estate of Richard Valens

Des Moines, July 7.

The estate of Richard Valens, one of three rock 'n' rollers killed in a plane crash near Mason City, Ia., last Feb. 3, has filed a $1,500,000 damage suit in district court against the Dwyer Flying Service of Mason City.

Other victims of the crash were singers Buddy Holly and J. P. Richardson and the pilot who was an employee of the flying service. The singers were flying to Fargo, N. D., after an appearance at Clear Lake, near Mason City. The crash occurred five miles north of Clear Lake.

Valens was born Richard Valenzuela and the petition was filed by Conception Valenzuela, administrator of his estate. The petition said Valens was an able-bodied young man of 17 and "a nationally-known and accepted singer," having published a number of records that sold more than 1,500,000 copies, and that "in event he had lived his normal lifetime his earnings would have been in the millions of dollars."

The petition charges the flying service should not have permitted the flight in unsafe weather. The Civil Aeronautics Board has not yet announced a conclusion as to the probable cause of the accident.

Verve Claims $1,000,000 On 2-Month 99er Plan

Hollywood, July 7.

Norman Granz's Verve Records disclosed that during the past two months of its 99er Plan, extended to distributors throughout the country, the diskery has already grossed over $1,000,000 in sales.

Bernie Silverman, sales manager, reported that the big sellers were the "Porgy and Bess" album and "Inside Shelly Berman," both of which sold over 100,000.

The upbeat in business has cued Verve to expand its pop department roster. Russ Garcia has been hired to head the pop singles and albums; Jimmy Giuffre will ditto on jazz singles and albums, and Granz will continue to rule over both jazz and pop albums. The added personnel will increase recording dates both here and abroad for the diskery.

Miss Fenzl Exits Austin

Austin, Tex., July 7.

Audrey Fenzl, business manager of the Austin Symphony Orchestra during the last five years of growth and progress, is leaving the symphony management. Board will reveal her successor imminently.

Among the highlights of Miss Fenzl's association with the Austin Symphony are the paying of the orchestra's long term indebtedness, the increase of the orchestra from 60 to 75 musicians and the doubling of the number of season ticket holders.

Inside Stuff—Music

By revamping a line in Al Stillman's lyric to Robert Stolz's waltz theme to Marcello Girosi's production for Paramount, starring Maurice Chevalier and Sophia Loren, the song, "A Breath of Scandal," is matching the film title. Originally titled "That Was The Old Vienna," Chevalier, Girosi and director Michael Curtiz found that, in the body of the lyric, it could be switched so that the title song and the firm title coincided. Film, produced entirely in Vienna, has already had its soundtrack and theme song recorded by Chevalier for MGM Records, even though it's a Paramount picture and Par has its wholly owned Dot Records subsidiary.

Norman Rosemont, g.m. for Alan Jay Lerner and Frederick Loewe, "agented" the Stillman-Stolz remote-control collaboration as a friendly gesture to Stillman after Lerner told Stolz he couldn't tackle the lyric because of his lifetime exclusivity with Loewe as a business and professional collaborator. "Scandal" is based on an old Ferenc Molnar play, "Olympia," and in like manner Stolz is working on a musicalization of Terence Rattigan's "French Without Tears," which H. M. Tennent (Hugh Beaumont) will produce in London in the fall, with an eye to a Broadway followup.

Live jazz is getting a big boost in New Mexico currently through the efforts of Club 7, a nonprofit incorporated society made up of pro musicians and jazz devotees. A crowd of over 1,000 attended a free jam session held recently (Sun.) in Albuquerque's big Roosevelt Park. More than 25 local jazzsters performed in the evening session, lighted by torches. Local sound engineering firm donated stereo equipment for the event. The group also sponsored a live jazz concert Sunday night (5) at Town House in Santa Fe. Group was organized in April and previously had been holding sessions in Albuquerque Hilton. Enthusiasm for the events is helped greatly by the fact that New Mexico has Sunday blue laws and all niteries are locked up then.

Till recently a copy boy at the Toronto Telegram, Glenn Smith now heads the Fables, a combo currently at Toronto's Brown Derby club, after two weeks at Pagoda Club in Montreal. Then they have a Boston date. Smith plays piano, with Jim Fraser doubling on guitar and sax, George Griffith bass and guitar and Jim Seed on drums. They do their own arranging, write most of the music, and cut six indie disks while in Montreal.

The Robert Stolz waltz for the Michael Curtiz (Paramount) film being shot in Austria, with Maurice Chevalier and Gina Lollobrigida starred, has been retitled "That Was The Old Vienna." The composer's working title was "One Hour With You." Famous Music will publish.

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RETAIL ALBUM BEST SELLERS

VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This wk.	National Rating Last wk.	Artist, Label, Title	Boston—(Jordan Marsh)	Albany—(Ten Eyck Record Shop)	Washington—(Disc Shop)	Philadelphia—(Goody's)	Pittsburgh—(National Records)	Chicago—(Lyon-Healy)	Miami—(Spec's Records)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Atlanta—(Rich's Dept. Store)	Memphis—(Trent Wood Records)	Louisville—(Shackleton's)	Indianapolis—(Ayres)	Minneapolis—(Dayton's Dept. Store)	Kansas City—Katz-Drugs)	Portland—Hunter's Records)	San Francisco—(Sherman Clay Co.)	Hollywood—(Wallich's Music City)	Seattle—(Frederick & Nelson)	TOTAL POINTS
1	1	MARTIN DENNY (Liberty) Exotica, Vol I (LRP 3034)	..	..	2	..	..	..	1	1	1	2	..	10	3	5	1	1	1	5	10	100
2	3	KINGSTON TRIO (Capitol) At Large (T 1199)	..	1	3	..	4	..	3	2	8	..	..	1	..	1	2	..	3	3	2	99
3	2	HENRY MANCINI (Victor) Peter Gunn (LPM 1956)	..	..	6	5	7	1	2	..	..	4	10	..	9	..	..	4	..	..	..	58
4	4	GIGI (MGM) Soundtrack (E 3641)	10	6	7	..	..	4	..	5	10	5	..	..	4	7	..	2	10	..	..	51
5	..	JOHNNY MATHIS (Columbia) More Great Hits	..	..	9	4	1	..	5	3	..	..	..	..	..	..	..	..	..	4	6	45
6	10	FRANK SINATRA (Capitol) Look to Your Heart (W 1164)	..	4	..	1	..	..	6	6	..	..	..	..	8	3	..	10	..	..	..	40
7	5	SHELLY BERMAN (Verve) Inside Shelley Berman (MGV 15003)	..	..	5	..	..	..	8	..	..	9	..	..	..	..	..	6	2	7	1	39
8	8	HENRY MANCINI (Victor) More Peter Gunn (LPM 2040)	..	3	..	..	2	..	..	..	..	..	..	9	9	..	4	..	8	6	9	38
9A	14	GYPSY (Columbia) Original Cast (OL 5420)	..	..	1	..	6	..	..	7	7	..	..	6	7	..	..	..	9	9	..	36
9B	19	MILES DAVIS (Columbia) Porgy & Bess (CL 1274)	..	..	..	..	..	..	..	4	..	..	1	2	..	..	..	..	..	1	..	36
11	23	ARMSTRONG/FITZGERALD (Verve) Porgy & Bess (MG 4001)	..	8	4	3	8	..	..	..	..	..	..	5	..	..	..	..	..	..	4	34
12	7	KINGSTON TRIO (Capitol) The Hungry I (T 1107)	..	7	..	..	..	..	7	10	..	6	6	..	5	..	..	3	..	..	..	33
13	9	FRANK SINATRA (Capitol) Come Dance With Me (W 1069)	1	..	..	..	..	..	..	..	2	10	..	..	6	..	..	5	..	..	..	31
14	15	FABIAN (Chancellor) Hold That Tiger (CHL 5003)	2	..	..	..	..	..	4	..	..	..	..	..	..	8	..	7	..	..	..	23
15	6	MITCH MILLER (Columbia) Folk Song With Mitch (CL 1316)	7	..	..	8	9	10	..	..	..	..	..	..	..	4	..	..	..	..	7	21
16A	22	SOUTH PACIFIC (Victor) Soundtrack (LOC 1933)	..	2	..	..	..	5	..	..	..	..	9	..	..	..	..	9	..	..	..	19
16B	12	BELAFONTE/HORNE (Victor) Porgy & Bess (LOP 1507)	..	..	..	..	5	6	..	..	..	3	..	..	..	..	..	..	..	..	..	19
18A	16	MY FAIR LADY (Columbia) Original Cast (CL 5090)	..	..	8	..	..	9	..	..	..	7	..	..	..	..	..	8	5	..	..	18
18B	24	77 SUNSET STRIP (WB) TV Soundtrack (W 1289)	..	..	..	..	..	7	10	..	..	8	..	..	1	..	..	..	..	..	..	18
20	...	VAN CLIBURN (Victor) Rachmaninoff Concerto No. 3 (LM 2355)	..	..	..	7	..	..	..	..	..	1	..	..	10	..	9	..	..	..	..	17
21	..	AHMAD JAMAL (Argo) But Not For Me (LP 628)	..	..	..	..	..	..	..	..	3	..	..	..	..	..	3	..	..	..	..	16
22A	..	MITCH MILLER (Columbia) More Sing With Mitch (CL 1243)	..	..	..	..	..	2	..	..	5	..	..	..	..	..	..	..	..	..	..	15
22B	17	PREVIN/ROSE (MGM) Songs for Young Lovers (E 3716)	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	5	15
24	11	MANTOVANI (London) Film Encores, Vol. II (LL 3117)	..	..	..	..	..	..	..	..	4	..	7	..	..	..	..	..	..	..	8	14
25		JONI JAMES (MGM) 100 Strings & Joni (E 3755)	4			6																12

ASCAP Consent Decree

Continued from page 73

route, the publishers would have to give up their secret ballot, since an open petition would have to be presented. Rumors of "retaliation" against dissident publishers, even if totally unfounded, are enough to deter some from signing such petitions.

On themes, cues, etc., the critics recognize that the proposed decree has made an important advance in cutting the spread of performance credits from 100 to 1 to 10 to 1. They are, however, still plumbing for the principle that all works of music should be treated equally. One leading dissident stated: "Let's cut down the performance value of all theme music, but let's treat every one alike." Under the present and proposed setup, plug values depend upon the prior stature of the songs.

Penalty for Inactivity

Generally recognized in ASCAP is the fact that the proposed decree will not change the basic facts of life. The writers with current activity and with substantial catalogs of standards will still continue to be the top earners in the society. The inactive writers, however, stand to be hurt more severely under the proposed amendments, since the speed of demotions has been greatly acceleratedcelarated.

One ASCAP songsmith, with heavy current activity, was opposed to the cutback in the votes for the top earners in the society. The limitation of 100 votes on any writer, he said, may permit the non-talent elements to get too much voice. "I never knew a successful writer," this songsmith said, "who was unhappy over the way ASCAP was being run."

There's a strong likelihood that ASCAP will be entering a new stage of operation with this consent order. If the current amendments don't work, a whole series of new experiments may be tested until a satisfactory modus operandi is developed.

RCA A&R Staffers Hit The Coast for Sessions

Hollywood, July 7.

In a move designed to upbeat its recording sessions on the Coast and to build up its album backlog, RCA Victor is sending out two N.Y. a&r men for diskery sessions.

Due in from Gotham this week is a&r man John Camacho who will be followed by Herman Diaz next week. Camacho will cut shellac with Esquivel who is currently making a stand at the Melody Room.

Also planing in this week is arranger-conductor Sid Ramin. He'll remain here for two weeks to make the deejay rounds plugging his RCA platters. Ramin, who orchestrated the Broadway staging, "Gypsy," will do "Saturday Night" for Jule Styne, a new Broadway musical, upon his return to N.Y. His latest album is "Love Without Tears," a collection of showtunes.

Artist-Disk Deals

Design: Knight, Heatherton

Felix Knight and Ray Heatherton have been inked by the Pickwick combine subsid, Design Records, a low-priced LP. Knight will be teamed shortly with Mimi Benzell, another Design pactee, on a series of musical comedy LPs.

Carlton: Bobby Brookes

Bobby Brookes, former RCA Victor singer, has been added to Carlton Records' roster. His initial release is "The Greatest Adventure of All" and "Looka, Looka, Looka."

Brunswick: Linda Fields

Linda Fields, who has been working in the commercial jingle field, will become Brunswick Records' first femme vocalist. Her kickoff disk backs "Mama's Boy" with "When Will You Fall In Love With Me."

Hanover: Crystal Joy

Crystal Joy, a young thrush, has been signed by Hanover Records and will kick off that label's package series next month. She's due for a guest shot on the Steve Allen show in the fall. Allen is co-owner of Hanover with Bob Thiele.

Knox: Mike Harwood

The indie Knox label will bow with folk and blues singer Mike Harwood. Harwood, a 24-year-old from Boston, was signed to a two-year deal.

Stacy: Tony Amaro

The indie Stacy label has added Tony Amaro to its roster. Crooner, a winner of WLRB's (N. Y.) talent search contest, will hit the market around the first of September.

Beer, Beatniks & Boffo 61,000 As 'Big Bands' Cop Newport Laurels; Fest's Non-Jazz Acts for B.O. Hypo

Meadowbrook Bought By N.J. Corp. (John Thumann)

Frank Dailey's Meadowbrook in Cedar Grove, N. J., a band biz landmark of the 1930s, has been sold to a Hackettstown, N. J., corporation headed by John Thumann. Since Dailey's death three years ago, controlling interest in the Meadowbrook had been held by the Marr Realty Co. of Bloomfield.

Clifford Dailey, brother of the late owner, will continue as manager of the spot. Thumann said he planned no change in Meadowbrook's entertainment policy. Financial terms of the sale were not disclosed. Property has an assessed value of $136,360.

French Lick's Additions

French Lick, Ind., July 7.

George Wein, producer, has announced the addition of several musicians who will appear at the four-day French Lick Jazz Festival, July 30-Aug. 2.

Added to the program for July 31 were Cannonball Adderly, Chico Hamilton, Roy Eldridge and Coleman Hawkins, while Jack Teagarden and Bud Freeman will be added to the performers for Aug. 2.

By DAVID B. BITTAN

Newport, R. I., July 7.

The sixth annual edition of the Newport Jazz Festival has passed into history with the four-day jazzorama firmly in the hands of the fetishists and beer-guzzlers.

Some jazz enthusiasts, unfortunately, think they must have a funny hat on their head and a beer in their hand to enjoy the music which has been called America's lone original contribution to the arts.

While these cultists are in the minority, they dominated the atmosphere of this normally staid New England town last Thursday through Sunday (2-5).

Better than 61,000 persons—a record—attended the festival this year.

The crowds ranged from 9,500 Thursday (2) to 15,000-plus Saturday (4). Hundreds milled in the streets around Freebody Park Saturday in the vain hope of getting tickets. Scalpers were reported to be operating.

Attendance at the afternoon concerts was much better this year, with 5,000 at the Saturday afternoon bash at $2 a head, compared with $3, $4 and $5 a ticket at the evening concerts.

Louis Armstrong, recovering from his illness, was unable to appear. But he sent a wire saying he was "feeling fine" and that he hopes to be here next year. A tribute to Armstrong played by Bobby Hackett, Jack Teagarden and other favorites closed the festival.

Producer George Wein and the directors of the festival put much thought into the programming of the event. But they seem powerless to control the behavior of the young college punks and other rowdies who stream into Newport every year at festival time for a drinking holiday.

Top Star: Schizoid

The jazztravaganza has taken on a schizoid character. The festival is divided into three segments—evening concerts featuring the big names, afternoon bashes with modern and experimental artists, and morning seminars in which professors lead serious discussions on jazz.

The crashing success of no less than seven big bands featured some 30 hours of concertizing during the four-day spectacle.

The astonishing professionalism of the Newport Youth Band (average age, 17); the excitement generated by the colorful Duke Ellington orchestra (average age, over 40); the happy swinging quality of the Count Basie group; the brilliance of Stan Kenton's organization; the shouting exuberance of Maynard Ferguson's unit and the disciplined competence of the new George Shearing band and Johnny Dankworth's English musicians made this a true festival of the big band.

Ellington, joined by blues singer Jimmy Rushing, whipped an overflow crowd of 15,000 into a frenzy Saturday night. Not since the Duke broke it up at Newport at an historic 1956 concert has the festival had such a night. Hundreds were dancing in the aisles and only the Duke's urbane handling of the crowd prevented what could have been a riot.

There were other memorable moments. The first performance of a new jazz ballet; the singing of the Lambert-Hendricks-Ross group with Basie; the remarkable virtuosity of Erroll Garner in a two-hour stint without intermission (but he should stop his grunting); the hard swinging by modern groups at the afternoon sessions, featuring young musicians like Johnny Griffin, Kenny Burrell and Herbie Mann, and the sentimental triumph of veteran Phil Napoleon.

A Different Beat

There also were some unexplained bookings and some disappointments. The Four Freshmen didn't quite measure up to concert standards, nor did Ahmad Jamal. The absence of a singer of the stature of Ella Fitzgerald, Sarah Vaughan or Carmen McRae was felt.

Pat Suzuki, never considered a

(Continued on page 76)

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 19 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Gaiety Music Shop)	Boston—(Mosher Music)	Albany—(Van Curler Music Co.)	Washington—(Super Music)	Philadelphia—(Goody's)	Pittsburgh—(National Records)	Miami—(Spec's Records)	Louisville—(Variety Records)	Memphis—(Tent Wood Records)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music	Chicago—(Hudson-Ross Music)	Detroit—(Harper Music)	Indianapolis—(Ayres)	Minneapolis—(Don Leary Music)	Kansas City—(Jenkins Music)	San Francisco—(Columbia Music)	Hollywood—(Wallichs' Music City)	Seattle—(Sherman-Clay)	TOTAL POINTS
1	1	JOHNNY HORTON (Columbia) Battle of New Orleans	1	1	1	1	1	7	3	6	1	1	..	1	2	1	6	3	1	3	1	157
2	2	LLOYD PRICE (ABC-Par) Personality	2	..	..	7	2	5	1	..	2	4	3	..	5	4	3	4	3	4	2	114
3	3	PAUL ANKA (ABC-Par) Lonely Boy	4	2	..	2	..	4	8	1	6	3	1	5	3	3	1	..	..	9	..	102
4	8	CONNIE FRANCIS (MGM) Lipstick on Your Collar	..	..	..	9	3	..	4	10	..	..	..	6	1	..	..	2	..	8	7	49
5	7	STONEWALL JACKSON (Columbia) Waterloo	10	5	2	4	..	..	2	..	..	..	..	7	..	..	2	..	..	..	..	45
6	4	BOBBY DARIN (Atco) Dream Lover	6	...	..	..	7	..	..	3	5	5	..	8	..	8	..	..	2	..	..	44
7A	13	FLAMINGOES (End) I Only Have Eyes For You	5	9	..	..	8	..	..	..	..	9	..	2	4	..	..	8	..	6	.:	37
7B	20	FABIAN (Chancellor) Tiger	9	..	..	..	..	3	5	7	..	..	..	4	..	2	..	..	..	..	10	37
9	18	CARL DOBKINS, JR. (Decca) My Heart Is An Open Book	..	8	7	..	..	..	..	9	..	..	9	..	..	..	4	1	..	..	..	28
10A	5	MARTIN DENNY (Liberty) Quiet Village	..	..	..	10	..	..	7	..	7	..	5	..	..	5	..	9	..	..	..	23
10B	12	FRANKIE AVALON (Chancellor) A Boy Without a Girl	..	..	..	..	..	1	..	..	..	2		..	..	..	..	..	..	7	..	23
12	14	FALCONS (UA) You're So Fine	..	..	..	3	..	..	..	..	..	..	8	..	..	..	..	..	..	2	..	20
13A	15	FREDDIE CANNON (Swan) Tallahassee Lassie	..	..	..	..	6	..	9	..	..	7	..	3	..	..	..	..	..	..	..	19
13B	10	WILBERT HARRISON (Fury) Kansas City	..	..	..	..	..	..	..	..	4	..	..	..	6	..	..	..	4	..	..	19
15	..	MYSTICS (Laurie) Hushabye	..	..	..	..	..	6	6	..	..	..	..	..	..	..	..	..	..	..	8	18
16A	16	CONNIE FRANCIS (MGM) Frankie	7	..	..	..	..	..	..	..	..	..	7	..	..	..	5	..	..	..	8	17
16B	..	DEE CLARK (Abner) Just Keep It Up	..	3	..	..	..	..	..	..	3	..	..	..	..	10	..	..	..	..	..	17
18	9	DRIFTERS (Atlantic) There Goes My Baby	8	..	..	..	..	10	..	..	..	..	..	..	7	..	8	6	..	..	..	16
19	..	COASTERS (Atco) Along Came Jones	..	..	..	..	4	..	..	..	..	8	6	..	..	..	..	..	..	..	..	15
20A	..	DINAH WASHINGTON (Mercury) What a Difference a Day Makes	3	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
20B	11	DION & BELMONTS (Laurie) A Teenager in Love	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	7	..	..	13
22	..	PAT BOONE (Dot) Twixt 12 & 20	..	..	3	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	11
23	..	RICKY NELSON (Imperial) Just a Little Too Much	..	..	..	..		..	..	8	..	..	..	..	..	..	..	..	..	..	4	10
24A	6	FRANKIE AVALON (Chancellor) From Bobby Sox to Stockings	..	7	..	..	9	..	..	..	..	..	..	..	..	9	..	..	..	..	..	8
24B	19	PRESTON EPPS (Original) Bongo Rock				..	5											..	..	..	9	8

Newport Festival Boffo

Continued from page 75

jazz singer, contributed little, musically, to the event. Dakota Staton, whose showoff vocalizing hampers her performances, was ineffective. And the Kingston Trio, for some unknown reason, appeared, not as jazz artists (which they are not) but as folk singers.

There is only one valid reason for booking such artists. And that is because of their b.o. appeal. Since the Newport Jazz Festival is supposed to be nonprofit, it is questionable why such performers were needed when dozens of top jazz artists were left out.

But the festival does contribute to its aim of furthering the cause of jazz by reaching, through its widespread coverage, entire new audiences.

More than 700 press and radio representatives, from obscure stations and publications to the world's largest, covered the proceedings. Granted that many are merely freeloading, the coverage given the festival has given it worldwide stature.

'Olympic Drinking Team'

The big problem facing the festival directors is controlling the behavior of the excitement-hunting youngsters who are turning the event into a carnival.

The rowdies are conspicuous by their absence at the morning and afternoon sessions. (They're usually sleeping it off in their rented rooms, on the beach or on the seat of their car, usually of a foreign or sports car variety.) But come the evening, they appear from everywhere. On their heads are boaters or derbies. Their backs are covered with sweatshirts carrying the printing: "U.S. Olympic Drinking Team." To make the message true, they clutch a quart bottle of beer—or even cheap wine. Their legs, or part of them, are covered by Bermuda shorts, their feet by dirty sneakers.

These are the pseudo-beatniks who wander—or stagger—around the stadium during the evening concerts. They respond only to the kick of the alcohol and the wild sounds of the most primitive forms of jazz. They annoy the serious music fans (who actually are in the majority) and harass and insult the dozens of local gendarmes and Pinkerton men assigned to keep the peace. Dozens had to be hauled away to the local lock-up.

'Jazz Ballet No. 1'

Artistic highspot of the entire concert took place, not in the stadium, but several miles away in the auditorium of a high school. This was the premiere performance Saturday afternoon of "Jazz Ballet No. 1," based on the ancient comedia dell'arte.

Dr. Marshall Stearns, professor who helped set up the ballet, explains it is the first ballet to use authentic jazz steps.

Stearns used Al Minns and Leon James, hoofers he employs to demonstrate the history of jazz dance, as the nucleus of the jazz ballet group. He added ballet dancer Willy Sandberg and Jacqueline Walcott, formerly with Katherine Dunham.

Portraying four hitchhikers waiting for a ride, the dancers performed to the music of the Modern Jazz Quartet's "Fontessa."

Minns (Perrot) dances the blues; James (Pantalon) does the bop dance; Sandberg (Harlequin) dances in the Latin-American idiom and Miss Walcott (Columbine) is a rock 'n' roller.

What evolves is a truly historic dance worthy of presentation to a bigger audience than the 700 who witnessed it at Newport. The ballet demonstrates the puckish humor of jazz and gives vivid framing to the gusty passions of the music.

Stearns, a festival director who has battled for a more serious approach to the goings-on at Newport, deserves much credit for his campaign. And he also should be applauded for setting up the three seminars. They included an exposition by him on "The Roots of Jazz," a talk by Prof. Sterling Brown of Howard U. on "The Social Background of Jazz" and a discussion led by magazine editor Eric Larabee on "The Role of Jazz in American Culture."

Anti-Jazz Negroes

Brown noted that it is a mistake to think that all Negroes approve of jazz. He said there is strong opposition to jazz among some religious and also middle-class Negroes.

Thursday's opener got off to a rousing start with the Newport All-Stars, including Buck Clayton, Pee Wee Russell, Bud Freeman, Vic Dickenson, Ruby Braff and a veteran rhythm section. Jimmy Rushing, five-by-five blues singer, heated things up and got the crowd swinging with several blues, including "St. Louis Blues." He had to beg off.

The Four Freshmen, a capable singing group with a good voice blend, missed the boat by presenting their night club act to a concert audience. Intimate humor and satire which pleases a small crowd fell on deaf ears.

Shearing's big band, featuring a brass choir, was at its best on "I Could Write A Book." The group, spotlighting the leader's piano, is patterned after the arrangements on Shearing's "Burnished Brass" record album.

Gene Krupa followed with his trio, sparked by the leader's noisy and energetic drumming. Ahmad Jamal, a cocktail-type pianist, ran through a group of his record favorites with his trio. The crowd, unusually sedate for a Newport group, was unmoved by such pseudo-jazz but the appearance of the swinging Count Basie band got the fans rocking in their seats.

Big-voiced Joe Williams and the Lambert-Hendricks-Ross singers, along with Basie trumpeters Joe Newman and Thad Jones, provided the highlights of the Basie segment.

Friday afternoon, Ferguson's big band, pushed by the leader's soaring trumpet, showed finesse and less of its overpowering quality than usual. Veterans Roy Eldridge and Coleman Hawkins, both blowing well, were joined by blues singer Helen Humes for a traditional set highlighted by Miss Humes' shouting of "St. Louis Blues."

The Hard Swing

After the Mastersounds quartet played a subdued set of modern jazz, the hard swingers took over. The Kenny Burrell Trio, led by the leader's exciting guitar, was joined by the driving and powerful tenor saxophone of Johnny Griffin, one of the more talented youngsters.

The punching Horace Silver Quintet, featuring the leader's piano, closed out the concert with a set which never stopped moving.

By Friday evening, the college gang had arrived fullscale. They heard the well-disciplined English band of Johnny Dankworth, with the leader's alto sax the only outstanding solo voice. But the band's precision, reminiscent of the Shaw, Goodman and Dorsey bands of the late '30s, mark this group as a remarkable crew which should get a good reception on its U.S. tour.

While not highly original, the Dankworth band shows imagination in its use of a tuba and a mellophone.

Miss Staton's exhibitionist style, somewhat short on taste, was at its best on "The Party's Over," at its worst on "Cherokee." Oscar Peterson, who replaced guitarist Herb Ellis with drummer Ed Thigpen, played a little more percussive than usual with the swinging drum background. Phil Napoleon, veteran dixieland trumpeter, got the first heavy mitting of the evening with some of his formula Dixie with a capable group of younger musicians.

Thelonius & Dizzy

The always tasteful Modern Jazz Quartet was followed onstage by Thelonious Monk, the bluesy modern pianist who suddenly has become the darling of the far-out set. One of the originators of the bop form, Monk is a highly original musician with a penchant for the unexpected. Another founder of bop, Dizzy Gillespie, played the evening's final set with his quintet, which is a far cry from his swinging big band featured last year. But Dizzy's tremendous trumpeting and his unique humor made the set worthwhile.

Saturday afternoon was "miscellaneous instrument" day. Flutist Herbie Mann's group opened, followed by Jimmy Smith and his unusual organ stylings. Art Blakey & His Jazz Messengers, featuring the imaginative trumpet of young Lee Morgan and the tenor sax of Hank Mobley, scored heavily with their drive sparked by Blakey's drumming.

The avant-garde arrangements of bassman Charlie Mingus and his group pleased the way-out crowd. And devotees of the foreign jazzmen were given a treat by young Barney Wilen, a talented French saxman backed by Japanese pianist Toshiko.

But the blowoff, by the thrilling Newport Youth Band, was the biggest both for critics and fans. To see a group of kids, aged 14 to 18, produce such exciting jazz is a real musical experience.

Marshall Brown's Chores

Much credit for the band's sound must go to energetic Marshall Brown, who picks the arrangements carefully and makes sure they swing—even if he has to write some himself.

The solid tromboning of 17-year-old Harry Hall and the trumpet of 18-year-old Benny Jacobs-El provide most of the solo highlights, although the musicianship of 16-year-old Andy Marsala is outstanding.

All members of the band, subsidized by the Newport Jazz Festival, are New York area residents. But, eventually, the festival directors hope to include youngsters from all parts of the U.S.

The appreciative crowd shouted for more and Brown responded by letting the boys ad lib chorus after chorus on a Count Basie standard. The band is strictly out of the Basie mold.

Garner, whose overprotective manager, Martha Glaser, barred photographers for his Saturday night performance, really warrants such kid-glove care. His talent is enormous and he had the crowd yelling for more after some two hours of the most unique type of pianistics.

Seated with his back to the audience (and sitting on a Manhattan phone book), Garner ripped off song after song without interruption. He closed with an impish chorus of "Frenisi" and turned the stage over to Duke Ellington.

Duke presented works from every period of Ellingtonia—from "Rockin' in Rhythm" to pieces from his latest film, "Anatomy of A Murder."

Singer Ozzie Bailey, a sensitive and sincere performer, was obscured by the more raucous vocalizing of shouter Lil Greenwood, who sang her "Walkin' and Singing the Blues."

When Jimmy Rushing mounted the stand and sang with the Ellington band (he formerly sang with Basie) the crowd started to clap and soon were dancing in the aisles.

He quieted the audience by shifting into his subtle soft swinger entitled "Jones" which he stepped up into a crescendo featuring the biting five-piece trumpet section.

At 1:30 a.m., after five hours of music in which Garner and Ellington were the only groups performing, the crowd limped home. The scheduling of only two units was a departure for Newport.

Kenton, Suzuki, Brubeck

After a Sunday afternoon of stirring gospel singing, Stan Kenton's swinging crew (one of his better units) opened up the closing concert with a set of Kenton standards and new arrangements in the highly personal Kenton idiom.

Miss Suzuki, backed by an all-star group of New York studio musicians, sang standards like "Have You Met Little Jones" with much gusto but little jazz feeling. Best of her set was "Summertime."

The Dave Brubeck combo, featuring the lyrical alto sax of Paul Desmond, provided its own peculiar type of excitement. And the Kingston Trio, who are the features of next week's Newport Folk Festival, were well received considering they are not a jazz group.

A tribute to Louis Armstrong, featuring Jack Teagarden, Bobby Hackett, Red Allen, J. C. Higginbotham, Buster Bailey, Claude Hopkins and others ended the festival.

An hour of each evening concert was sponsored this year by Studebaker-Lark over CBS Radio, emceed by Mitch Miller, who becomes a jazz expert once a year. The master of ceremonies for the entire concert was Willis Conover, Voice of America d. j.

VARIETY Scoreboard
OF
TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets
Coin Machines Retail Disks Retail Sheet Music
as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).*

TALENT

POSITIONS This Week	Last Week	ARTISTS AND LABEL	TUNE
1	1	**JOHNNY HORTON** (Columbia)	Battle of New Orleans†
2	2	**LLOYD PRICE** (ABC-Par)	Personality†
3	3	**PAUL ANKA** (ABC-Par)	Lonely Boy†
4	5	**CONNIE FRANCIS** (MGM)	Frankie† Lipstick On Your Collar*
5	6	**STONEWALL JACKSON** (Columbia)	Waterloo†
6	4	**BOBBY DARIN** (Atco)	Dream Lover†
7		**FABIAN** (Chancellor)	Tiger†
8		**FLAMINGOS** (End)	I Only Have Eyes For You*
9	..	**CARL DOBKINS, JR.** (Decca)	My Heart Is An Open Book†
10	9	**MARTIN DENNY** (Liberty)	Quiet Village†

TUNES

POSITIONS This Week	Last Week	TUNE	PUBLISHER
1	1	†BATTLE OF NEW ORLEANS	Warden
2	2	†PERSONALITY	L-Logan
3	3	†LONELY BOY	Spanka
4	8	*LIPSTICK ON YOUR COLLAR	Joy
5	5	†WATERLOO	Cedarwood
6	4	†DREAM LOVER	Fern-Prog.-Trin.
7		†TIGER	Roosevelt
8		*I ONLY HAVE EYES FOR YOU	Remick
9		†MY HEART IS AN OPEN BOOK	Sequence
10	7	†QUIET VILLAGE	Baxter Wright

* ASCAP † BMI F-Film

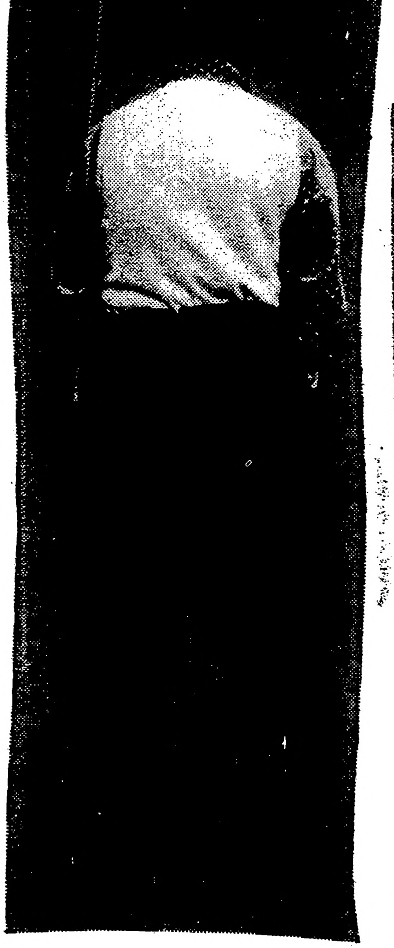
Wrather-Mills

Continued from page 73

growing disinclination by the Mills freres to sell out even though prexy Jack Mills would be retained on a consultative contract and both have been assured of "keeping the organization intact."

A Wall St. friend of the pubbery effected the Wrather contact. Meantime, the William Morris agency had gotten into the act when both United Artists and Columbia Pictures became interested in Mills. Both film companies offered deferred payment payoffs, to spread the income. Wrather matched them, offering an eight-year staggered payoff plus a 3% interest payment on the withheld money. Wrather got Lewis A. Dreyer into it as a legal consultant. Samuel Jesse Buzzell, a 10% partner in Mills Music and general counsel and secretary for the pubbery, in turn called in Schwartz & Frohlich to handle the legalistics.

Wrather's interest in acquiring a music catalog rich in popular and standard copyrights revolves around his ownership of Muzak; his tv holdings, in the U. S. and Great Britain; his vidpix production, also on both sides of the Atlantic (in association with ATV in England), all of which would make the utilization of music copyrights a plus factor for revolving accreditations from performing rights, synchronizations etc.



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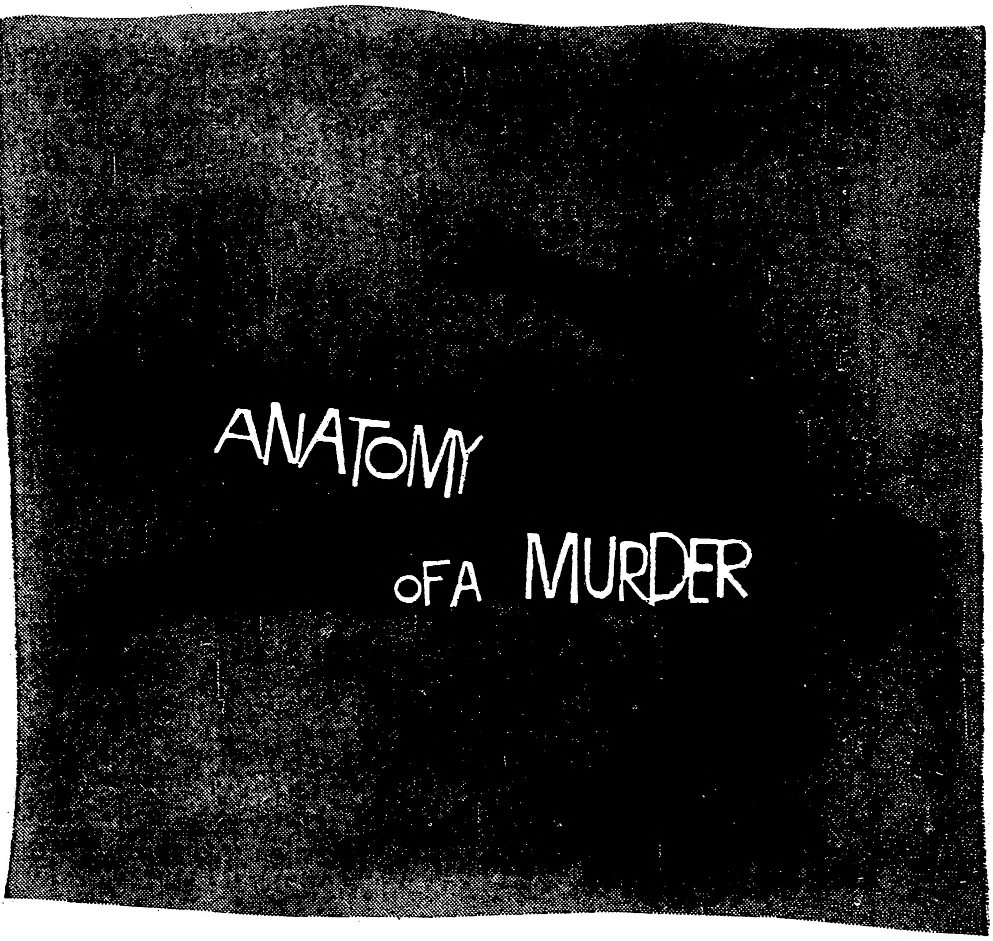

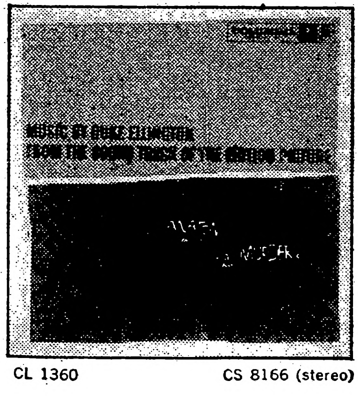

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Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

						EAST														SOUTH							MIDWEST									FAR WEST										
Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	Dean Hunter—WMGM—New York	Fred Fiske—WWDC—Washington	Buddy Deane—WJZ-TV—Baltimore	Joe Hyder—WEZE—Boston	Ed Truman—WSAR—Fall River	Tony Davis—WOCB—West Yarmouth	Gary Howard—WKNE—Keene	Danny Stiles—WNJR—Newark	Ed Meath—WHEC—Rochester	Ron Curtis—WHEN—Syracuse	George E. LeZotte—WTRY—Troy	Lou Barile—WIBX—Utica	Bob Penn—WARD—Johnstown	George Gilbert—WARM—Scranton	Dick Doty—WTRL—Bradenton	Bob N. Perry—WCKR—Miami	Paul Drew—WGST—Atlanta	Burl Q. Womack—WSAV—Savannah	John Ademy—WBIG—Greensboro	H. Duane Wadsworth—KELP—El Paso	Roger Clark—WGH—Norfolk	Jerry Leighton—WAAF—Chicago	Roy Fox—WIKY—Evansville	Stanley Mack—WDGY—Minneapolis	Jack Shefrin—KUDL—Kansas City	Will Lenay—WSAI—Cincinnati	Tom Edwards—WERE—Cleveland	Bill Dawson—WLMJ—Jackson	Dan Allan—WLOL—Minneapolis	John Michaels—WOKY—Milwaukee	Pearl Jacobson—KIEM—Eureka	Al Radka—KFRE—Fresno	Lamar Sherlock—KEZY—Anaheim	Joe Yokam—KFWB—Hollywood	Ed Perry—KFOX—Long Beach	Pete Smith—KRKD—Los Angeles	Lash Lazzar—KXLA—Pasadena	Johnny Carver—KICN—Denver	Phil Nolan—KALL—Salt Lake City	Dale Good—KRKO—Everett	TOTAL POINTS
1	1	10	Johnny Horton	Columbia	†Battle of New Orleans	1	1	1		4		2	1	4	2	2	4	3	3	2			1	1		6		2	4	3		5		5	1	1			3	5				1	2	227
2	2	6	Paul Anka	ABC-Par	†Lonely Boy	3	2	5	1	6	3	7	7	10		5	10		1	3	1		10			5		3		6	2	7	1	1	3	10			2				1	2	5	196
3	3	9	Lloyd Price	ABC-Par	†Personality	4	7	3		3			3	3		3	7	4		1	2		3						6				9	10	2	7	8							5		119
4	5	7	Connie Francis	MGM	*Lipstick On Your Collar		9			8										4		6	5			1			5	1			2	3	4	5		7		1		8	7			100
5	4	7	Stonewall Jackson	Columbia	†Waterloo	8	4	4		9				6					2	8	9	7	8			3			2		9			4		4							5	4	10	92
6	6	10	Bobby Darin	Atco	†Dream Lover			6		7								5		7			2				8								5	9	7		5		2			10	9	61
7	20	2	Carl Dobins, Jr.	Decca	†Heart Is An Open Book			2				5				1			4										3			9	7	2								10		9			58
8	11	2	Fabian	Chancellor	†Tiger	9						4		7		6							5								10		6		3	9	7								3			52
9	23	6	Freddy Cannon	Swan	†Tallahassee Lassie								5	2						5	7		6									3				6	6								8		51
10	7	4	Kingston Trio	Capitol	*M.T.A.							10		1	1	10	9				4	8							6				10		8													43
11A	33	4	Dinah Washington	Mercury	*Difference Day Makes	2					7		2		6									10			4															5					41
11B	27	2	Frank Sinatra	Capitol	*High Hopes										4		6							2	3		6	4																				41
13A	28	8	Connie Francis	MGM	†Frankie	6						6							7			3		6															10					3	8	39
13B	12	5	Preston Epps	Original	†Bongo Rock									5				7	10							2			7					6	10	2										39
15	40	4	Patti Page	Mercury	*With Eyes Wide Open				4		6				7						5								5				6						6										38
16	13	8	Jimmy Dean	Columbia	*Sing Along					2								2			8																				1		7					35
17A	18	9	Hugo & Luigi	Victor	*La Plume De Ma Tante													1					9				2															10						32
17B	9	5	Frankie Avalon	Chancellor	†Bobby Sox to Stockings	5										8	8			10									9		5			7											4			32
17C	42	2	Pat Boone	Dot	*Twixt 12 & 20																	6			9			7	9		2														1				32
20A		1	Anita Bryant	Carlton	*Till There Was You	10			10		1																			7			7	2																29
20B	8	11	Martin Denny	Liberty	†Quiet Village		10								5			10		6			4		8		9																			7		29
22	22	2	Flamingos	End	*Only Have Eyes for You																10										7	1									8				2			27
23		2	Mitch Miller	Columbia	†Jine the Cavalry																																									2	3	2			26
24		1	Jimmie Rodgers	Roulette	*Wonderful You																								1											5							3	24
25A		1	Marty Robbins	Columbia	†Cap & Gown												2								5									3															23
25B		1	Tony Bellus	N.R.C.	†Robbin the Cradle																												4		6											10		1	23
27A	10	5	Mystics	Laurie	†Hushabye				3		2							8				9																												22
27B		1	Skip & Flip	Brent	†It Was I				5		8						5														4																		22
29		1	Ricky Nelson	Imperial	†Just a Little Too Much			9															4			5									5															21
30	36	2	Duane Eddy	Jamie	†40 Miles of Bad Road											7			5			10															9								8			20
31		2	Perry Como	Victor	*I Know																	3			8			10					4																19
32A		1	Jane Morgan	Kapp	*Can't Begin to Tell You				6		4																															6								17
32B		1	David Seville	Liberty	*Ragtime Cowboy Joe																							2																			3				17
34A		3	Jesse Belvin	Victor	*Could've Been Worse																																			2		4							16
34B	30	3	Jerry Keller	Kapp	†Here Comes Summer												1																						10						6			16
36A		1	Sam Turner	Big Top	*Lavender Blue		6	7																																	5									15
36B		1	Sil Austin	Mercury	*Danny Boy								9											4			5																					15
36C	17	5	Coasters	Atco	†Along Came Jones			8																7													3										15
39	35	6	Ray Peterson	Victor	*Wonder of You									8			3																8															14
40A	21	2	Drifters	Atlantic	†There Goes My Baby	7																2																												13
40B		3	Dodie Stevens	Crystallette	†Five Pennies										10											4																	6							13
42A		1	Ricky Nelson	Imperial	†Sweeter Than Thou							1				9																																	12
42B		1	Frankie Avalon	Chancellor	†Boy Without Girl							9																									8										4	12
44A		1	Demireers	Dore	†The Spider					5								6																																11
44B		1	Prima/Smith	Capitol	*Bei Mir Bist Du Schoen																					7																	4								11

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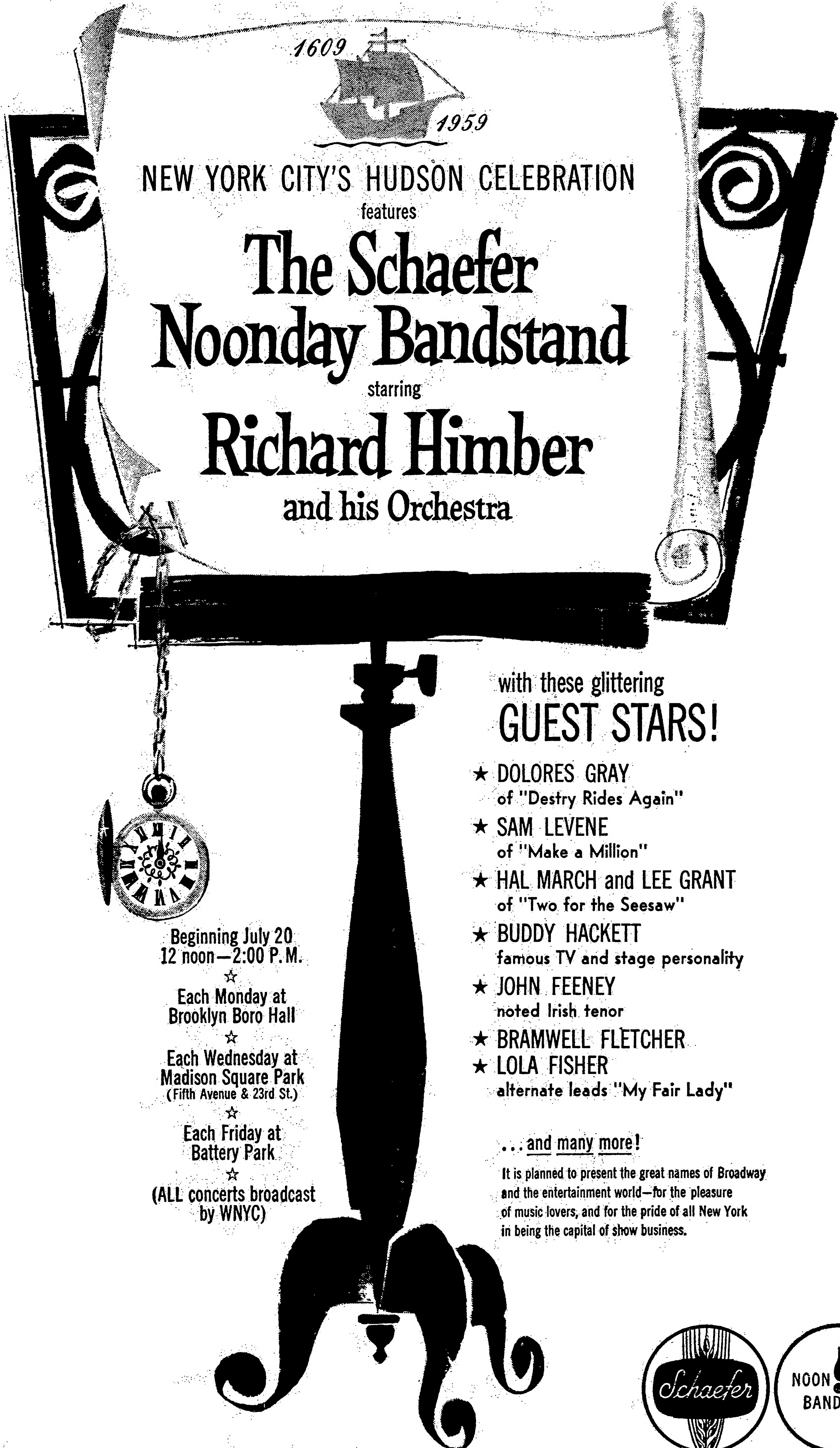

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On The Upbeat

New York

Trumpeter **Leonard Sues**, with his new dixieland combo, opening at the Preview Lounge, Chicago, today (Wed.) . . . Disneyland Records holding its national distrib convention July 31-Aug. 3 at the Disneyland Hotel on the Coast . . . **Arthur Luce Klein**, Spoken Arts Records prez, off to Europe for recording sessions with stage and literary personalities . . . Gospel singer **Ciara Ward**, currently in Oslo, Norway, for a two-week stand at the Chat Noir, will remain on the Continent through July and then fly to Chicago for a two-day stint at the Ravinia Music Festival . . . **Ernie Warren's** band opened indefinite stand at the Hotel Edison, N.Y., Green Room . . . **Dukes of Dixieland** making the jazz festival rounds with stopovers at French Lick, Ind., July 31; Playboy Jazz Fete, Chi, Aug. 8; Detroit Festival, Aug. 14-15; Boston Jazz Festival, Aug. 21; and Berkshire Music Barn, Lenox, Mass., Sept. 5 . . . **Eartha Kitt** launched her concert tour yesterday (Tues.) at Kleinhaus, Buffalo, with the Buffalo Symphony. She'll cover most of the eastern states during the next few weeks.

Tony Pastor has renewed his contract with General Artists Corp. for another five years . . . **Four Lads**, Columbia diskers, will appear at Steel Pier, Atlantic City, July 26 . . . **Bob Phillips Trio** began an engagement at the Israeli Cafe Sahbra last week (30) . . . **Tommy Tucker**, who's now teaching English at Asbury High School (N. J.), is prepping an album for the Sunbeam label. The bandleader began a week's engagement at Palisades Amusement Park Saturday (4) . . . Sunbeam Records' **Karen Chandler** has added Skowhegan, Me., Newport, R. I., and Mountainhome, Pa., to her summer circuit tour with "Say Darling."

Toni Carroll, MGM thrush, to Rio de Janeiro July 17 for a four-week tour . . . **Connie Francis** goes into the Bolero, Wildwood, N. J., July 15-18 . . . **Lester Lanin** orch playing at Herb McCarthy's Bowden Square, Southampton, L. I. In addition to the regular dinner and dance music, Lanin will head the Monday night jazz concerts.

London

Robert Mellin Ltd. is to revert to independent operations here, breaking away from the Keith Prowse group . . . **Jack Philips**, export manager for the Decca diskery, takes on **Hilary Watson** as aide . . . **Billy Eckstine skedded to** play Glasgow Empire Aug. 17 as the kickoff to his fifth British visit . . . First disk from Rank Records of America has just gone out under the Top Rank label—"The Bottle Theme" waxed by **Robert Chauvigny** . . . Actor **Richard Attenborough** has redonned his mantle of deepay, starting a new series on BBC's Light Program Monday (6) . . . **Kay Starr** being paged for several dates in addition to an Associated TeleVision "Sunday Night At London Palladium" show in the fall.

Hollywood

RCA Victor has teamed up with Hiram Walker and is passing around a "Little Brown Jug" of hootch to press and deejays plugging the re-release of the late Glenn Miller's 1939 disking of "Little Brown Jug." . . . Composer-arranger **Jack Marshall** huddling with ABC Paramount's **Don Costa** over the soundtracking of HHL's "Take A Giant Step." . . . **Bob Thompson** has written and recorded 12 original compositions of transportation sounds which has been put into album form for a Dot release . . . **Miyoshi Umeki** cut her first album in two and a half years for Mercury. **Perry Brigeette** arranged-conducted the **session** a&r'd by **Art Talmadge** . . . **Hoagy Carmichael** penned "Marry Me In Laramie" as a tune for a "Laramie" vidpic in which he costars.

Chicago

Ralph Marterie orch, after six years with GAC, has switched to MCA. Band stays with Mercury Records, however, and also continues affiliation with Marlboro ciggies . . . **Charles Drake Trio** to the Netherland-Hilton, Cincy, Aug. 17 for a month . . . **Ramsey Lewis Trio**, showbacking at the Chi Cloister, is playing Scaccias, Louisville, this week . . . **Billy Butterfield** sextet set for the Embers, St. Louis, Aug. 7, with the **Pat Moran Trio** up starting Aug. 17.

San Francisco

Red Garland will take over when **J. J. Johnson** closes at the Jazz Workshop . . . **Earl (Fatha) Hines** departs the HangOver Sept. 1 for a European tour with an all-star band. **Ralph Sutton** probably will take over Hines' spot and **Muggsy Spanier** will remain . . . **Norman Granz** planning a fall tour for **Kid Ory** in Europe, starting in Belgium . . . **Pony Poindexter**, working the Cellar nightly, is set to sit in for Sunday afternoon sessions at the Blackhawk with **Cal Tjader's** rhythm section . . . Frisco songwriter **Sylvia White** pushing her number, "Touch Me," as done by **Elaine Dunn** for Victor . . . **Harry (The Hipster) Gibson** moved over to the Cabana . . . **Herb Miller's** bringing his band into the Avalon for a one-nighter Saturday (11) . . . **Ted Lewis** booked into Bimbo's 365 Club Aug. 27, **The Vagabonds** booked for Oct. 8 . . . Monterey Jazz Festival sponsoring a college jazz competition for small groups and big bands at Monterey Peninsula College Sept. 27-28. Winners will appear at the Oct. 2-3-4 festival. **Woody Herman** and **John Lewis** picking an all-star band to play at the fest, too.

Philadelphia

Jack E. Leonard heads up big holiday show at the Fountainhead. Comedian will hold forth there until July 12 . . . **Tom Breen**, former owner-manager of the Town & Country Restaurant, Ardmore, has moved to the El San Juan Intercontinental Hotel in Puerto Rico . . . **Marty Portnoy** will provide dance music this summer at the Sheraton Ritz-Carlton in Atlantic City . . . **Maynard Ferguson** and his big band going strong at Pep's . . . Singer **Fabian** planes for Hollywood July 13 to report to 20th-Fox for **Jerry Wald's** production, "Hound Dog Man" . . . **Jack Verna**, a fixture at the CR Club for the last 11 years, will take his combo to the Hialeah in Atlantic City for the summer . . . **Wally Ginger's** band will open at the Old Covered Wagon in Stratford on July 10. **Sam Caneda**, former Vesper Club headwaiter, and **John Gonzales**, owner of the Bucks Hotel, have just taken over the spot.

The HIT! OF THE WEEK

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Just Completed Paramount Motion Picture with Jerry Lewis:

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Band Reviews

JOHNNY LONG ORCH (11)
Statler-Hilton Hotel, Dallas

It's nice to note that, with the decline of "name bands" over the years, some are remembered and continue to draw. Johnny Long's crew is one of those; over two decades the maestro has enjoyed good biz billing. Back in the days when a top band could fill a club or hotel room nightly (sans a headline act), Long had that distinction. He, as with other maestri, shot into popularity with a hot record. Since "Shanty in Old Shanty Town" clicked, the road has been easier. Of course, Long has a hotel, or commercial style, but dispenses excellent music to please the customers.

With three brass, four reeds, piano, bass and drums, the North Carolinian varies the ensemble tunes with his left-handed violin solos. Library is hefty with arrangements of evergreens and standards, and with instrumental doubling, Long assuages his audiences. He hasn't forgotten his late bandleading friend, Hal Kemp. Sax men often drop clarinet into huge megaphones to achieve the famous Kemp tone.

Solo vocals are neatly done by Tommy Hall. The "Long Shots" trio provides lyrics by Hall, Lloyd Johnston and Jack Rice.

To break the Latunes, w.k. bits, et cetera, personable maestro offers his slick dixieland quintet, the "Cotton Pickers." Able crew is comprised of Bill Gaudet, trumpet; Jack Rice, trombone; Bayes Arnow, clarinet; Clyde Newcomb, bass and Don Desrosiers, drums. *Bark.*

DUKES OF DIXIELAND (7)
Milburn Country Club, Kansas City

The Dukes and their dixieland are well known hereabouts from their albums, but seldom are they seen in person. A junket last January brought them into this Kansas side country club for a very successful party, and on a midwest junket in midsummer they repeated for a one-nighter June 25, just as clickily.

They play standup style for the dancers, varying the sets with several tempos, and throwing in a vocal by trumpeter Frank Assunto now and then. Mostly the stylings are dixieland of the best sort, but they switch now and then, such as to making a display piece of "76 Trombones," or other novelty number. "Darktown Strutters Ball" and "Johnson Rag" from their regular repertory are the most for the dancers.

Besides Assunto and his well-known pop, Papa Jac, crew includes brother Fred Assunto on trombone, Jerry Fuller on clarinet, Lowell Miller on string bass and tuba, Red Hawley on drums and Stan Mendlson, piano. There is a good deal of solo work, Papa Jac leading out on banjo and trombone, or any of the other sidemen taking off in his own style, all of it to the great delight of the dancers. Crew is heading back to Las Vegas and the Desert Inn.

Quin.

Inside Stuff — Music

Continued from page 74

Paramount originally would have culled an old Stolz waltz as the film's theme song but, because of the diversified copyright ownerships in various countries and territories, which could complicate the performing rights of the film's exhibition contracts, Famous Music insisted on owning the world rights of an original Stolz work for which Paramount paid a $5,000 advance royalty. Famous is Paramount's wholly owned music publishing subsidiary.

Columbia Records has revised the price structure of its stereo LP line so that the tab will be uniformly stabilized at suggested prices of $1 above regular (monophonic) counterparts. The new price lineup, which went into effect last week, will be similarly applied to Epic Records, Col's subsid label. The suggested list price of Col's pop stereo LPs, formerly $5.98, has now been reduced to $4.98. The regular, or monophonic counterparts, are priced at $3.98. Diskery's Masterworks, or classical stereo records, have carried a suggested list price of $5.98 since their introduction a year ago and will continue at that price level. Their monophonic counterparts have, since January, 1959, been priced at $4.98.

MGM's low-price Lion label got going July 3 at the Plainview Country Club, Long Island, with the first of a series of "Jazz Nights" featuring Aaron Bell's combo. Bell will feature selections from his current Lion LPs, "Peter Gunn," "77 Sunset Strip" and "Victory At Sea In Jazz." Diskery has earmarked a certain amount of albums to be presented nightly as prizes to guests of the Plainview Country Club.

A "Music In The Round" exhibit of musical instruments, early American sheet music and paintings will be held Wednesday (15) at the Suffolk Museum at Stony Brook, L.I. The paintings, which will be on loan from other museums, have musical themes.

Jesse Kaye, MGM Records vice president, presented Joni James with a gold record symbolic of selling 1,000,000 albums following singer's opening at the Fairmont Hotel's eVnetian Room in Frisco recently,

Original Casts

Continued from page 73

solid rackup for Jule Styne-Stephen Sondheim "Gypsy" package starring Ethel Merman. Album has only been out several weeks but it went off to a hefty initial sales order. Decca reports good sales for "Destry," as does Victor for its "Redhead" package.

The off-Broadway packages don't have the same sales impact as the Main Stem entries but the diskers are beginning to take them into consideration because of their special appeal and comparatively low cost of production In the past only "Golden Apple" (RCA Victor) and "The Threepenny Opera" (MGM) got the disk treatment after an off-Broadway start.

Although the cost of producing an original cast album often runs as high as $25,000 (performers receive a week's salary and musicians are paid on the basis of three recording sessions), there is a continual scramble for properties because the payoff, if the musical clicks on Broadway, can be tremendous. Columbia's "My Fair Lady," for example, has already passed the 1,500,000 sales mark in the U. S. and the show is still running strong on Broadway, which means the disk's hot sales pattern can continue for some time to come. The same thing holds true for "Music Man," which has passed the 500,000 sales mark on the Capitol label.

Competition for original cast album rights has become so keen that some diskeries through their parent organizations have invested money in the musical's production. In the past season, for instance, RCA put up $75,000 for "Redhead" with NBC in for another $75,000 and CBS put up half the investment, $25,000, for "The Nervous Set" flop. CBS, however, is still ahead in the Broadway musical investment game since it has a major share of the "My Fair Lady" smash.

Bourne Vs. Rose

Continued from page 73

ly since "That Old Gang of Mine" was written in the early 1920s when sheet music was of chief importance.

Schulman argued that only the songwriter has legal ownership to the renewal term and hence Bourne could not claim ownership of the copyright renewal. The Bourne firm, represented by Walter Beck of Phillips, Nizer, Benjamin, Krim & Ballon, and Godfrey Cohen, of Gilbert & Gilbert, argued that the original renewal agreement gave them the right to assign the copyright to itself since all the terms of the original contract were lived up to.

Schulman, who is also counsel for the American Guild of Authors & Composers, became Rose's counsel for the second time in this suit. Originally, Rose brought his action against Bourne via the old firm of Hays, St. John, Schulman & Abramson. When Schulman left that firm, Rose left the case with the remaining partners. Several months ago, when Rose petitioned the court for a change of attorneys, Judge Dimock cracked: "You don't want a new lawyer, but a new judge."

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Boston Niteries to Sit It Out For Summer; Resorts Taking Over

Boston, July 7.

Proposed plans of two Boston niteries to stay open all summer have come a cropper, and there will be no supper clubs running in the Hub this strawhat season. Blinstrub's 1,700-seater, which had been considering running with names in the summer months, closed its show season with the Castle Sisters last week.

The Bradford Roof, which has Jack Kelly's "Ice Frolics" current, closed down Saturday (4) for the summer. It had been planned to operate the rooftop boite all summer, but biz was reported offish. Steuben's shuttered for the summer last week also.

With all Hub clubs, except the intimers, lounges, etc., dark for the summer, entertainment seekers will have to take to the highroads and byroads around the territory. The roadside clubs are flourishing. The Monticello, in Framingham, with Jo Barnum's "Almanac On Ice" current, will run all summer with shows; Salisbury Beach Frolics, 1,200 seater, is operating at Salisbury Beach with big name sked.

The Frolics sked includes Johnny Mathis, July 5; Tommy Sands, July 12; Platters, July 19; Liberace, July 26; Erroll Garner, Aug. 9; Frankie Avalon, Aug. 16; Crosby Bros., Aug. 23.

Across the harbor from Boston, two clubs are running the summer gamut in Revere, the Revere Frolic, 450-seater, with semi-names; and the Reef, where Billy Fellows is current, has just embarked on such a format.

Alpine Village Hiatus

Cleveland, July 7.

Nitery biz is so sluggist here that Herman Pirchner and Larry Higgins shuttered their downtown Alpine Village club for the next two months. It's skedded to reopen Sept. 9 with same policy of musical revues with a line and dance music again by Dave Ennis orch. Ennis is moving it over to the Riviera Room.

Alpine's upstairs room, the Eldorado, is kept open by Joe Baldi's band.

Palace Has Eye On VIP Vaude

Apparently it's just as difficult to get big moneymaking films as it is to find personalities who will draw for protracted periods at the boxoffice. The Palace Theatre, N.Y., once the flagship of the American variety scene, is again mulling a return to the live standard.

Sol A. Schwartz, RKO Theatres prexy, would still like to get a live show to be headed by personalities such as Harry Belafonte, Burns & Allen, Fred Astaire and others. He's surveying the field and studying the situation, but has made no commitments as yet.

Theatre has oft been reported as readying to convert to a legit operation, or returning to vaude. Actually, it's one of the more fluid operations on Broadway. It has had two-a-day, continuous vaude, reserved seat films and the grind policy. Apparently, anything that will do some b.o. good is welcome at this house.

Belafonte $84,000, H'wood

Hollywood, July 7.

Harry Belafonte's one-man show at the Greek Theatre here hit a boff $84,000 for its first week. The same figure, which is capacity or close to it, is expected to be maintained during the three weeks of his engagement.

Week prior, Belafonte scored a heavy $77,000 at the San Francisco Opera House.

No Fat Tax on U.S. Acts, Say Hotels in Havana

Havana, July 7.

Havana hoteliers are countering reports of big tax bites being taken from American performers working the hotels in the Cuban capital. The innkeepers report that the nick is presently $6 per $1,000 salary or portion thereof.

Presently, the Havana hostels are operating primarily with native talent, this being the off-season. Most of the operators are hoping to be in position to buy name talent starting in October.

Lions & 'Fourth' A Dud for Cafes In N.Y.; Mts. High

Neither the Lions convention last week nor the July 4 holiday meant too much to New York niteries. The weekend found a virtually deserted town. Vacationers who came in to observe the city scarcely made up for the droves who scrammed town for the resorts.

The Lions, the nitery owners found, didn't patronize the cafes too well. There was a smattering of conventioneers in the boites, but their presence didn't contribute greatly to the overall take. The hotels, of course, hiked their business considerably.

The cafemen found that the recent Kiwanis convention, while not as large as that of the Lions, meant considerably more to the night clubs. The Kiwanis was described as a good convention. One of the reasons is ascribed to the fact that the Lions kept their members occupied a great deal of the time. They staged their own shows at Madison Square Garden.

Generally, the nitery business continues surprisingly good for this time of year, figures being up considerably over last year.

History was repeated in the Catskills resorts over the holiday. The large hotels such as Grossinger's, Ferndale, N. Y., and the Concord, at nearby Kiamesha Lake, hung out the SRO sign, with most of the other inns being filled nearly to capacity.

EXIT FROM 4A'S TO JOIN HOFFA?

By JOE COHEN

Just how long the American Guild of Variety Artists will remain within the framework of the Associated Actors and Artistes of America is currently being debated within show biz as well as labor circles. There is a growing feeling that the variety-performer union is preparing to ankle its present affiliation and probably ally itself with the International Brotherhood of Teamsters, with which it has worked in the past, particularly in bringing the Ringling Bros. and Barnum & Bailey Circus into the union-shop standard.

The possibility of the new affiliation of AGVA is supported by history as well as current events both within the union and within the realm of the labor movement. As a matter of fact, it will be repeating history.

In 1939, during a turbulent period in both Hollywood and New York, the predecessor union to AGVA, the American Federation of Actors, was being set up to walk away from the 4A's and tie in with the International Alliance of Theatrical Stage Employees under the regime of George Browne and Willie Bioff. The 4A's seized AFA and reformed it into AGVA.

See Nat'l Board Move

Observers point out that the way

(Continued on page 84)

J. V. Kelly Reps AGVA in Hawaii

Honolulu, July 7.

James V. Kelly has taken over as top man with the Hawaii unit of the American Guild of Variety Artists, succeeding John Tsukano who has joined a major local travel agency as director of sales and public relations and occasional tour director.

Tsukano built AGVA membership here to about 300 in less than two years. Kelly, a former maitre d' at Don the Beachcomber's, has been working with Irvin Mazzei in the Los Angeles office for four years.

Mazzei, incidentally, looks for a merger of AGVA and the American Federation of Television & Radio Artists in Hawaii, with Kelly handling office work for both unions.

Some sources predict that with an increasing number of tv films being made in the islands, a unit of the Screen Extras Guild eventually may be warranted.

Casino, Canada's Sole Burley, Does El Foldo

Toronto, July 7.

Casino Theatre, only burlesque house in Canada, closed down July 4. This terminated the week-to-week notice posted by Lou Appleby, owner-operator, to the seven musicians and four stagehands.

It will be the first time the Casino has gone dark since it was opened in the early '30s, during which time it played the biggest names in what ultimately remained of vaudeville.

Sight 250G Take For Danny Kaye's 4 Sydney Weeks

Sydney, June 30.

Danny Kaye has set the entire Aussie show biz world afire with his terrific boxoffice take at the Empire here for J. C. Williamson Ltd. Nothing to equal the Kaye biz has ever been seen this side of the Equator.

With a sellout at every performance, comedian is giving eight shows per week over a limited four-week span. Seats are now at a premium for the next three weeks. Total yield is expected to exceed $250,000. Scalpers are already at work offering seats at five pounds (about $14) apiece. Normal admission top is slightly above $5.

Comedian is working for an undisclosed guarantee plus percentage. Understood he pays the supporting talent—Francis Brunn, juggler; Senor Wences, ventriloquist, and the Dancing Dunhills. With no restrictions now operating here on coin takeaway, Kaye should have plenty in his bag when he leaves here.

Garnet Carroll, who will handle the comedian in Melbourne at his Princess Theatre, said that the first three weeks of the Melbourne run are already SRO. The same admission rate applies at the Princess on eight shows weekly.

Because of prior contracts, Kaye will only play Sydney and Melbourne, nixing such other keys as Brisbane, Adelaide and Perth. Insofar as the Aussie public is concerned, the comedian could stop over indefinitely.

Tivoli Circuit's Top Bid for U.S. Talent to Play Aussie 'Forever'

By ABEL GREEN

Gordon C. Cooper, managing director of the Tivoli circuit of Australia, making his first talent-questing trip to America and the Continent, left for a month in London and is due back in the U.S. in September to wrap up some talent deals for his Down Under theatre chain.

A new concept may be Cooper's dealings with some of the talent direct, since he was thus encouraged by many, whom he had played in the past, and also in diversifying his agents so that talent can be culled from many sources. Heretofore General Artists Corp. in America and Lew & Leslie Grade in Europe had almost exclusivity, but Cooper saw a wealth of talent also via the Morris office, MCA and others.

Apart from accenting the increasing Aussie-U.S.A. rapport and "like tastes and attitudes," other realistic values present themselves, which Cooper is purveying to talent and agents alike. One is the ability to take out all earnings (the Australian pound is $2.24 against England's $2.80); and the second is the ability for long-run engagements to the right talent at the right price. "A normal Tivoli commitment is 20 weeks, plus options, and of course with fares from and back to the U.S. included," says Cooper. The "right prices," of course, has to do with "none of these Las Vegas false values which just are out of the question."

He recognizes, also, that the "Las Vegas type" of act—the real boffo names—couldn't afford the time out for long contracts anyway and, besides, they probably would essay auditoriums rather than theatres for quick money and percentages a la Danny Kaye (now Down Under), Sinatra, et al.

'Solid' Bookings

Cooper is talking about the solid variety act which, for beginnings, plays eight weeks at the Tivoli, Melbourne (in which city he is based), and eight weeks at the Tivoli, Sydney, and then can go on to Adelaide, Brisbane, Perth, and

(Continued on page 84)

Pious Ft. Wayne Discovers Sex

Ft. Wayne, Ind., July 7.

This churchgoing (heavily Catholic) burg is baring the flesh as well as the soul nowadays.

Stripper Bunny Hollis kicked off the new rage more than a month ago when owner Harold Van Orman booked her into his top midtown hotel. Reaction was so good that the Bergdorf Gardens restaurant, which normally marquees minor disk names, inked Sally Rand to start peeling next week. And a third operation, La Fiamma dinery, retaining its jazz unit, is also dealing for a name exotic.

It's additionally significant that the exotics are invading "family rooms." As a concession to "togetherness," however, they're only peeling down to bra and G-string, and are also keeping the grinds and bumps toned down. As inoffensive as possible, in short, and perhaps that explains the absence of bluenose operation, though both the News-Sentinel and Journal-Gazette have frowned in print.

Success of Miss Hollis has prompted Van Orman to sign her for his other Hoosier hotels, including the McCurdy in Evansville.

Luaus With Kilts

Honolulu, July 7.

Queen's Surf is featuring Sol Bright in its new Polynesian floorshow, billing him as "The Hawaiian Scotchman."

Polynesian show at the Hawaiian Village Hotel's twice-weekly luaus is topped by Bill Akamahou, billed as "The Hawaiian Scotsman."

Chi Ballyhoo: From Sally Rand's Fans to the St. Lawrence Seaway

By JACK PITMAN

Chicago, July 7.

While the Soviets goggle New York with their technological and cultural expo, 65 nations are palpitating Chi and environs at the current 16-day first Chicago International Trade Fair on sprawling Navy Pier. The 65 have arrayed their most fetching industrial-commercial wares (with show biz bait) for the exhibition, which local civic and business sponsors have themed "World Peace Through World Trade," subtitled "Shop the World in Chicago."

As an overall spectacle (of which the entertainments comprise a spec within a spec), it's rated the town's top promotion since the depression-born Century of Progress. This time prosperity (albeit inflated) is the rule, and Chi sees unparalleled booms ahead as the country's prime inland seaport via the St. Lawrence Seaway. That, in fact, is the fair's reason—a pitch to foreigners that they can sell more efficiently and at less cost by routing goods straight to Chi and the middle west. Also, that plenty of customers with cash in hand await in the oft-overlooked American heartland.

Kabuki & 'Breakfast'

Century of Progress had Sally Rand and her censoring fans. This fair has no comparable excitement. The Windy City has taken on some couth over the years, and instead of pyrotechnics a la Rand, the hoi polloi are gandering Kabuki dancers from Japan, terp troupes from Ceylon, Spain and Haiti, and songsters from Hong Kong, Paris and Rome. Yank-style amusement is dominated by Don McNeill, originating his ABC Radio "Breakfast Club" from the fair, and Tommy Bartlett's water ski extravaganza. In all, it's a talent outlay of $500,000.

The performers, incidentally, aren't all genus homo. A top attraction is the balloon (yclept "La Coquette") that carried David Niven and Mexican funnyman Cantinflas "Around the World in 80 Days" for Mike Todd.

Divertissements are more or less continuous from three different stages, largest being a floating "Holiday Island" (a soil-laden lavish landscaped barge) off the pier's east end. Coordinating the shows is Mrs. Helen Tieken Geraghty, a savvy vet of pageant productions hereabouts, having mounted "Wings of the Century" for the 1933-34 clambake, and the "Wheels-a-Rolling" for the more recent Railroad Fair.

Liz Tops the Bill

Of the 750,000 persons expected to see the products from abroad (at $1.50 a head, 50c for kids), most famous is Britain's Queen Elizabeth, who toured the layout yesterday (Mon.). Chicago was the only U.S. city skedded on Her Majesty's North American swing in connection with the St. Lawrence Seaway opening. That she accepted the town's invitation is proof to provincials that Chi is truly the "fourth coast's" chief port of call.

The fair's collateral activities have been a show in themselves. For the first time in Chicago wa-

(Continued on page 84)

Vaude, Cafe Dates

New York

Harry Anger, of General Artists Corp., discharged from the Roosevelt Hospital . . . **Trude Adams** had to cancel a date at the Lido Beach Club. **Tina Robins** subbed . . . **Steve Blauner**, ex-GAC, has become personal manager of **Bobby Darrin** . . . **Ernestine Anderson, Jazz Messengers** and **Kai Winding** comprise next week's bill at Basin St. East . . . **Brock Peters** and **Rona & Nama** are on the new bill at the Village Gate . . . **Larry Adler** down for the Colony, Omaha, Sept. 3.

Yvonne De Carlo moves into the Bellevue Casino, Montreal, July 9 for two weeks . . . **Ed "Kookie" Byrnes, Dodie Stevens, Alan King** and **Hugh Downs** slated for the Illinois State Fair, Springfield, Aug. 22 . . . **Larry Storch** and **Toni & Jan Arden** moved over to GAC.

Jose Greco has been signed for the Caribe Hilton, San Juan, for Dec. 5 . . . **Bob Melvin** has been added to the **Sammy Davis Jr.** show at the Cain Park Amphitheatre, Cleveland, starting July 20 . . . **Allison Sisters** pacted for the Latin Quarter July 23 . . . **Pearl Bailey** goes into the Twin Coaches, Belle Vernon, Pa., Sept. 18 . . . **Glen Covington** started in the Copacabana Lounge Friday (3) . . . Erika's, operated by singer **Erika Kol[illegible]sy** in the Yorkville area, closed Saturday (4) for a two-week vacation . . . **Eddie Hazell** preemed at the Classic . . . **Monique Van Vooren** tapped for the Roosevelt, New Orleans, July 9.

Chicago

Sammy Davis Jr. to Elmwood Casino, Windsor, Ont., Aug. 3 for two . . . **Patrice Wymore** inked a three-weeker for La Fiesta, Juarez, starting Aug. 3 . . . **Jimmy Komack** opens at the Adolphus, Dallas, Aug. 27 for a fortnight, and **Sophie Tucker** is there Sept. 10 . . . Comic **Eddie Rich**, after a Michigan resort turn, returns here to Ray Colomb's next week . . . **Dakota Staton** toplines at the Regal Theatre July 24-30. House signed **Della Reese** for Aug. 7-13.

Hollywood

Nelson Eddy & Gale Sherwood making a limited stand at the Riverside Hotel in Reno . . . Singer **Bob Newkirk** opened a two-weeker at Jamaica Inn, Corona Del Mar, Friday (3) . . . Composer **Jule Styne** is negotiating with **Vic Damone** to star in his London production of "Say Darling" this fall . . . The four **Crosby Bros.** play 10-days at El Morocco, Montreal, starting Sept. 10 . . . **Ethel Azama** holds over an additional week at Marshall Edson's Ye Little Club . . . Pianist **John Balkin** opens a two-week stand at Delmonico Restaurant today (Wed.) . . . **Beverly Lawrence** will appear with **Jack Carson** at the Mapes Hotel in Reno for a week beginning July 23.

Atlanta

This is "sit tight" week with niteries holding over acts in face of so-so activities at wickets. Only one club — Peachtree — offers new face in person of **Lalin Francis**, billed as "upside down exotic," backed up by another stripper, **Ginger Grey**, dancer **Fifi LaFemme**, with **Frank Capri** continuing as emcee . . . Domino Lounge in Imperial Hotel stands pat with comedian **Herkie Styles, Jean Shannon & Brooks Bros.**, exotic **Tammy** and emcee **Stan West** . . . Paradise Room in Henry Grady Hotel, having abandoned acts, substituting **Bill Grassick** orch (6) featuring thrush **Betty McHugh**, alternating with **Two Tones Duo** . . . **Lady Godiva (Frances du Bay)** and palomino filly Melody Lane, which assists her in strip turn, remaining at Harem Club, on same bill with exotic **Cindy Lou** and comedian **Dick Brodrick**, who doubles as emcee.

Atlantic City

Joe **"Rubber Face" Frisco** into Erin . . . **Nu Tones** and **Frank Scott** current at Margate Casino . . . **Mello Jack Trio** into Weekes' Cocktail Lounge . . . **Carmen Cannova** and **Billy Duke & His Dukes** into Dunes . . . **Quaker City Boys** at Cove . . . **Al Allen** orch at Edgewater for season . . . **The Windsors** and **Christine Jorgensen** at Jockey Club . . . **Jim O'Connor** band at Wyoming . . . **Phil Kay** into Paddock . . . **Billy Marshal** at Topsy's Hideaway . . . **Monogram Trio** at Village Bar . . . **Reggie Hamer** at Midtown . . . **IV Kings** on bandstand at Wonder Bar . . . **Wild Bill Davis** at Little Belmont . . . The **Chordettes** into Steel Pier vaude (7-11) with **Billy May** orch with **Franke Lester** in Marine Ballroom (10-16).

Houston

Joan Dixon opened a two-week stand at the Cork Club. **Mel Arvin** takes over duties on the bandstand and backing floorshows . . . The new Glenhaven Country Club opened yesterday (Tues.) **Jess Webb's** orchette, featuring **Gypsy Edwards**, play for dancing. **Ink Spots** headline show . . . **Dorothy Claire** opened three-week stand at Tidelands Club, sharing the bill with singer **Earl Humphreys. Don Cannon** and his men back the show and play for dancing . . . **Herb Remington** has changed the name of his Hawaiian music group to The Beachcombers.

Building Service Union Sending Rep to Look Into Louisville Ushers Local

Louisville, July 7.

Building Service Employees Union is sending a rep from Chicago to investigate the union's Local 123, which represents ushers employed in Louisville. The Courier-Journal revealed Saturday (1) that the prez and business agent of the local, B. K. "Red" Brantley, also was an incorporator of the only firm with which the local has a contract.

William L. McFetridge, Chicago, prez of the BSEU, according to the Courier-Journal has made himself unavailable to calls inquiring what action his organization plans to take in the Louisville situation. His secretary believes he will probably want to investigate the matter, but didn't know if McFetridge had taken any steps toward that end.

Officials of the Ticket Sellers Union, which has been in a jurisdictional hassle with the ushers local, said they have been advised that a rep of the BSEU would be in Louisville very shortly to look into the local's affairs. Both locals are members of the international affiliated with the AFL-CIO.

Brantley, a local resident, denied owning any stock in the B. K. Red Brantley Usher Service. County records, according to the Courier-Journal, show that he was an incorporator of the firm which supplies ushers to the Jefferson County Armory, Fairgrounds, Louisville Colonels baseball team, Churchill Downs, and Iroquois Amphitheatre. The usher service is the only firm of its kind in Louisville, and the local of which Brantley is an officer is the only such firm in Louisville representing ushers.

SILVER DOLLAR STUNT AT ELITCH, DENVER

Denver, July 7.

As silver has played such an important part in shaping Colorado's history, Elitch Gardens management is taking advantage of the state's Centennial celebration to work a smart promotion gimmick.

On Sunday (28) gate admission to the 68-year old amusement park may be had by simply showing a silver dollar, likewise a free afternoon of dancing at the Trocadero Ballroom may be had. Then the silver dollar may be spent for a coupon entitling holder to double the amount of rides a dollar will ordinarily buy.

Lane's 'Whistle' Stops In Aussie, Scandinavia

Glasgow, July 7.

Desmond Lane, the "penny-whistle man" currently in vaude here, will take his musical act to Australia next winter. He is skedded to sail to Melbourne Oct. 26, opening at the Tivoli Theatre there Dec. 8.

Lane is also set for theatre dates in Scandinavia, opening at the Tivoli, Stockholm, in mid-July, and following at the Casino, Oslo, and Liseberg, Gateborg.

He plays lively rock 'n' roll act on clarinet and penny-whistle, the latter costing him only 40c in a novelty shop. He has used same whistle for a dozen years.

Bob Hope 78½G in Cleve. With Aid of TV Cowpokes

Cleveland, July 7.

Bob Hope's vaude show for hometowners in opening Cain Park Theatre's Summer Festival grossed about $78.500 in two-week run. Scaled from $2 to $5 for weekends, the 3,000-seat amphitheatre's top potential was approximately $144,000 for two-weeker but cold weather sliced attendance in first frame.

Guest appearances by Hugh (Wyatt Earp) O'Brian and James (Gunsmoke) Arness, drawing boffo crowds, helped to boost take.

Water Show

Hell'zasplashin'

George A. Hamid presentation with Olsen & Johnson, Marty May, June Johnson, Carlell & Rosa, Peggy Klein, Shorty Renna, Richard Hayman, Aquamaids, Aquamaniacs, Ben Dova, Eileen O'Dare, Nick Francis Orch; produced by Hal Sands; staging & choreography, Edith Barstow; water choreography, Norma Dean Maxwell; water & diving production, Bob Maxwell. Opened at Flushing Meadows Amphitheatre, N.Y., June 24, '59.

Olsen & Johnson, who have made a career out of zany bits of business, seem to be at sea when it comes to plotting aquatic proceedings. The vast expanse of the Flushing Meadows Amphitheatre, the original site of Billy Rose's Aquacade during the World's Fair days, is not quite intime enough to carry the O&J brand of humor. The little sight and sound bits sometimes cannot be seen even in the more expensive seats, and thus much of their effectiveness is lost.

This is in addition to the fact that much of the O&J business has been on the boards for a long time and its freshness has long been gone. The duo have to work on a ramp built near the seats. When the bits go on the large stage, much of them have to be imagined.

It is also evident that special skills are needed to put on a water show. Edith Barstow, staging the effort, has endowed the show with an excellent pace. The action frequently hides the paucity of talent and the repetition of the same faces. Miss Barstow is an ingenious stager and effectively hid many inherent blemishes in the production.

One of the great negative factors in aquaspecs is the failure to devise new entertainment gimmicks. There are the precision routines, the aquacomedics and the divers. Only departure this season is the high dive off a 72-ft. platform by James Goodhead and a torch dive by Victor Zoble. The waterwork is okay in every sector.

Of the land-based turns, Eileen O'Dare is a lithe acro dancer who appears in various sequences throughout the show, and during the pre-curtain period goes throughout the arena looking for a mythical Oscar. Peggy Klein also circulates in the crowd trying to nab a man. The roping act of Bud Carlell & Rosa goes over well, and the harmonica turn of Richard Hayman playing "Orpheus" gets ample appreciation. Marty May's act has been abbreviated too much to capture its usual effectiveness, and Ben Dova was hampered by failure to light the turn sufficiently.

Although the staging is better this year than last, the first show under the George A. Hamid aegis, the production is handicapped by the insufficiency of talent. There are moments of enjoyment, especially when it's considered that the major interrupters of the past, the low-flying planes from nearby LaGuardia Airport, seemingly have been rerouted by the Park Dept. Nick Francis cuts the show excellently, even though the over-amplification hampered his work.

Jose.

Oscar Lloyd Agcy. Books Units at Nfld. Airbase

Oscar Lloyd Agency has contracted through December to supply packaged entertainment to the Pepperell Airbase at Newfoundland.

First show opened July 6 with Kaye Gorham & Her Five Manhattan Steppers, Dennis O'Neil, Edith Dahl and Viola Smith's Starlight Trio. It will also include a five-piece musical combo.

Each unit will play the base two weeks.

Inside Stuff—Vaude

Felix Adler, the buffoon with the bulbous nose, paid Greensboro, N. C., a quick visit recently. He toured for 50 years with Ringling Bros., and left the circus a couple of years ago. Adler was visiting there with his wife, Amelia, also a clown, in connection with the promotion of a new motion picture, "The Big Circus" (AA). Neil McGill, manager of the Carolina Theatre, quipped, "Of course, it's just coincidence that it opens at my theatre" (July 2).

It takes the vet rib-tickler a bit longer to put on his makeup these days. Age? No, it's due to his eyesight. "It's been bad since the fire," he explained. He was referring to the disastrous fire of July 6, 1944, which swept through the circus tent during a show in Hartford, Conn. There were 168 victims. "The tremendous brightness of the flames burned my eyes as I went in trying to help people," he said. "But those people weren't burned to death—they were trampled when they panicked," he said.

He and his wife, from Richmond, Va., are the only known husband-wife professional team of clowns. "I can say it and get away with it," he chuckled—"I married a clown."

Claude C. Phillippe, who resigned as Waldorf-Astoria Hotel, N.Y., veepee to be in charge of the forthcoming Rockefeller Center Hotel to be built by the Zeckendorf interests, has started to invite friends to the grand opening of the hotel, which he says will take place for the New Year's Eve celebration of 1961. Ground will be broken for the new inn in August.

Tradesters say neither of Hawaii's major dailies has a rigid policy of censorship when it comes to entertainment advertising. One newspaper sent back a burlesque peeler's pic for additional coverage via an artist's air-brush. But the same paper last week accepted Club Ginza's ad which describes exotic Crystal Starr as "That slow motion . . . slow torture girl."

A directive has been sent to all booking offices at General Artists Corp. asking that a clause be included in all contracts for Frankie Avalon and Fabian that a minimum of eight police be assigned them to insure the safety of the performers. Policemen have long been evident at rock 'n' roll shows both inside and outside theatres.

Rail and turnpike routes through the $100,000,000 Prudential Centre, now under construction in Boston's Back Bay, were termed "a roadblock that will have to be ironed out" by Mayor John B. Hynes, who rushed to Newark last week for a confab with Prudential officials. The proposed extension of the Massachusetts Turnpike along the Boston & Albany tracks would pass under a corner of the $3,000,000 municipal aud and convention hall. Pilings are now being driven for the 52-story Prudential building and other structures in the development. The required engineering change in construction of the civic aud will cost $150,000, Hynes said. This is $850,000 less than originally estimated. The change allows space for two railroad tracks and the Turnpike Extension under a corner of the convention hall.

How The Ringlings Grew

By TONY CONWAY

"A Ticket To The Circus," by Charles Philip Fox (Superior; $10; 184 pages, over 200 photos) answers the questions:

Who were the Ringling Bros.? What were they like? How did they get into the circus business. What did they have that literally forced them to face their big-name competitors and triumph?

This book is the story of the "five brothers from Baraboo," Wiscousin. With word and picture, author Fox traces their humble beginnings as "Yankee Robinson and Ringling Bros. Great Double Shows, Circus and Caravan" through "Ringling Bros. World's Greatest Shows" to the super-colossus of the tented world, "Ringling Bros. and Barnum & Bailey, The Greatest Show on Earth," and the arena-stadium circus which has toured since John Ringling North sent the trains home in July 1956.

Predominantly a photo history, the volume includes such items from the first small show as a crude wooden money box, the first handmade tent, and tent poles cut from the woods near the Ringling home, as well as diesel generators, tractors and loading methods used by the giant show of the 1950s.

By 1906 the brothers owned not only their own show but Forepaugh-Sells. They had agreed to a division of the country, for routing purposes, with Barnum & Bailey. Then James A. Bailey died. Rumors rose that the "Greatest Show on Earth" would be sold to the Ringlings. VARIETY for Jan. 26, 1907, quoted a notice issued by Barnum & Bailey at its Bridgeport winterquarters: "—No final agreements would be made looking to the contracting of acts until the return of John Ringling from Europe," suggesting the management felt that the sale was a possibility. In October of 1907 the two largest circuses came under one management.

John Ringling's Modesty

In January of 1908 when John Ringling went to Europe in search of talent VARIETY interviewed him in London: *"You want my history. Why, I have none. I am merely John Ringling, age 39. I am one of the five brothers Ringling, sons of a Chicago merchant—In the summer we worked a circus and did well. At the present day—well, I must not talk big — we are the Ringling Bros. who employ and control a staff of 3,500 people and own 400 railway cars."*

One theme, that of teamwork, is stressed continuously. The author points out that the five brothers were co-equal at all times and in all dealings concerning their enterprises. He shows that each had his own specialized field of operations (i.e.: Al, director of performance; Charles, advertising; John, routing) and yet all five acted as a team. This team sense continued even when death began to claim the show's owners. The men who were Ringling executives are shown always to have had this sense of teamwork. Only when "modern" methods were introduced by a non-circus management in the mid-1950s did the colossus find itself in trouble.

No typical year's program is given nor is there any attempt to list the countless stars who appeared under the Ringling banner. But all-time greats such as Lillian Leitzel, aerialist; May Wirth, equestrienne; The Wallendas, high wire; Con Colleano, tight wire; Clyde Beatty and Terrell Jacobs, cat trainers; the Chistianis and the Hannefords, riding acts; and The Clarkonians, ying return act, are considered.

Pictured are acts from the more recent editions including Charles Mroczkowski, horse trainer; Alfred Court's cats; The Rigettis, ladder act; Unus, one finger stand; Francis Brunn and Helmuth Gunther, jugglers; and the Frielanis, bike act.

Clowns are not forgotten either. Individual photos are shown of each of the members of Spader Johnson's 1897 clown band. More recent clowns shown are Paul Jerome, Felix Adler, Lou Jacob, and Emmett Kelly.

Publicists Accoladed

Publicists well known on Broadway and throughout the nation get a notice themselves instead of seeking one for others. Frank Braden, now touring with the undercanvas Clyde Beatty and Cole Bros. Combined Circus, and "Bev" Kelley, now manager of the St. Louis Municipal Opera, are singled out as prime examples of the art of publicity.

The men who ran the program, such as John Agee, Fred Bradna, and Pat Valdo, are here along with famed bandmasters such as the Great Liberati and Merle Evans. The days of the mounted band under Prof. Ganweiler and such

(Continued on page 84)

Union Protests Seizure of Emcees By Police in Hub Strip Raids

Boston, July 7.

An emcee's lot is not a happy one—in Massachusetts. It seems that whenever the gendarmes swoop down upon a boite to nab strippers, they also scoop up the master of ceremonies and haul him off to the pokey. He winds up facing the same charges as the peelers and usually pays the same penalties.

This is very unfair to emcees, says the American Guild of Variety Artists, and something should be done.

A committee, headed by Bob Haley, was appointed by the Boston branch of AGVA this week to look into the matter, draft a new state law, or amend the present one to include emcees out.

So far this year, some 20 emcees have been scooped up in raids by state and local police on clubs featuring peelers, and they have been hit with fines.

The emcees in this state are up in arms over what they contend is an unnecessary risk they are forced to take to work clubs that feature exotics. They charge that the cops always grab the emcee, the peelers, owner or manager. "They don't take the bandleader, or the headwaiter, why do they take us?" the emcees are asking.

AGVA Boston branch held a special meeting last week with a three-man committee appointed to report back to the membership on steps to be taken to protect emcees against this type of arrest. In the 20 casts in the state, emcees were nabbed in Worcester, Springfield, New Medford, Brockton and Salisbury Beach.

Army Chooses Winners For 'Rolling Along '59'; Head for TV, World Tour

Washington, July 7.

With talent particularly strong in individual vocalist and dancer entries, the Army's best entertainment has been selected for '59 after three days of competition at nearby Fort Belvoir's Wallace Theatre.

Winners will appear on the Ed Sullivan television show Aug. 30 and tour the world as the "Rolling Along '59" production.

Three vocalist toppers — Alan Colin, classical; Boyd Dounveor, semi-classical; and Darrell Porter, pop—may well have promising show biz futures. Only Porter, who placed third (they're listed in order), has professional experience, having sung with Jan Garber.

Leon Irwin, whose acrobatic dancing led his group of three performers to run away with top prize in the musical specialty group category, was starting a nitery career when Uncle Sam beckoned. Irwin has originality, skill and fine body control.

Henry Parrish, an amateur, took the non-musical specialty group by dancing an interpretation of "The Raven" while another soldier read the Poe poem. The choreography (his) hit "The Raven" on the beak and stirred a loud ovation.

Jack Larson captured the judges and the audience to take the individual specialty trophy with his singing and impersonations of Perry Como, Dean Martin, Ed Sullivan, Jerry Lewis and Elvis Presley. Larson was beginning in the niteries when he had to go into the service. He's high above average for his type of entertainer.

Fort Sheridan's brass, percussion, woodwind and string chamber quintet placed first among instrumental groups.

Although he didn't win in the specialty class, Americo Marenghi, for a young man, knows how to stage a magic act to keep audience interest high. *Les.*

Evans and Franklin's Widow in Agency Tie

Ray Evans, who assisted the late Cass Franklin at the Cass Franklin Agency, will now head the office. He's in partnership with Franklin's widow, Helen.

Assisting will be Patricia James who will handle tv.

Cincy's Beverly Hills Sets Names Through '59

Cincinnati, July 7.

Parade of stars as toppers at Beverly Hills, Greater Cincy's ace nitery, has been rounded out for the year by John Croft, its talent handicapper.

Lineup includes Sophie Tucker, who previously bowed out on a date offer because the spot adds a third show on Saturday. She is scheduled for the fortnight starting Dec. 18.

In ahead of Miss Tucker will be Roberta Sherwood, who is completing the current two-framer and was tentatively booked for four weeks.

Joe E. Lewis, back after six months, opened July 3. Following in order will be the Vagabonds, Mills Bros., Ames Bros., Georgia Gibbs, Ted Lewis, Spike Jones, Liberace, Frankie Laine, Jane Morgan, then Miss Sherwood and Miss Tucker.

Freddie's, Mpls., Heavy on Names

Minneapolis, July 7.

Freddie's, which inaugurated floor entertainment less than a year ago, is coming up with the strongest name lineup of any local bistro in years. It'll also be launching a new big room shortly.

Singer Dorothy Donegan is set for three weeks. George Shearing opens July 20 and he'll give way to pianist Cy Walters along with Ray Bauduc and Nappy Lamare.

Mort Sahl comes the week of Aug. 10 and Shelley Berman for a fortnight starting Nov. 23. In addition to Sahl, other August bookings include the Jonah Jones quintet and Ahmad Jamal. Ella Fitzgerald is inked for the week of Nov. 16 and Oscar Peterson returns Dec. 7 for two weeks.

Other returnees will include Teddy Wilson. There are bookings as far ahead as next February and among them are Gene Krupa, Carmen Cavallaro and the Dukes of Dixieland. Lenny Bruce and Red Nichols are being sought.

REFEREE TO SETTLE MAKSIK VS: JUDY

A referee has been appointed to adjudicate the attachment of Judy Garland's salary from her recent date at the Metropolitan Opera House, N. Y., by Justice Charles J. Beckinella of Brooklyn Supreme Court. The original attachment was obtained by Ben Maksik, operator of the Town & Country Club, Brooklyn, where Miss Garland is alleged to have breached a contract by walking out of her date at that nitery last year.

Maksik moved to attach her salary and the take of Sid Luft, Miss Garland's husband and manager. The Brooklyn court's ruling came after attorneys for Luft and Miss Garland moved to vacate the attachment. Justice Beckinella stated that claims of ownership of the monies attached will be referred to an official referee to hear and determine the matter.

Jayne & Mickey Brought Back as Hypo for Trop

Las Vegas, July 7.

Jayne Mansfield and Mickey Hargitay have been signed by Tropicana Hotel show producer Lou Walters to bolster the current show, which has been doing disappointing biz.

Miss Mansfield and Hargitay, who closed at the Trop June 23 while packing the room nightly, rejoined the show Sunday (5). Triple attraction of Jackie Mills, Phil Ford & Mimi Hines, and Arthur Lee Simpkins opened on June 24, and will remain with headliner Mansfield.

Ted Bayly will present Gene Autry at Hawkins Stadium in Menands, N.Y., Aug. 21-22.

Jack Benny's New Role

Las Vegas, July 7.

George Burns closed his Sahara stand last night (Tues.) with a reprise of some Burns & Allen standards—the vaude comedy bit about Gracie's brother and the "Tea for Two" stop-dance.

"Gracie" was played by a female impersonator named Jack Benny.

Cliff Jones Sells Vegas Holdings In Line With Nev. Law

Las Vegas, July 7.

The Nevada Gambling Control Board has disclosed that former Lt. Gov. Cliff Jones has completed numerous transactions which completely divorce him from the state gambling industry.

Jones was under fire from state gaming authorities after it was learned he was purchasing casino interests in the West Indies. A gambling regulation prohibits Nevada licensees from operating outside the state while holding interests here.

Jones chose to sell his Nevada interests and pursue gambling in the West Indies. He owns or operates casinos in Cuba and Haiti, and reportedly is contemplating the purchase of gambling concessions on other Caribbean islands.

The control board reveals that Jones transferred 12,500 shares of Golden Nugget stock to G. C. (Buck) Blaine, a present licensee in the Nugget.

Monte Bernstein, a former partner, purchased Jones' 2.3% of the Lucky Strike Club. His 16% of the Hotel Thunderbird and his interests in M. B. Hicks & Associates, operators of the Silver Palace, were sold to Joe Wells, a licensee in both the Thunderbird and Silver Palace casinos. The control board did not reveal the purchases prices.

'CAPADES' WHAM 162G IN PORT. FORTNIGHT

Portland, Ore., July 7.

"Ice Capades" wound up the second week of its 14-day run at the Arena of the Oregon Centennial Exposition with a sizzling $80,500. Total for the two weeks was just over the $162,000 mark. The 5,400-seater was scaled to $3.50. Take is even more terrific considering the show played behind the main gate with an additional tab of $1 per stub.

This is the first time in nearly 10 years that the John H. Harris outfit has played here, or since the Coliseum was condemned. New Coliseum will be completed in 1960 and "Capades" will no doubt become a regular visitor.

'Holiday on Ice' Gets Boost From USSR Mag

Washington,, July 7.

"Holiday on Ice" has a rave notice and seven photographs in new issue of "USSR," Russian monthly mag, distributed by Soviet Embassy here and sold on some newstands. Under a joint agreement, the U.S. has a similar magazine in Russia, called "America."

Of Moscow appearance of U.S. ice skating company, the mag said: "Genuine art finds its way to the heart of the people, and there is no doubt that 'Holiday on Ice' has helped to develop and strengthen the cultural relations between the Soviet Union and the U.S. The Soviet people look forward to more visits of this kind."

The article included numerous rave adjectives.

Del Ray in Havana

Havana, July 7.

Del Ray's magico act opened in the Copa Room of the Havana Riviera Hotel last week for a fortnight to head an otherwise Cuban musical revue. Musical portion of the show holds over indefinitely.

Ray, an American, breaks up the string of Latin-American performers who have played the Riviera in recent months. The holdover show comprises featured singers Maria Remola and Enrique Herrera, dancers Monica Castell and Gladys Robau, plus the Caribe Quartet. Felix Guerrero's band continues to play the show music.

AGVA's 60-40 Talent Ratio Favoring U.S. Could Bring Reprisals Abroad

The recent edict by the American Guild of Variety Artists that all cafe bills are to have a minimum of 60% American performers is likely to restrict the use of American performers abroad. Inasmuch as most rulings of this kind spawn similar ones in the affected countries, it's anticipated that unions in foreign lands will enact similar legislation.

This is seen in the case of the American Federation of Musicians which has only recently been able to get musicians to work in England. Inasmuch as the AFM prohibits the use of foreign musicians in the U.S., the British Musicians Union for example, has enacted similar legislation. Other countries also have laws restricting the use of American tooters However, only recently have promoters in the U.S. and Britain been able to work out an exchange program.

Curiously enough, the same countries which have restrictions against musicians have no such bans, as yet, on performers. Until now, acts have been able to come and go in most lands and freely obtain work permits. If unions abroad take retaliatory action, then such freedom will be gone.

The apprehension about ability of talent to work abroad has come up with the recent promulgation of an AGVA ruling that henceforth all casts shall have at least 60% American cast. The union specifically asked the U.S. Immigration Dept., to refuse visas to a cast of Japanese performers that were slated for Bill Miller's New Frontier Hotel, Las Vegas. Immigration temporarily held up the permits, but later overruled AGVA's objections and greenlighted the imported troupe.

Vegas Needs Imports

Las Vegasites have pointed out that such restriction will inhibit the growth of hotels as well as show biz in the area. The hoteliers have long gone on the assumption that there are not enough names to meet the needs of all the inns in the area. Consequently, they have to look for gimmicks and imports. If they are denied imports, it is evident that more shows such as Lido de Paris, now at the Stardust, will not be able to gain entry in this country.

The Stardust Hotel, where the Lido show is now ensconced, has a contract, approved by AGVA, which calls for four shows each to be imported six months apart. However, since the first Lido show ran nearly a year, and the new import is slated to go for about 18 months, the inn doesn't know whether AGVA would consider its contract breached because first show ran more than the stipulated six months, or whether AGVA could declare the contract carried out at the end of two years from its original inking.

There is also a third interpretation possible—the playing out of

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Jerry Lewis & Revue's Port. 2-Niter (1 for Him)

Portland, Ore., July 7.

Jerry Lewis & His Hollywood Revue (45) has been signed to play two night performances at the Paramount here July 14-15. Comic will be making his debut in the Pacific Northwest under the Northwest Releasing Corp. banner.

Bossman Zolly Volchock informed his Paramount Theatre associate last week that Lewis would appear only on the 14th as he had to return to Hollywood for film work. Paramount manager Dick Newton is now scrambling to get stubholders for the second night into seats for the one performance.

Lewis will play Seattle, Vancouver, B.C., and Spokane, and wind up at the Portland Paramount. Show includes DeCastro Sisters (3), Kings (4), Amazing Mr. Ballantine, and one more act in addition to a large orch.

Desert Inn Sale, Leaseback on Tap

The Desert Inn, Las Vegas, is currently involved in a deal whereby it will be sold and then leased back for a number of years. Operators of the Desert Inn, who include Wilbur Clark, Moe Dalitz and Moe Kleinman, would then be able to convert the profits into a capital gains deal.

Practice of selling property and then having the original owners lease it back for operation is a common procedure in and out of show biz.

Details of the DI deal haven't yet been divulged. The same combination now running the inn would take over the operation on a long-term lease. Deal is expected to be completed shortly.

VEGAS MOULIN ROUGE TO REOPEN IN SEPT.

The Moulin Rouge, Las Vegas, now closed for more than three years following a shortlived operation as an interracial inn, is set to be opened again. New operator will be Bill Kozloff, formerly of the Silver Slipper, and Don Wolfstone, a Seattle insurance man. Opening is expected to be around Sept. 1.

Kozloff, a brother of Jake Kozloff, who is partnered with Clifford C. Jones in the operation of casinos in the Caribbean area, obtained the property on a lease-purchase deal. Presently, Kozloff anticipates that he'll be able to open the spot with Negro revues.

The Moulin Rouge is located away from the Strip near the county line. The location and failure to get top names were regarded as the primary reasons for its foldo at the time.

Union News in Top Bid For St. Paul Aud. Pact

St. Paul, July 7.

Influenced by a considerably larger number of attractions and the fact that total attendance undoubtedly will soar, interests bidding for the concession privilege at the local municipal auditorium for the next five years have upped their figures substantially from the previous period.

As a result, the auditorium's profit from this source will increase about 50% during the ensuing five years.

Highest bid is that of the Union News Co. of New York which has offered to pay the city $31,100 a year for a five-year contract and lease to operate the concessions. This compares with the slightly more than $20,000 per annum the city has been receiving from Bush & Laube, Kansas City.

The city has asked for flat annual figures, but also for an alternate figure on a base guarantee plus a percentage.

New Mexico State Fair's Videoater Emoters; Ink Bob Horton, Robertson

Albuquerque, July 7.

Robert Horton, of television's "Wagon Train," has been booked to open the 1959 New Mexico State Fair on Sept. 26. He is skedded to make two appearances on opening day, one at afternoon coliseum show and in the evening at the rodeo.

Dale Robertson of the "Wells Fargo" tv show is booked to follow Horton on Sept. 27-29.

Bookings are in keeping with an entire western star theme for this year's show, as against last year's show, which featured Arthur Godfrey for all nine days. Godfrey was paid $40,000.

Horton will receive $2,000 for two shows on opening day, Robertson to get $7,500 for two shows daily on three days.

Jimmy Wakely has been booked to emcee shows and sing for all nine days, plus do advance promotion work at total tab of $5,000 for nine days.

Quentin Tex Barron, fair manager, is currently working on other bookings.

AGVA—Teamsters Tie

Continued from page 81

is being prepared for the walkout. Jackie Bright, AGVA's national administrative secretary, is deemed to be so tightly in control of AGVA that he can virtually order its national board to vote any way he dictates. The only drawback to an immediate move is the fact that he has not yet succeeded in bringing the AGVA Welfare Trust Fund under his control. The national board, at its recent meeting, however, reiterated a previously passed resolution asking for the removal of the present fund attorneys, Silverstone & Rosenthal, and substituting Harold Berg, AGVA attorney. It's readily conceded that when this occurs, the fund's charter will be rewritten so that the administration could control the fund's assets.

At the same time, it is also conceded that Bright will have to act fast, probably before the 4A's can take over the union's assets, and so foil a move in this direction. It is now a question as to whether the 4A's wants to stick its neck out again, and take over the affairs of AGVA. It did so once previously when it removed Matt Shelvey as AGVA's executive secretary, and installed its own representatives until it felt that the union was cleaned up sufficiently to get back its autonomy.

There are reasons why a move to the Teamsters Union is feasible. In the first place, the personal ambitions of Bright within the 4A's have been blighted. Also prospects of his moving up within the AFL-CIO councils have been dubious since last month's convention in Washington. An AFL-CIO observer came to deliver a greeting and sat in the meeting room for four days, during which time he could have formed an opinion of the character of the present administration.

Room for Expansion

It is also argued that AGVA in its present evolution may do better with Teamster affiliation than with the 4A's. Teamsters are considerably more powerful and militant than the 4A's, as was evident during the Ringling strike. At the same time, the AGVA membership will be in no position to protest the new affiliation if it occurs. With Teamster affiliation, AGVA could more fully organize the outdoor field, and perhaps expand into models, wrestlers and professional athletes. There has long been talk of moving into those areas, and it could be done with the assistance of James R. Hoffa, present Teamster head.

Also, a potent factor in the move would be the distaste of the 4A's for the present AGVA situation. It has long been reported that the 4A's would have moved more readily for a one-card union, were it not for the fact that such a step would have to include AGVA. As it is now engaged in talks for amalgamation of AFTRA and SAG, it could leave AGVA out. Such a step would perhaps justify AGVA's breakaway from the 4A's and into Hoffa's hands.

4A's in Favor of Break?

Reportedly, the 4A's has been aware of the situation, but has been loathe to act, because it would have to administer the union in that event. With merger talks on, it doesn't want to be directly involved in the AGVA headache. With this in mind, it seems to be actually asking for the separation of AGVA.

The relationship between Bright and Hoffa has been cordial since the period of cooperation during the Ringling strike. Since Bright could not have won the Ringling strike without Hoffa's help, it is readily assumed that Bright's chances of expanded organization could more easily be realized within the Teamster fold. It is also recalled that AGVA and the Teamsters cooperated in running a circus in Boston in opposition to Ringling. In addition, Hoffa, who has long been under investigation by the Senate Rackets Committee, has left the AFL-CIO and would presumably appreciate more alliances within the house of labor. It's likely that he would welcome affiliation with Bright.

As a result, the lineup of AGVA with the Teamsters is not at all unlikely. The question remains as to when such a step would take place.

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MASS. RUBBERNECKING PEGGED AT $427-MIL

Boston, July 7.

The tourist touch this summer looks to gross $427,000,000, or 16% more than was spent in Massachusetts last year, according to John T. Burke, state commerce commissioner.

"We're getting back more than $80 for every $1 we've spent for advertising," he reported. Tourists are the state's third largest industry, and to get every loose buck possible spent in the land of the bean and the cod is a tough job. The state nabbed some 3,500,000 gawkers in 1958. This year, it looks for more than 4,000,000.

No small part of the state's draw for tourists are the 26 strawhat theatres now operating; the new Pleasure Island, Disneyland type amusement park, a $4,000,000 project recently opened in Wakefield; beach amusement spots, and a new rash of roadside supper clubs with name performers.

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Mick Micheyl's U.S. Cafe Debut at N.Y. Left Bank

Paris, July 7.

Mick Micheyl, pint-sized singer-cleffer here, will do her first U.S. stint at the N.Y. nitery Left Bank in October. Owner Dick Kollmar signed her this week. Miss Micheyl will sing primarily in French for the Francophilic clientele of this French-type boite in the U.S.

In spite of its name, the Left Bank comes up with its first authentic French chantoosey in Miss Micheyl. Others were Yanks who could sing in French or Italian, Kollmar told VARIETY he was planning to open two more Left Bank spots soon, one of the eastside in N.Y. and the other in New Jersey.

Darvas

Continued from page 2

Business, not the Show Business, category.

His technique in the market parallels the formula for his dancing turn with his half-sister, Julia. "In preparing the act," he says, "I may put in 10 tricks that I think are good but if I find out that the public doesn't respond to it I throw them out." He applies the same methods to his stock speculation. "No matter what I think of a stock," he points out, "If I find out that the public doesn't like it I get rid of it fast!"

He adds that he gauges the stock market the way he gauges audience reaction. "Darvas believes that performers who have learned how to judge audiences have a greater advantage in stock speculation than the ordinary businessman. He also feels that the market has a rhythmic pattern similar to a dancing turn. "There's a certain rhythm," he says, "in which the public buys and sells and the successful speculator must learn to roll with that rhythm and not be rigid."

Darvas also claims that being away from the market, necessitated by the team's global bookings, has given him an important perspective and a chance to see the day-by-day manipulations of the market that those right on top of the situation don't see. Even when he's in New York, at his Hotel Plaza digs, Darvas works out his market manipulations via telegrams as though he were in Paris or Rio.

Since his market manipulations have been so successful the dancing team is limiting its bookings to between 16 and 20 weeks work a year. Upcoming is a novel work-play blending in which Darvas will rent (or buy) a yacht for a vacation cruise with stopoffs at such ports as Barcelona, Lisbon, Cannes, Monte Carlo and Biarritz where Darvas & Julia will hit the shore for a one-night stand on certain gala nights at these posh resorts. About 15 friends will accompany the team on the cruise. The invitations, he says, are being handled by Julia. The bookings aren't set yet but he expects that they'll leave New York in about three weeks and that the cruise will last two months.

Although he believes that the market can be beat by careful study and show biz application, Darvas insists that about 98% of the people aren't suited for the role of stock speculator.

Tivoli Circuit

Continued from page 81

later to New Zealand and can stay for many months and even years. He cites Johnny Lockwood, an English music hall performer who, when he closes in Australia next weekend, will have been two years and four months in the country during which time he invested in property, including a variety stock company which he will take on tour to New Zealand.

Another is British glamourpuss Sabrina (she's to Diana Dors in Britain what Jayne Mansfield is to Marilyn Monroe) who heads her own "Pleasures of Paris" vaude-revue and will have been Down Under for over a year, when she travels on to New Zealand next October.

"The flesh and blood theatre is very virile and very alive in Australia," says Cooper, who admits an upsurge there of tv as here. Both Sydney and Melbourne each have two commercial and one state-owned station, which average 12 hours of daily operation. Brisbane, Adelaide and Perth are due to open in November. The commercial stations are dominantly newspaper-owned. His Tivoli circuit is in on the video operations but has no control. The Sydney Herald and the Sydney Telegraph have that city tied up. In Melbourne the Sun-Herald controls one of the commercial stations and Sir Arthur Warner (electronics business) has the other commercial station.

Plenty Of Outlets

Tivoli also controls legit theatres, one each in the two larger cities and houses in eight other locations which can play revues like Harold Mi--ky's "Follies," which Cooper saw and discussed with him in Las Vegas.

In Las Vegas he was impressed with acts' willingness to work in the lounges, so long as they worked, and it is this 20-weeks-add-up that he feels will appeal to Yank (and Continental and British) turns. He is setting things up with an eye to the 1960 season. Aussie taxes are under 6% before the 100% take-out salaries. Cooper accents also the higher purchasing power of the currency because of the "underdeveloped economy" in the Anzac belt.

He will have been away four and a half months before he returns to his Melbourne base early in October.

Chi Bally

Continued from page 81

ters, a flotilla of naval warships is astride, massed just off the pier. And last Saturday (4), some 1,500 marines made a mock amphibious landing on sandy beach a few miles north of the fair.

Probably no fair of any kind here since '34 has grabbed the media attention this one has. The four metro gazettes have exalted the festivities in the fashion of a Podunk primping for a locationing Hollywood film crew. In button-popping tones, the press has been playing the exhibition and Chi's elevation to world port status as a millenium of sorts. Burghers figure the town as the coming colossus of commerce. To many here, that's a better distinction than "hog butcher" to the world, which title has been relinquished, anyway, to Omaha.

And if civic pride isn't swollen enough at this point, there are the Pan-American games and concomitant Festival of the Americas still to come this summer. That crow you hear is no barnyard rooster. It's Pop Dearborn with megaphone.

Ringlings

Continued from page 82

extravaganzas as "Joan of Arc" and "Solomon and the Queen of Sheba" again come to life.

Animal attractions such as Goliath, the sea elephant, and Gargantua the Great, the gorilla with the air-conditioned cage, return again along with the Ubangi (big-lipped) Savages and the Giraffe Necked Women from Burma.

The preface is by Hester Ringling Sanford, daughter of Mr. Charles, a former member of the circus board of directors who is now fighting for a revival of the tented show. Alice Ringling Coerper, daughter of "Gus," one of the two non-owner brothers, recalls life in Baraboo, Wisconsin, from 1890 to 1919. All through the volume are recollections of bosses, performers, and workingmen who trouped with the show over the years.

All who have enjoyed the circus, all who have had a part in any phase of the entertainment world will find in this book hours of immediate pleasure and will turn back to it innumerable times to enjoy anew a greatness, a grandness that few, if any, more recent entertainment media can ever hope to approach.

Harlem Globetrotters' 1st Iron Curtain Dates

The Harlem Globetrotters, currently touring Europe, will play Iron Curtain countries for the first time following many years of negotiation between Globetrotter impresario Abe Saperstein and Russian officials. The Negro basketball group will play nine games in Moscow's Lenin Central Stadium from July 6-12.

The Russian government jetted the Globetrotter entourage from Berlin and will return them to Vienna following the games. Deal calls for Saperstein to receive the equivalent of $4,000 in rubles. Saperstein still hasn't decided how to convert and may buy Russian goods for resale in the U.S. Opposition for the Negro players will be the San Francisco Chinese All-Stars, which has been touring with the Globetrotters.

In addition there will be a variety show including Richard Bergmann & Norikazu Fujii, table tennis; unicyclist Boy Foy, balancer George Sang Lee, bicyclist Kimiko Yokoi, The Klebers, wire balancers, contortionist Paul Smoll, dancer Arturo Greco, skater Jacques Gordon, and singers Trudy Miller & Tom Hona.

Strike of Bartenders Closes Waikiki Nitery

Honolulu, July 7.

Bartenders' strike at the Waikiki Biltmore Hotel (Massaglia chain) has shuttered entertainment in the hotel's on-again, off-again Top o' the Isle roofside nitery.

"No sense having entertainers if we can't serve drinks to the customers," explains John D. Mace, hotel manager.

Show closed same night the strike began and "in all probability" won't be reopened even when the bartenders' tiff is settled. (It's a pay and contract dispute.)

With an eye on the full house count assured for the summer, Mace is figuring on converting the penthouse nitery to deluxe hotel rooms. Which, after all, is what the Sheraton chain is planning to do to its Mauna Kea Room atop the nearby Princess Kaiulani Hotel.

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New Acts

BORRAH MINEVITCH HARMONICA RASCALS
Instrumental, Comedy
20 Mins,
Black Orchid, Chicago

Cafe owners and other talent buyers are apt to need a scorecard to tell 'em apart—meaning this group from Johnny Puleo & Harmonica Gang. The Minevitch Rascals, of which Puleo is an alumnus, were reconstituted recently by the late founder's daughter, Lydia. Alex Novelle, a vet of the forerunner unit, is back again as leader, and little Bobby Dimler has the Puleo role.

Act dishes up the w.k. shenanigans while the "straight" players keep up near-steady instrumentalizing per "Hold That Tiger," "Sabre Dance," etc. The high jinks, of course, run to leg-biting, nose-kissing and such with focus on the midget. Much of it appears old hat by now, with the bits of nonsense playing repetitiously so that the turn never really ignites for the big guffaw.

Only real "brawl," touched off (natch) by Dimler, comes near the getaway and stirs up okay laughs, but as a piece of horseplay it strikes as too little too late. This kind of clowning calls for some fresh slapstick slants that weren't apparent at session caught. *Pit.*

CHICO HOLIDAY
Songs
25 Mins.
Holiday House, Pittsburgh

Chico Holiday, 22, looks ready for anything. A few routine changes here and there and with any kind of luck, this boy has to make it big. He uses a guitar and a bongo in his act, but there is no trace of rock 'n' roll in his whole routine.

Opening with "Something's Coming" from "West Side Story," Holiday grabbed hold of a huge banquet audience and kept them right with him on his 25-minute songalog. A handsome boy with excellent taste in wardrobe, Holiday sings the song with the gusto and finesse of a young Vic Damone. Something big should happen here. *Len.*

IVY V (5)
Songs
25 Mins.
Black Orchid, Chicago

This is the nitery bow for this vocal quintet, vets of the Chi club date and stage scene. Group, including two femmes, is attractive and works pleasantly enough but to no effective impression audiences can carry away re either harmonics or staging.

Unit is very commercial, with a library devoted almost entirely to showtunes, including "Music Man," "My Fair Lady" and "South Pacific" medleys. Solo and ensemble, they sing with a wholesomeness that also transmits in their movements and literal gestures. Act is satisfactory for supportive slotting in tv and live media. *Pit.*

JOAN DIXON
Songs
25 Mins.
Cork Club, Houston

Joan Dixon, a willowy brunet in a gown as tight as a lush on the 14th day of a two-week binge, also exhibits an okay voice. While pipes weren't at best, still showing traces of hoarseness resulting from the championship fight, femme has visual and vocal showcase for her talents.

Miss Dixon opens with special material, and by the time bugging eyes are back in their sockets, moves into "Comes Love." Next is familiar "September In The Rain," then "Daddy Surprise Me," "Softly As In A Morning Sunrise," "Let's Misbehave," and the begoff, "Aren't You Kinda Glad We Did?"

While nightingale presents a variety of tunes, hint is there that her voice is better suited for the lowdown songs. Yet again that impression may have been the result of Johansson's right.

Mel Arvin orch (5) does good backing job, although this thrush would go better with a larger band. Jackie Moore is band vocalist between shows. *Skip.*

ESQUIVEL AND HIS TRIO
Music
30 Mins.
Melody Room, L.A.

The Mexican composer-arranger, who goes by the single name of Esquivel, has had considerable success on RCA Victor. He's trying a new field in a personal appearance here backed only by a trio. known best for his work with big bands, this small combo is a departure for him. It is an exciting, class act he's currently showcasing at the Melody Room on the Sunset Strip. The piano, played by Esquivel, is the instrument around which the arrangements are built, and the keyboard gets a dazzling workout.

Esquivel gets solid backing from Tony Reyes on bass, Augie Alvaraz on flute and bongos. and John Clauder on drums. The arrangements are original and polished. The group performs casually but is obviously highly-disciplined, a welcome relief from lesser groups that sometimes seem to be performing for their own edification rather than audience interest.

Programming covers a wide range. It touches on Latin rhythms that would be Esquivel's natural forte. It offers a pulsating "Temptation," the novelty "Foolin' Around," the lyric "All The Things You Are," and a bravura "Turkish March." Sets run about 30 minutes each although there are enough arrangements for several hours of playing without repeats.

The group is in here for six weeks, through Aug. 9. It would be a good bet for some of the lounge rooms in Las Vegas or similar clubs elsewhere, or an added starter for television guest shots. It's not certain Esquivel will pursue this facet of his career to the exclusion of future arrangements for recording, but it could be a profitable path. *Powe.*

House Reviews

Apollo, N. Y.

Rockets (2), Tommy Brown, Falcons (4), Frances Burnett, Coasters (4), Stump & Stumpy, Reuben Phillips Band (12); "Dino" (AA).

Standouts in this week's show at this Harlem house are vocalist Frances Burnett and the Coasters. Miss Burnett, a sharp and clear belter with high sight values, is at her best when using a little restraint, as she did in the encore rendition of "Happiness Is Thing Called Joe."

One of the most musical foursomes on the current long assembly line of rhythm-vocal groups, the Coasters do an especially enticing job with a slow-beat rhumba version of "Zing Went the Strings of My Heart." It deserves the success of their recent wax hit, "Charlie Brown."

The show's other quartet, the Falcons, are standard for the r&r vocal course, but are distinguished by some unusually hip terping.

About as hard a working act as there is around is Cryin' Tommy Brown. He plays boogie piano, drums, terps (both tap and acro) and bawls out a storm of burlesque anguish on "Please Don't Leave Me." And the latter includes a couple of incredible pratfalls off the front of the stage.

Young jitterbug team, the Rockets, work to best advantage together, lack variety in their solos.

Venerable comedy team of Stump & Stumpy round out the affair with broad humor. They do a singularly devastating job on tv oaters with a mock gun duel. A fine bit of business.

The Reuben Phillips house band backs nicely throughout and opens with a swinging instrumental on "Tequila."

Empire, Glasgow

Glasgow, July 2.

David Hughes (with Derek New), Arthur Worsley, Reg Dixon, Benson Dulay & Co. (2), Les Maxims (2), Billy (Uke) Scott, Georgette, Three Martinis, Bobby Dowds orch.

David Hughes, English ballad singer, offers satisfying headline act, but is given poor support in layout, apart from Arthur Worsley's vent offering and balancing specialty of Les Maxims. Hughes registers with "Wild Goose," "This Is My Beloved" and "Because," and rouses yocks with his travesty of Elvis Presley, to whom (with sideburns added) he bears a resemblance of sorts. Derek New tinkles the ivories capably.

Arthur Worsley throws 99% of his talk onto his w.k. dummy, Charlie Brown, and wins heavy palming for clever voice manipulation. His angle throughout is that he (Worsley) isn't doing any gabbing, and that his dummy insists he start. It registered strongly at show caught, despite small attendance.

Reg Dixon, English comedian, has too-leisurely style, and needs something more than his current mild approach. Billy (Uke) Scott warbles cheerfully while strumming on his ukulele to pleasing effect.

Benson Dulay, filling pre-interval spot, uses audience participation from teenage boys to bolster pleasing magico act, with one of the youths, a stooge, playing for yocks with his antics.

Georgette is a blonde who divests her clothes while walking on the slack wire, but act lacks shape. Three Martinis are trio of distaffers who open both segments with adequate dance bits. Les Maxims, mixed duo, are strongest of rest of support with clever balancing, the femme being a standout in poise and strength.

Bill is far from having the strength that layouts at a No. 1 vaudery should have. Summer doldrums may be faulted, but policy of weak vaude placings is one that must have detrimental effect in long run on current state of vaude in the U.K. *Gord.*

Opera, Buenos Aires

Buenos Aires, June 23.

Clemente Lococo S. A. with Continental Artists International and Mervin Nelson present "Cab Calloway & His Cotton Club Revue," with Leslie Scott, Norma Miller, (dance arrangements), The Chocolateers, Joel Noble, Ketty Lester & Jon Lei, Stoney & Audrey June, Lady Washington & Bobbi Parker. Chorus: Shirley Cooke, Jeannette Dubois, Barbara Taylor, Priscilla Spencer, Pat Blackman, Betty Clark, Gladys Ward, Mercedes Cruz. The Jazz Men: Small Boykins, William Dotson; montage Young, William Dotson; montage and direction: Nelson; produced by Alex Valdez; choreography, Joel Noble; musical director, Eddie Barefield, with local orch (30); 50c to $1.50.

This is a colorful, snappy show, put together especially for a Latin-American tour, and is something of a hodgepodge as a consequence. At any rate, the Lococo courage in taking on a dollar show at this time of "austerity" and depression is to be lauded. Although queues form early in front of the Opera to catch this show, booked for only 10 days (at a reputed $20,000, plus the high cost of transportation), the gallery seats are sold quicker than the 150-peso stalls.

Though a novelty amidst the sameness of local entertainment, this show is not up to the standard of Lococo's previous importations of "Las Vegas," "Lido" and Folies Bergere shows, or the Cuevas Ballet and Dunham Dancers. It lacks finish and at least on the first night, the music was over-strident, and singers had difficulty getting the local band to keep the right tempo.

Outstanding is Leslie Scott's rendering of items from "Porgy and Bess" with which audiences are already familiar from the ANTA production brought here over a year ago.

Cab Calloway does a standout job as emcee throughout the first half, and when onstage as himself, succeeds in persuading the local audience to participate in singing his choruses of hi-de-ho. This is no small achievement.

"Call of the Wild," a semi-ballet dance number, with entire cast involved, is standout for the torch dancing and fire swallowing of Joel Noble and Jon Lei's hoofing. In fact, the show is more a dance than an all-singing show, as it was originally meant to be, mainly because of Norma Miller's introduction of outstanding terp numbers, arranged by her. Her Cotton Club girls throw themselves into their routines with an elan which local chorines would do well to emulate. Emphasis on dancing may be due to lack of any other outstanding voice, beyond Leslie Scott's. Apart from excerpts from "Porgy," he sang the Toreador Song from "Carmen" and "Old Man River." *Nid.*

AGVA 60-40

Continued from page 83

the stipulated four shows, no matter what the duration was. However, conjecture isn't possible at this point since the union hasn't indicated its viewpoint.

The Stardust, New Frontier, and the El Rancho, the latter slated to use more imported shows, are affected by the 60-40 ruling. However, once the AGVA ruling hits employment rosters in affected countries, it's anticipated that unions in those lands will make it so tough on importing American talent that U.S. performers will be virtually confined to this country.

VARIETY BILLS

WEEK OF JULY 8

NEW YORK CITY

MUSIC HALL 9
Erich Brenn
Dartmouth Glee Club
Corps de Ballet
R. Paige Orc.
Rockettes
ROXY
Gretchen Wyler
Blackburn Twins
Robt. Boucher Orc

AUSTRALIA

MELBOURNE
Tivoli
Jimmy Wheeler
Bassi & June
Quaino & Partner
Danny Dean
Gerry Dreyer
Panlaqui Twins
Lloyd Lindroth
Barton & Stuchb'r'y
Johnny Marco
SYDNEY
Tivoli
Will Mahoney
Rudy Horn
Gibson Girls
Gordon & Colville
Allen Bros. & June
Amazing Margoes
Anny Berryer
Margo Glancy
Edit Juhasz
Frank Wilson
Lor'a'ne Bransgrove
PERTH
Majesty's
Sabrina
Andrea Dancers
S & M Harrison
Billy Baxter
Mistin Juniors
Crocker & Clark
David Sterle
Jackie Monnier

BRITAIN

BIRMINGHAM
Hippodrome
De Vere Debs
Dowie & Kane
Manetti 2
BLACKPOOL
Opera House
Jewel & Warriss
Jill Day
Larry Griswold
Peiro Bros.
Najarros
Bert & Ilonka
BLACKPOOL
Palace
Roy Castle
Marion Ryan
Peter Haigh
5 Dallas Boys
Baker & Douglas
Gillian Moran
Bergman & Mimi
Winter Garden
Charlie Chester
Mirko deYork Co.
Ghezzis
Ward 3
Marian Miller
Grier & Co.
BRIGHTON
Hippodrome
Kaye Sis
Harry Worth
Romanos Bros.
Eliane & Rodolph
G. H. Elliott
Hetty King
Pat Lambert
Sensational Skylons
Lynnette Rae
Max Russell
Mitchell Singers
Jessie Robias
COVENTRY
Newsome
Jones Boys
Ossie Morris
Smoothey & Layton
Nordics
FINSBURY PARK
Empire
Toni Dalli
4 Embassy Girls
Max Wall
Marcies
Murray & Maidie
Overbury & Suzette
Juggling Brauns
GLASGOW
Empire
Bernard Bresslaw
Murray Campbell
Gladys Morgan
2 Trevals
Albert Sturm
Don Fox
Owen McGiveney
Tony Fayne
Lorne Lesley
LIVERPOOL
Empire
Ruby Murray
2 Munro's
Southlanders
Ety Van Veen 2
Harry Bailey
Iris Sadler
Bernard Hughes
MORECAMBE
Winter Gardens
Lane & Truzzi
Penny Nichols
Les Marcellis
Laycock & Bee
Frank Cook
Mitchell Singers
NEWCASTLE
Empire
Bill Kenny
3 Martinis
Maurice Rocco
Tommy Fields
Allen & Albee Sis
Francois & Zandra
K & J Stuthard

Cabaret Bills

NEW YORK CITY

Basin St. East
Ahmad Jamal
Jimmy Smith 3
Blue Angel
Dorothy Loudon
K. & M. Welch
Randy Sparks
Jimmy Lyon 3
Bart Howard
Bon Soir
Felicia Sanders
Little, Dane & Mason
Three Flames
Jimmie Daniels
Chateau Madrid
P. & G. Reyes
Montes de Oca
Domingo Alvorado
J. G. DeLa Garcia
Ralph Font Orc
Panchito Orc
Candi Cortez
Copacabana
Romo Vincent
Betty Johnson
Zeme North
Charles Manna
Lou Donn Orc
Pagan Orc
Den
Jack Douglas
John Gorman
Bernadine Read
Downstairs Room
Demi Dozen
Sylvia Shay
Isobel Robins
Ceil Cabot
Jack Fletcher
George Hall
Gerry Mathews
Stan Keen
Ronny Graham
No. 1 Fifth Ave.
Yvonne Constant
Phil Leeds
Robert Downey
Harold Fonville
Hotel Astor
Eddie Lane Orc
Hotel Roosevelt
Lenny Herman
Hotel Taft
Vincent Lopez Orc
Hotel St. Regis
Ray Bari Orc.
Milt Shaw Orc
Latin Quarter
Andrews Sis
Jack Durant
The Tuckers
Dick Curry
Pony Sherrell
Jo Lombardi Orc
B Harlowe Orc
Le Cupidon
Eileen Barton
Evelyn Sharpe
Howard Beder
Living Room
Jaques Kayal
Jack Kelly
International
Ice Show
Vic Charles
McKenna Line
Mike Durso Orc
Palmieri Orc
Two Guitars
Olga Valdi
Ivan Nepa
Xenia Brante
K. Poliansky Orc
Misha Usdanoff
Viennese Lantern
Monica Boyar
Dean Sheldon
Ernest Schoen Orc
Village Barn
Larry McMahan
Ellen Kampman
Marty Savat
Zeb Carver
Belle Carroll
Eddie Smut
Ernie Blank Orc.
Village Gate
Brock Peters
Rona & Nana
Anita Sheer
Village Vanguard
Benny Green 4
Irwin Corey

CHICAGO

Black Orchid
Billy Eckstine
Ray McGeary
Joe Parnello (3)
Blue Angel
Mighty Panther
Anita Del Rio
Talley Beatty & Lady Candy
Jamaica Slim Henry
Al Lopez Orc
Roger McCall
Blue Note
Sarah Vaughan
Chez Paree
Crosby Bros.
Yonely
Geo. Cook Orc.
Chez Adorables (8)
Cloister Inn
Carmen McRae
N. D. Lettermen
Vince Mauro
Ramsey Lewis Trio
Conrad Hilton
"Frosty Frills"
Helga Neff
Farra & Carter
Ben Gee & Bernie Harris
Jack Kodell
Eddie Ash
Manuel Del Toro
Inez & Gordon
Ken Harris Orc
Drake
Jimmy Blade Orc
Gate of Horn
Barbara Dane
Travis & Bud
London House
Teddy Wilson Trio
Mister Kelly's
Mort Sahl
Ann Mason
Marty Rubinstein 3
Marx & Frigo
Palmer House
Ted Lewis
Eddie Chester
Cathy Basic
Manor & Mignon
Chop Chop & Charlene
Ben Arden Orc

HAVANA

Hotel Capri
Raquel Mata
Manolo Torrente
Rivieras
Faxa Q
Pimpollos
Kary Russi
Tino Rodriguez
Hotel Hilton
Miguel Herrero
Carmelita Vazquez
El Martin
Mario Alvarez
Cecilia Padro
Armonicos
Imperio de Triana
Ada Zanetti
Victor Alvarez
J. Moreno Orc
Fajardo Orc
Hotel Nacional
Carlos Argentino
Rudy Fanerti
Carlisse & Raymond
Manteca
Godino Singers
"Dancing Waters"
Hotel Riviera
Del Ray
Enrique Herrera
Gladys Robau
Maria Remola
Monica Castell
Caribe Q
F. Guerrero Orc
Tropicana
Celia Cruz
Riveros

LOS ANGELES

Band Box
Billy Gray
Bat Yz
Mickey Katz
Jackie Lee Cochron
Ben Blue's
Barbara Heller
Frankie Rapp
Diane Lefti
Mildred Law
Sammy Wolf
Dick Bernie
Richard Cannon
Ivan Lane Orc
Cloister
Mary Kaye Trio
Terry Gibbs 5
Cocoanut Grove
Nat Cole
Allen & Rossi
Freddy Martin Orc
Crescendo
Frances Faye
Dino's
Gwen Harmon
Jack Elton
Steve La Fever
Interlude
Shelly Berman
Bobby Short
Moulin Rouge
Spike Jones
Helen Grayco
Channing Pollock
Donn Arden's "Big Ben Beat"
Dick Stabile Orc
Seville
Ahmad Jamal
Slate Bros.
Dave Gardner
Trudy Stabile
The Players
Statler Hotel
Rose Marie
Birk Twins
Skinnay Ennis Orc
Ye Little Club
Ethel Azama
Joe Felix
Roger Nichols

LAS VEGAS

Desert Inn
Ed Sullivan
Benny Fields
Blossom Seely
Arnold Stang
Dukes of Dixieland
Della Reese
La Chunga & Co.
Bob Lewis
Helene & Howard
Pinky & Perky
Modern Jazz Dncrs
The Shirleys
Dunes
"Minsky's Arabian Nights"
Frankie Laine
Ben Beri
Rowena Rollins
Victor Julian & Dogs
Tommy Roberts
Evelyn Freeman
Gillian Grey
Bob Vegas
Allen Conroy
Marya Linero
Cee Davidson Orc
El Cortez
Dubonnet Trio
Eddie Bush
Versatiles
El Rancho Vegas
Milton Berle
Betty George
Stan Fisher
Met. Sextet
George Tapps Dncrs
Dick Rice Orc
Flamingo
Peggy Lee
Jack Carter
Jeannie Stevens
Don Kirk
Flamingoettes
Jack Cathcart Orc
Fremont Hotel
Joe King & Zaniacs
Make Believes
Joe Sante 4
Newton Bros.
Golden Nugget
Harry Ranch
Lee & Faye Maynard
Sons of Gold'n Wst
Hacienda
Four Tunes
Johnny Olenn
Shirley Scott
Nevada Club
Jig Adams
Rivera-Barranco Latin Revue
The Mark IV
Mildtones
Felix Ramirez Trio
Leo Wolf & Joe Wolverton
New Frontier
Mickey Rooney
Joey Forman
Diahann Carroll
Ruth Olay
Ernie Andrews
Mr. Domingo
Little Red & Marcy Layne
Riviera
Red Skelton
Peggy Taylor
Double Daters
Lionel Hampton Orc
Ray Sinatra Orc
Dorothy Dorben Dcs
Sahara
Sophie Tucker
Ames Bros.
Louis Prima-Keely Smith
Saharem Dancers
Louis Basil Orc
Sands
Lena Horne
Corbett Monica
Harry Nofal
Evelyn Dutton
Roy Palmer
Texas Copa Girls
Antonio Morelli Orc
Showboat
Sons of Pioneers
Hank Morton
Johnny Cash
Merle Travis
Silver Slipper
Hank Henry
Sally Rand
Sparky Kaye
Appletons
Dick Weston
Peggy Dietrick
Toni & Harry Wham
Red Marshall
Danny Jacobs
Geo. Redman Orc
Stardust
Lido De Paris
"Ca C'est L'Amour"
Happy Jesters
Audrey Cooper
Tony Pastor
Kim Sis
Thunderbird
Dorothy Collins
Wes Harrison
Tony Monaco
Al Jahns Orc
Tropicana
Jayne Mansfield
Mickey Hargitay
Jackie Miles
Ford & Hines
Arthur L. Simpkins
Dick Contino
D Williams Singers
Perez Prado
Herman Kaye Orc

MIAMI - MIAMI BEACH

Americana
Nina Ramon 3
Lee Martin Orc
Johnny Desmond
Sammy Shore
Raul & Eva Reyes
Biltmore Terrace
Tropical Nights
Leonela Gonzalez
Raquel & Rolando
Wattuses Trio
Maya Freyre
Los Romeros
Los Guaracheros
Miriam Balmori
Sirelda
Leonard Dawson Orc
Carillon
Larry Lynn
Elissa Jayne
Tun Tun
Ken Nelsen
Ted Kivitt
Cindy Fuller
Jacques Donnet Orc
Ruth Wallis
Clover Club
S Britton Rev
Deauville
Mandy Campo Orc
Jaye P. Morgan
Morgan Bros.
H. Levine Orc
Diplomat
Hal Fisher
Kathryn Kane
Mal Malkin Orc
Eden Roc
Jackie Heller
Giovannis
Luis Varona Orc
Duke Jenkins Orc.
Fontainebleau
Marguerite Piazza
Bennett & Patterson
Al Bernie
Marion Colby
Sacasas Orc
Pupi Campo Rev
Natale Fields 3
Lucerne
Havana Mardi Gras
Diosa Costello
Roberto & Alicia
Milos Velarde
Don Casino
Pepe
Blanco
Fausto Curbelo Orc
Montmartre
Eddie Schaffer
The Cookies
Freddie Calo Orc
Murray Franklin's
George Darcy
Paul Gray
Murray Franklin
Dick Havilland
Kay Carroll
Sue Lawton
The Cooks
Eddie Bernard

Roy Rogers at Iowa Fair

Des Moines, July 7.

The Iowa State Fair has booked Roy Rogers to headline seven grandstand programs, with evening shows from Sept. 2 to 5 and matinees Sept. 3, 4 and 6.

Desert Inn, Las Vegas

Las Vegas, June 30.

Ed Sullivan, Benny Fields, Blossom Seeley, Arnold Stang, Dukes of Dixieland, Della Reese, Bob Lewis, Helene & Howard, Hubert Castle, La Chunga & Co. (5), Modern Jazz Dancers (4), The Shirleys, Pinky & Perky, Art Johnson, Donn Arden Dancers (16), Carlton Hayes Orch (14); produced by Ed Sullivan; choreography by Donn Arden; $3 minimum.

Ed Sullivan emcees a new variety show in the Painted Desert Room, and first-nighter Jack Benny summed it up when he told Sullivan, "Ed, you've brought back vaudeville—it's a great evening of fine entertainment."

Despite the poor reviews Benny Fields' ticker has been receiving from his doctor lately, he and Blossom Seeley sock across an act which is as nifty as anything the vet team has ever done. It's a tribute to their talent that both oldsters and youngsters cheer their version of "Birth of the Blues," Miss Seeley's "Teasin' Rag" (with Fields at the 88), her "Somebody Loves Me," and his "Melancholy Baby."

Sullivan, who sits on the steps at the side of the stage during most of the show, joins Arnold Stang in some funny dialog-swapping about gambling. The Dukes of Dixieland churn the atmosphere with their hip New Orleans music, which includes a dandy version of "Mack the Knife." Pinky & Perky present a clever puppet act, with such animals as mice, frogs and hogs performing to a tape-recorded background.

Hubert Castle gets brisk mitting with his slack wire act consisting of a yockable drunk routine plus harrowing twists and turns. La Chunga and her company of five Gypsy dancers do a fiery, exciting bit of terping, and sepia songstress Della Reese is outstanding in a brief appearance in which "Stormy Weather" is one of her zingers. Helene & Howard (billed as Sullivan's answer to Marge & Gower Champion) get hefty laughs with their comedy dance routine—he's a handsome critter and she has a great comic face which she uses to best advantage.

Bob Lewis does an amusing Will Rogers-type monolog while performing rope and handkerchief tricks. The four Modern Jazz Dancers zip some updated jitterbugging, and the Shirleys end the show with their novel act which consists of twisting toy balloons into animal shapes and sailing dozens of them into the audience.

Curtain-raiser for the show, set for four weeks, is an imaginative Donn Arden production called "Television Revue of 1960" which features the Arden Dancers (16) and the big voice of baritone Art Johnson. *Duke.*

International, N. Y.

Jack Silverman presentation of "Stars on Ice" with John Flanagan, Curtin & Hill, Vic Charles, Ellie Sommers, Larry Ellis, Ice Adorables (6); produced by Flanagan; choreography, Boots McKenna; Mike Durso & Charlie Palmieri Orchs; $6 minimum.

Jack Silverman is playing it cool for the summer. He's installed an icer which has the double function of entertaining the customers, providing novelty and incidentally, keeping the talent budget down during the period when business normally falls off. This layout is in for six weeks with an option for a similar period.

The International's proceedings constitute a well-constructed icer, produced by skating comic John Flanagan with choreography by Boots McKenna. At first glimpse, all the elements for summertime entertainment are present, but there's a need for some tighter editing which should boil the layout down to somewhat under an hour.

The principals constitute purely glace turns, while a couple have put skates on what is normally a floor act. In the latter category is Vic Charles, an expert marionette practitioner who gives his characters greater mobility by being on skates. He does a dancer, a trapeze artist, and a breakaway skeleton, among others, and walks off with a major share of applause. Charles gives his dolls a lot of character as well as liveliness. Larry Ellis is a singer who can also skate. He moves well, but his major strength is a good set of rhythm tunes which he delivers effectively.

The comedy is by Flanagan, who comes on stage in a WAC uniform and has a set of routines of the type that has worked in the large touring shows. Flanagan has many sight gags which give the show a strong keystone.

Other major ice principal is Ellie Somers, a lithe ballerina who gets over excellently in two numbers. The dance team is John Curtin & Patti Hill who also show up strongly in two numbers. The latter, an Apache done to "Slaughter on Tenth Ave.," is their topper. The line's routines are sprightly, and the costuming, which has seen service in prior International shows, remains appropriate. Mike Durso's band showbacks with usual efficiency and Charles Palmieri gives the Latin kick. *Jose.*

Shoreham Hotel, D. C.

Washington, June 30.

Johnny Puleo & Harmonica Gang, Bob Cross Orch (12); $2 cover.

It's doubtful that little Johnny Puleo could give an unsatisfactory performance, but an open-air setting like the Shoreham Hotel's beautiful Terrace robs the act of the high grade of musical quality which is in it. Somehow the tone of harmonicas is lost in the great outdoors, although after opening night Puleo is attempting several changes in the loudspeaking setup in an effort to get his music across better.

As a comedy team, the Puleo Gang is fine outside and stimulated plenty of laughs and heavy mitting from a sophisticated crowd. More than a dozen kids were in the big audience (Puleo, a local product, is a good draw here), indicating the "family night out" appeal both of Allan Bralove's Terrace and the harmonica madcaps. It's not unusual to see children on the Terrace, but this opener had considerably more than usual.

Solos played into microphones, like "I Get Ideas," "La Vie en Rose," "Diane," etc., sound fine, but group playing sends some of the music into the night air unheard. "Peg O' My Heart" is, of course, a standard with the group and an audience favorite. Puleo & Gang take a variety of music, classical, semi-classical and popular and mix it with heavy doses of slapstick, man bites man and bodies knocked to the floor. The encore medley was "Meadowland," "Dark Eyes" and "Hungarian Rhapsody, played more for music than comedy.

Customers liked what they saw—if not what they heard. Puleo and friends are here for two weeks, and Bob Cross and his topnotch musicians are on the Terrace for the summer. *Carp.*

Cotton Club, A. C.

Atlantic City, July 4.

Pearl Bailey Revue (50) with The Ambassadors (10), Bill Bailey, Louis Bellson Band (18); $2 admission, $5 minimum.

Pearl Bailey in her first appearance in many years in a night club here tees off summer show at Barney & Herbie Paloff's mid-city Cotton Club, bringing in her revue featuring the Ambassadors, backed by Louis Bellson's band for a 10-day engagement.

For the more than one-hour show, curtailed somewhat opening night because of failure of the airconditioning system, it's Miss Bailey all the way. Her patter, directed at club's operators, customers and waiters, registers solidly. She proves beyond question that she can bang over songs, which range from old faves to numbers from the motion picture, "Porgy and Bess" in which she appears.

Standby of sepia spots, that song with a dual meaning is not forgotten, with "She Lost It at the Astor" bringing best mittings. "My Man," sung with French horn player in band as a foil, haunting "My Man's Gone Now," "Foggy Day in Old London Town," "One of Those Things," just a few of her numbers, all draw top returns.

In many of her offerings she is backed by the Ambassadors, a choral group of four women and six men whose singing is best ever caught in a night club here in years.

Lone production number, and there should be more, is "Stranger in Paradise" featuring Miss Bailey as vocalist backed by the Ambassadors and others in the revue, including a line of five beautifully costumed girls and four boys.

Brother Bill Bailey gets top supporting spot and shows that he's a fine tapster. The drumming of Louis Bellson is a show-stopper, with his orch leading him into the solo.

Entire show is hampered by inadequacy of this club, with crowd of 500 being jammed into a long rectangular room, making it very difficult to get any kind of service and causing those in the section below the front center line to strain an eye to catch the acts. *Walk.*

New York's St. Regis Last Dine-&-Dancery Roof-Garden Operation

The Josef Urban-designed Hotel St. Regis Roof (originally called the Viennese Roof, and still reminiscent of that motif) is the last of the Mohicans among posh summertime dining-and-dancing Manhattan rooftop spots. One by one, for reasons of economics and, originally superinduced by airconditioning, this is the last to remain, and even this tres elegant retreat is starting to manifest a mild incursion of its former lushness since the death this year of Vincent Astor. The Astor Foundation already has seen fit to cut the operation to a five-a-week schedule, closing Mondays as well as Sunday, and also cutting the dansapation to the mainstay ole reliable Milt Shaw band who, until now, was spelled by the Ray Bari Ensemble. Instead, he alternates the "society" music with the Latin and waltz sets.

On July 1, coinciding by design or accident with the exit of Claude C. Philippe to the Zeckendorf interests, the Starlight Roof of the Waldorf-Astoria set a precedent by closing down for the first time in midsummer, with the finaleing Count Basie-Tommy Sands show (latter succeeded Ella Fitzgerald); reason given: nothing strong enough to follow.

From the Hotel Bossert in Brooklyn to the Astor Roof in Times Square (it's now a business management headquarters), from the Statler (nee Pennsylvania) Roof to the Biltmore Cascades (roof), summertime operations have constricted and become restricted to airconditioned grillrooms for the dwindling hot-weather clientele. The Rainbow Room long ago gave up; it's a pop-priced Union News Co. operation now Hoteliers discovered that the moneyed regulars segue to Long Island and Westchester oases and the summer tourists are close students of the dollar when it comes to plush hotel patronage.

And so, once again, August and his veteran staff are custodians of what's left of the class skyline restaurants and, per usual, the service and the cuisine are worthy of the tradition despite the apparent economies. The $2 cover goes into effect at 10 p.m. but does not apply to diners who might linger beyond that hour, but the 20% Federal tax is a must from the 8 p.m. dansapation teeoff. *Abel.*

El Rancho, Las Vegas

Las Vegas, July 1.

Milton Berle, Betty George, Stan Fisher, Metropolitan Sextet, George Tapps Dancers (5), Dick Rice Orch (13); produced by Tom Douglas; presented by Beldon Katleman; $3 minimum.

The versatile Milton Berle zooms back into the Opera House here, and again demonstrates his solid value as a nitery attraction.

Regulars Betty George, Stan Fisher, and the Metropolitan Sextet have returned with him, with George Tapps and his dancers replacing the Dunhills. Each of the acts is strong, and Berle's invasion into them brings booming yocks.

Bosomy Miss George belts "Let There Be Love" in a sock display of pipery, and is perfect bait for Berle's lecherous antics. Fisher shows his harmonica artistry to top effect, and is joined by colleague mouth organist Berle in a very funny version of "Night and Day." The Metropolitan Sextet, three male and three femme opera singers, click with some longhair chirping and are joined by a baggy-pants clown—Berle—for some bawdy hilarity.

George Tapps, with two girl and two boy terpers, presents a miniature production which is a fast, showy splash of precision dancing. Solos, Tapps does a highly impressive footwork recital sans music. Group is joined by hoofer Berle for a wild bowoff. Dick Rice's orch (13), with Sammy Liner at the 88, backs the package, skedded for four frames. *Duke.*

Downstairs at Upstairs, N. Y.

Susan Johnson, Carl Norman, William Roy; $3 minimum.

Susan Johnson, who started 10 years ago at Le Ruban Bleu, forerunner of Julius Monk's Upstairs & Downstairs boites, has auspiciously returned to the nitery fold at Downstairs at the Upstairs after making a strong impact in Broadway musicals, most notably in "Most Happy Fella."

Three times nightly Miss Johnson gives evidence of being a topnotch singer and performer. She has a rare quality that is unusual for the after-dark emporiums. She's a belter with a fine voice. Moreover, her talent is all-encompassing. She's equally at home with comedy, ballads and dramatic material. In the warbling department, Miss Johnson displays a tremendous vocal range and a technique which would lead one to belive that she's had extensive classical training. Her thespian ability provides her an opportunity to give the lyrics special meanings.

For the most part, Miss Johnson's repertoire consists of obscure showtunes. Her selection of ballads and dramatic numbers is excellent, but some of the lesser known special material type entries are not sharp enough to go with Miss Johnson's personality. With her comedic leanings, it sometimes seems a waste, but she is able generally to make more of them than they deserve.

Miss Johnson's musical accompaniment consists of two pianos, masterfully played by Carl Norman and William Roy, who occasionally provide vocalistic backing, too. The combo of Miss Johnson, Norman and Roy should ring up beaucoup minimums at the Downstairs for the next few weeks. *Holl.*

hungry i, Frisco

San Francisco, June 30.

Lenny Bruce, Ada Moore, Marilyn Child, Ron Crotty, Claire Willey; $2.50 admission.

Lenny Bruce, who makes a science of iconoclasm, is simply gassing 'em at this spawning ground of basement-bistro comics. A jampacked house (and there were plenty of turnaways) greets his irreverent shafts of wit with laughter, convulsions and an occasional gasp (Bruce would say these come from the "sickos" in the crowd). Indeed, his opening ranks with the return of Mort Sahl to these dingy, dimly-lit underground precincts.

Bruce's opening line sets the stage for his long (50 minutes) and unceasingly funny standup act. He comes on, looks around a moment or two and remarks, quietly: "So this is where Jonathan (Winters) flipped."

The rest is just as "sicko"—with sallies about tv, Jews, Negroes, Hawaiian and Alaskan statehood, much about mental health, on and on. All in a sort of verbal jazz shorthand. Nothing is sacred to Bruce, who must be viewed as a sort of truth-seeker.

His long set piece (in which he plays several roles) focuses on show business; specifically, about the standup comic who yearns for a "class room," finally gets a date at the London Palladium and falls flat on his face. This is surely one of the funniest "in-group" bits ever done—and the hungry i's fairly "out-group" crowd laps it up.

Bruce's material and format, of course, limit him pretty much to the broadminded basement bistros. But in this setting he is without a peer, and should represent huge business for the hungry i.

Ada Moore, a bluesy singer, and Marilyn Child, a folksinger, provide the show's other 50 minutes, accompanied by pianist Claire Willey and bassist Ron Crotty. Show runs through July 22. *Stef.*

Gatineau, Ottawa

Ottawa, July 3.

Bruce Stevens, Chantones (4), Barry Dale, Lee Henderson Dancers (6), Russ Thomas Orch (8); $1 admission.

Rotund comic Bruce Stevens, who sprinkles guffaw-makers through a round of musical gimmicks, is back at the Gatineau Club where he has become a fave through 16 years of regular appearances. In from Florida, his home base, Stevens has added some material and strengthened his routine to construct a clicko stanza. Spiked with gags, the act showcases his ability on trombone, trumpet, sax and 88, making fine use of the Russ Thomas house band throughout.

With him are the Chantones, one of the better male chant foursomes, new to this room but known via disks. Format is similar to most such groups but the piping has good quality and gets strong reception.

Barry Dale works chant and emcee chores and sings with the Lee Henderson Dancers who are back after a week's hiatus with three standout terp appearances, one modern, another Hawaiian using leader Mary Rose in a cute terp solo, the third an Oriental item where each girl performs a magic trick. Costuming is slick. Besides showbacking, Russ Thomas band plays for dancing. Pat Morgan and Gloria Weston appear in the lounge with chirp and music. *Gorm.*

Moulin Rouge, H'wood

Los Angeles, July 3.

Spike Jones Revue, Helen Grayco, Dick Stabile Orch (16); $5.50 package.

Spike Jones, attired in his customary striped suit and strawhat, picked up wife Helen Grayco and with a crew of five, barnstormed into Frank Sennes' Moulin Rouge Tuesday (30).

Jones, making his second hoedown in this big room in two years, is a welcome mat. His unsophisticated approach to music, with the assistance of little man Billy Barty, George Rock, Gil Bernal, Len Carrie and Bobby Lewis, is nonsensical but entertaining. Jones' revue has all the ingredients of Olsen & Johnson's "Hellzapoppin'" plus the added vocal talent of the vivacious Miss Grayco.

The lovely blonde singer opens the "Spiketacular of 1959" with "All of Me" and it comes over well enough for her to follow with "Come Rain or Come Shine," "Guess Who I Saw Today," "One For the Road" and "Bewitched, Bothered and Bewildered."

Jones' aggregation, tabbed as the "band that plays for fun," hammers across musical sounds from 8000 B.C. to the present and makes one wonder whether there's a difference. They cop the crowd's attention throughout a zany session of shooting off guns, firecrackers, ringing bells, horns, etc. Barty stands out as a major contributor in capturing the laughs and at times seems to tower over the big boys in performance. His comical antics and ability to sing, dance, mimic and play the drums are a show in itself.

A pun-ful takeoff on a rock 'n' roll singer enacted by Bernal, and with the aid of Rock and Barty, scores as fun for all. Bernal also lives up to his monicker of "sex-on-a-sax" by soloing on the pipe-shaped horn with a jam that leads him on and off stage. Another spot in the show is the presence of a long-legged cutie sitting on a rocker knitting away, and in spite of the World War onstage, never bats an eye.

A production closer presented in the dark with only the luminous lights of the performers costumes being visible, and aided by the addition of the Donn Arden Dancers, is impressive. Dick Stabile's house band, under the baton of brother Joe, backs up the show and lends the proper musical note where needed. Show is in for four weeks. *Kafa.*

Chateau Madrid, N. Y.

Pepita & Goyo Reyes, Montes De Oca, Domingos Alvarez, Ralph Font Panchito Orchs; $5-$6 minimum.

Angel Lopez is maintaining his high standard of Latin-American nitery entertainment with this new lineup to tee off the month of July. It does not have the better known names which have studied recent shows here. But for sheer enjoyment of those who appreciate Spanish terping and warbling, this measures up. And, of course, his Espanol cuisine continues at a high level.

Pepita & Goyo Reyes, who have been here before, currently have such an improved act that the duo is hardly recognizable. Aside from their superb flamenco stepping, this turn is enhanced by the vivid Spanish singing of Domingos Alvarez, who comes on first as a single. Later he joins the Reyes team by singing and clapping for their dramatic finale.

The Reyes combo, known for having been featured with Carmen Amaya's concert troupe for seven years, follows much the same pattern as on previous appearances but their terping is more letter-perfect. And the boy-girl team has developed the stronger numbers, and discarded lesser ones. Their dancing, too, goes over so well because of the superb backing by Ralph Font's compact combo, which plays the whole show.

Montes De Oca, billed as the heartthrob of Cuba, looks like a real comer. Choosing nice tunes and ones which he can put over easily, this personable, handsome young man has his audience with him from the start. Going from a typically fast Spanish song used for an opener, Oca scores with his "My Love Is Like A Star," done in Spanish. "Jealousy" is another in his repertoire which goes over well. "Babalu" is done effectively but his real hit is his singing of "Gigi" in which he quietly emulates Louis Jourdan without actually imitating him. He was forced to bow off after several encores.

Candy, per usual, makes an excellent mistress of cermonies. The Font orch does a superb job in playing the whole show which calls for many variation of tempo. Panchito's Latin combo plays for additional patron dancing. *Wear.*

500 Club, A. C.

Atlantic City, July 4.

Vic Damone, Joey Bishop, Wallace Bros., Lindsay Sapphire Dancers (8), Jack Curtiss, Pete Miller Orch (10) with Joe Frasetto; $2 admission, $5 minimum.

Vic Damone and Joey Bishop share top billing as Paul (Skinny) D'Amato's big Vermilion Room (750) at the 500 Club begins another season, playing the opening dinner show to a capacity Saturday night Fourth of July crowd. Business for the week looms bullish because of an estimated 40,000 Shriners in for their week-long convention, plus the crowds for the first week of the season.

In a decided improvement over last season's opener, D'Amato offers a well balanced show with a line of eight lovelies who are a decided asset.

Vic Damone in the key spot, despite minor mike trouble (it bothered the singer more than the crowd) again proves mettle with old faves and the newer pines including "Gigi," "Street Where You Live," etc.

With baby spot the only lighting, has most effective numbers are "Non Dimenticar," which he sings accompanied only by his guitarist, Chuck Wayne; and "Arrivederci Roma," sung accompanied only by his pianist, Bob Smale, and Wayne. Both Smale and Wayne came in with Damone and do topnotch backing jobs.

Damone's pleasing personality and ability to put over pops and nostalgic offerings keep the customers with him through his 40-minutes before he finally begs off.

Bishop is not a new face at the 500 and comic's rapid-fire offerings draw top response. He works on the front tablers, busboys, waiters and the band with his own unique brand of humor which keeps them howling. Best is takeoff on Ted Lewis.

Wallace Bros., pair of neat dancers, do tap and softshoe and mix patter with vocals for good returns.

Back once more after a year's absence is a line, the Lindsay Sapphire Dancers, who give with two well danced and beautifully costumed production numbers with Jack Curtiss on the vocals. Curtiss also emcees show, which is backed by Pete Miller's orch with Joe Frasetto. *Walk.*

Eddys', K.C.

Kansas City, June 30.

Joanne Wheatley & Hal Kanner, Tommy Hanlon Jr., Tommy Reed Orch (5); $1-$1.50 cover.

Back after a considerable absence is songstress Joanne Wheatley and partner-hubby Hal Kanner to combine with comic Tommy Hanlon Jr. for a first-rate 60-minute show.

In his first round here, young Hanlon chatters in fine style through 25 minutes of varied approaches to comedy, including a string of standup lines, a situation or two and his own brand of relaxed kidding. His session flows at good pace, sets the house for balance of the show.

Miss Wheatley and Kanner have played Eddys' a couple of times and are always well received. This time the turn has many changes, but throughout is the fine warbling of Miss Wheatley, plus Kanner's piano work and vocal chiming in. She has an especially effective opener in "Is There a Lover in the House?" and a plenitude of others, among them "Lover Come Back To Me" and "My Baby Just Cares for Me." Two are effective vocalling together "Tell Her You Love Her" in "Hymne a l'Amour" and "Unchained Melody," house staying with them throughout. They're here through July 9, followed by Johnny "Scat" Davis & Orch. *Quin.*

Chase Club, St. Louis

St. Louis, June 30.

Will Holt, Dolly Jonah & Co. (4), Billy Williams orch (7); $1-$1.50 cover.

Floorshow activities at the Chase Hotel, which move from the Chase Club upstairs to the Starlight Roof for the summer, got off to a dandy start with "All in Fun," an intimate revue written, produced and directed by Will Holt and Dolly Jonah. Latter also share the onstage limelight with a couple of blithe spirits named Patsy Fay and Joe Bird.

"All in Fun," a fast-paced, breezy takeoff on modern manners, morals and mores, is booked in for five weeks with options, and consensus of first-nighters is that it will settle down here for the summer with no trouble at all. The ingredients are surefire: inimitable folk balladry by Holt, husky blues chanting by Miss Jonah, an ebullient lass who somehow finds it easy to be the epitome of little girl blue one minute and a one-woman riot the next, and a fine and frisky grabbag of witty sketches and blackouts by one and all. Holt, who has an easygoing, simpatico way about him, makes the informal introductions for the engaging variety of footlight capers and manages to get everybody out front into a one-big-happy-family mood in no time.

At present they're doing three shows nightly with no repeats of material from one session to another, and will be working on new skits, songs, etc., right along to keep the doings fresh for the customers who keep coming back for more. And Holt and Miss Jonah can count on that as they have built up a sizable and devout following in St. Louis through previous appearances at the Park Plaza and Crystal Palace niteries. *Bob.*

Tropicana, Las Vegas

Las Vegas, June 30.

Jackie Miles, Ford & Hines, Arthur Lee Simpkins, Bob Fletcher, Beverly Szalza, Kathy Reed, Joy Blaine, Tropicana Dancers (16), Showgirls (8), Herman Kaye Orch (14); produced by Lou Walters; choreography by Kenny Davis; $3 minimum.

Jackie Miles toplines a triple-feature Lou Walters production in the theatre restaurant; his teammates being Ford & Hines and Arthur Lee Simpkins.

Miles again demonstrates that he's a pennant winner in standup comedy league. With his ingratiating low-pressure delivery, he pulled hefty yocks from first-nighters with all his material, especially the gambling gags, "J. Schwartz, New York" routine, and the classic Gene Autry spoof.

Phil Ford & Mimi Hines, in their Las Vegas debut, score with offbeat funning which is sock bistro fodder. Miss Hines has a wonderful comic buck-toothed kisser when she needs it, and her face can be very pretty when she wants it that way. She's one of the few good femme clowns in the biz; her songology and sight gags are effectively integrated, making her a neat balance for Ford's updated "songs, dances and witty sayings" approach to comedy. Team gets especially warm mitting for number called "What A Thrill We Got From Vaudeville."

Arthur Lee Simpkins, long a Vegas fave, returns to the Strip after a couple of years, and registers fully with a well balanced repertoire of songs include "I Believe," "Granada," "Autumn Leaves," "Marie," "Love Is A Many Splendored Thing" and "Enjoy Yourself," latter with audience participation.

Bob Fletcher, a handsome, virile singer, is outstanding as a strong front to the Kenny Davis production numbers, as is the femme chirper, a looker named Beverly Szalza. Kathy Reed, a pretty ingenue "femcee" bridges the elaborately-gowned pageantry of the 12 girl dancers, eight showgirls, and four boy dancers. One of the showgirls is Joy Blaine, who was recently named "Miss Nevada" for the upcoming "Miss Universe" tilt. Herman Kaye's orch (14) guides the festivities, set for a four-week run. *Duke.*

Chez Boyer, Paris

Paris, June 26.

Lucienne Boyer, Jacques Pills, O'Dett, Jacqueline Boyer; $3 minimum.

Nostalgic show bizzers and members of the general public will be finding their way to Lucienne Boyer's new boite in an out-of-the-way spot between Butte Montmartre and Pigalle. She has turned an old cafe also a smartly decorated nitery and also serves meals before going nitery at about 11:30.

Miss Boyer wisely sticks to her old repertoire. Times and attitudes may have changed, but her obvious sincere ditties of a simpler, all-inclusive and usually unfulfilled love come across fine and clear in her well modulated voice, dramatic stance and control. Her type of savvy songalog never ages.

Jacques Pills, Miss Boyer's ex-husband, follows with a jovial potpourri of old and new songs given edge and spirit by his projection and smart showmanship. The daughter of Pills and Miss Boyer, Jacqueline Boyer, at 18, shows that pro aplomb can be inherited. She gives out some French and American standards with a good beat and feel for musicianship. Voice is still unclear, but sweet and neatly calibred, and she looks to turn into a regular with good chances for musical shows on her zest, delivery and pert looks. *Mosk.*

Statler-Hilton, L. A.

Los Angeles, July 3.

Rose Marie, Birk Twins, Skinnay Ennis Orch (8); $2-$2.50 cover.

This fifth time around for Rose Marie, sans inhibitions and knowing her public, should create attraction for the downtown Terrace Room, where diners get their money's worth with her particular style. She's not for kids with some of her more gusty delivery, but what night club for the cherished darlings? Show stands up well with a pair of clever acrobats on for an opener.

Rose Marie, with her throaty tones, admits she doesn't like straight song numbers and bears this out by clowning the start of a couple of standards and relying thereafter on special material. Her confessed love of a drunk story is expanded into a repertoire, and her Uncle Charley—whom she never saw take a single drink, only doubles—provides a routine which takes with the crowd. Johnny Mercer did a show biz song for her which she whips over, and after a valiant struggle to sit on the piano she hugs the mike for an informal set-to with the audience. She's a entertainer who can deliver, and does. Buddy Freed, at the keyboard, gives her good backing.

The Birk Twins lend class with their agility and offer some rather spectacular stunting on the confined area in which they work. It's one of the better acts of this class. Back for the umpteenth time, Skinnay Ennis and his orch lend melodic flavor both to the entertainers and terping customers. Current bill is in for two weeks. *Whit.*

Riviera, Las Vegas

Las Vegas, June 30.

Red Skelton, Peggy Taylor, Double-Daters (4), Dorben Dancers (12), Ray Sinatra Orch (13); produced by Sammy Lewis; choreography by Dorothy Dorben; $3 minimum.

The clowning artistry of Red Skelton is magnified in his current Clover Room romp. The comic, who always pulls SRO audiences here, is repeating, because most of his six-week stint is sold out far in advance.

Skelton's opening monolog is generous with new gags, and he repeats many of his trademarked skits to maximum yocks. An effective pace-changer is his rendition of several folk songs to the accompaniment of two femme harpists, and as usual, his "Old Man Watching A Parade" is a solid bowoff.

Songstress Peggy Taylor, a brunet looker, makes her Vegas debut on the bill, registers handily with fine pipes and a pleasing personality. She clicks with such numbers as "You and the Night and the Music," "So Many Beautiful Men," "Jada—Cha Cha Cha," "Without You," and a medley of spirituals.

Curtain raiser is a nifty Dorothy Dorben production, "76 Trombones," featuring the Double-Daters and the Dorben Dancers (12). Ray Sinatra orch (13) smoothly backs the Sammy Lewis production. *Duke.*

Queen Elizabeth, Mont'l

Montreal, July 1.

Vivienne Allen & Bert Sheldon, Louis Bannet Orch (8); $2.50-$3 cover.

Several years ago, Vivienne Allen & Bert Sheldon played a local saloon as separate entertainers in a small nitery offering; for a finale, couple teamed up in a song-and-patter routine. Result was an immediate click and formed the basis for present act which is about as pleasant and smooth as any to play Montreal for some time.

Duo are made for each other both physically and vocally and the okay comedics of femme is a neat contrast to Sheldon's affable manner of solid piping. Material is rarely in the obvious bracket and the cornball items such as old musicomedy reprises are kept to minimum.

Their satire on a barroom girl of the Old West garners heaviest mitting and is made even more effective by a brace of revealing gowns which display Miss Allen's handsomely endowed figure to advantage. The 35-minute session has plenty of variety, excellent pacing and above all, good taste whether team is in a moonlight-and-roses mood or belting out something of a special material nature. They even make the audience participation sequences look good.

Backing the single act is the newly-formed band led by Louis Bannet. Bannet replaces Denny Vaughan who is taking the summer off and will return in September.

Allen & Sheldon are in until July 18, to be followed by dancers Alan & Blanche Lund who preem on the 20th. *Newt.*

Beverly Hills, Ciney

Cincinnati, July 3.

Joe E. Lewis (with Austin Mack), Cathy Carr, Moro-Landis Dancers (8), Bill Raymond, Gardner Benedict Orch (10), Jimmy Wilber Trio, Larry Vincent; $3 minimum weeknights; $4 Sat. and holiday eves, plus $1.50 cover.

Encoring after seven months, Joe E. Lewis is added gate insurance for this class Kentucky cafe's holiday stanza, which takes in the final fortnight of the River Downs racing meet. Heavy preem turnout included some of the comic's fans from Chicago, Cleveland, Detroit and other points within close flying range. Newcomer Cathy Carr, pert chirp, and the location's Moro-Landis dancing delovelies and Gardner Benedict music crew support him in a gay 70-minute session.

A Houdini of double-entendre, Lewis rings the bell with parodies, one-liners, asides and his frequent Scotch and water refills from ringside. Laughs and a greater measure of yocks are pegged on his personal social habits and likes. His standbys include Eli Basse song treatment nifties, "Suzie Wong," "Do They Have Race Tracks on the Moon?" and "76 Hormones." Begged off after 32 minutes. Austin Mack is his vet piano conductor.

Miss Carr, blonde beaut, sells a 22-minute song cycle with top results on her "Ivory Tower" recording for Roulette. Scores with a strut of "Bill Bailey," using cane and high hat and emphasizing her hourglass figure.

Moro-Landis Dancers, with Bill Raymond, singing emcee, sandwich the acts with delightful treatment of minstrel and musical routines to backing by the Benedict crew. Jimmy Wilber Trio fills in for intermission dancing and Larry Vincent reigns at the 88 in the cocktail room. Session opening July 17 has the Vagabonds as toppers. *Koll.*

Colony Club, Omaha

Omaha, July 4.

Jon & Sandra Steele; $1 cover.

Jon & Sandra Steele have always had a large following in this city and that helps account for the terrific biz they're racking up at this downtown nitery. And the handsome pair, possessing plenty of talent, have staged their act so well this time that they should add to that following.

Working on an elevated platform that kayoes dancing for this show, pair come on to "We're Going to Live" and segue into standards such as "Autumn Leaves." The pert redhead injects several lines that are more cute than blue, which is just right for this spot. Partner gives her several rests with torrid 88ing of "Rhapsody in Blue" and boogie and then she comes back for "Man I Love," a Rodgers & Hammerstein medley and some requests. Stirring "Saints Come Marching In" closes an entertaining 40 minutes. *Trump.*

Blue Note, Paris

Paris, July 7.

Jeremy Lubbock, Jimmy Guiffre Trio, Yolande; $3 minimum.

This all-night Right Bank club specializes in jazz outfits, and especially Yank and Anglo combos. It features dancing and listening and gets the jazz buffs and the young U.S. and French set.

Jeremy Lubbock is an Anglo singer-pianist who displays a sure feel for musicianship and puts over his Yank standards with style and knowhow. Lubbock feels the song content and delivers well, but has still not tried for a more individual approach. He is thinking of becoming a standup singer and displays the makings for one of good calibre. Right now he emerges a fine possibility for intime U.S. rooms on his diversity and range.

Jimmy Guiffre Trio displays cool, languid jazz somewhat lost in this club where the beat is more in demand. Clarinet, guitar and bass weave around themes but are not quite original or taking enough to overcome the nitery and terp atmosphere.

Yolande is from Ceylon and wears a sari but is strictly Western in husky-voiced interps of blues and standards. Still derivative, she too needs a more individual approach to become a more personalized entry. She has looks and a good singing base. More work and a better songalog would help. *Mosk.*

The Roundtable, N. Y.

Jack Teagarden Sextet, Marion McPartland Trio; $3.50 minimum.

This smart eastside spot has struck gold in the dixieland vein. Following up the recent stand of Red Nichols & His Five Pennies, another jazz veteran, Jack Teagarden, is now on the stand with a similar brand of happy music. Teagarden, now bailiwicking on the Coast, is making his first New York stand in some years.

News of Louis Armstrong's illness in Italy gave Teagarden's opening here some extra significance. Big T was a key member of Armstrong's all-star combo several years ago and they produced some standout jazz concert disks during their long association. Currently, Teagarden is backed by a relatively young crew of musicians including Don Goldie, on trumpet; Henry Cuesta, on clarinet; Stan Puls, on bass; Don Ewell, on piano; and Ronnie Greb, drums.

It's a spirited combo and they run through the whole catalog of jazz classics, from "South Rampart Street Parade" to "St. James Infirmary Blues," in colorful style. Teagarden's trombone is still a superbly expressive instrument that gives this group an extra kick in a very familiar musical groove.

Teagarden, who is also an excellent blues singer in the Satchmo genre, is skipping the vocals for this date in order to avoid the 20% Federal cabaret bite. Patrons are informed of this via place cards which also urge them to write to their Congressmen to repeal this tax.

Alternating on the bandstand, Marion McPartland, backed by drums and bass, changes pace with smoothly sophisticated piano sounds for conversational background. *Herm.*

Casino Royal, D. C.

Washington, June 30.

Sam Cooke, Fritzi Burr, Terri & Rossi, Jack French Orch; $3 minimum.

Back in nitery entertaining after about an 18-month lapse, Sam Cooke has developed a performing polish to match the quality of his voice. His initial entry into supper clubs fizzled, but he's ready now, judging by his reception here.

His disclicks (and his "woe-o-o-o") bring heavy mitting, but the crowd also likes his interpretation of songs associated with others, such as "When I Fall in Love" and "Old Man River," the last done in a neat arrangment with a fast beat and strong voice.

Cooke has a pleasing and relaxed manner of presenting his songs, and he chooses the type of ballads everyone likes for most of the act, stepping up the rhythm now and then for variety. He's young and should be around the fancier cabarets for a long time.

Fritzi Burr, who separates her jokes with a song line, "Make 'Em Laugh," has both good and bad gags, but knows how to put them across. A couple of all-male large tables with men in town for a sewing machine meeting let off a steady barrage of cracks during her performance. But she was always up to the situation and was reminded of appropriate jokes to stimulate loud yocks.

The young dance team of Terri & Rossi worked their feet to various rhythms and invited members of the audience to dance with them. Jack French orch does a fine job. *Carp.*

365 Club, San Francisco

San Francisco, June 30.

Marc Antone & Jackie Curtiss, Marquis Family (Gene Detroy and 4 chimps), Moro-Landis Dancers (10) with Robert Bruce, Bill Clifford Orch (9); $1-$1.50 cover.

Marc Antone & Jackie Curtiss are hard-working young singing comics, apparently trying to cast themselves in the Martin & Lewis mold. They haven't quite found the mold, yet.

They come on with a couple of hoary sight gags, and Curtiss then does a series of takeoffs on singers, with pratfalls in between. Antone sings "That Lucky Old Sun" seriously and nicely and Curtiss returns with a drunken airline pilot bit, the funniest material of their half-hour onstage. Pair wind up kidding a couple of duets.

Trainer Gene Detroy's chimpanzees are surefire, whether riding unicycles, smoking cigarets, rollerskating, or riding a small motorcycle. Detroy also furnishes some fair patter.

Moro-Landis Dancers, with emcee Robert Bruce singing, do pair of pleasant numbers and Bill Clifford orch accompanies very well. Show runs through July 15. *Stef.*

Press Agents' Own 1st, 2d Night Lists

Non-Standard, Laissez Faire Policy May Trigger Shubert Disapproval

Broadway pressagents have decided to revert to non-standardized first and second night press lists this season. The decision could trigger a battle with the Shuberts, who last summer were responsible for the establishment of standard rosters by the pressagents and theatreowners.

The Shuberts last year gave the publicists a temporary headache by sending them new press lists, which eliminated a number of those regularly on the first and second nite rosters. The cuts made by the Shuberts were subsequently modified and lists were agreed upon at a meeting of the pressagents and theatreowners.

It was also stipulated at that time that the lists be amended each year. However, at a recent meeting of the N.Y. pressagents chapter of the Assn. of Theatrical Pressagents & Managers, it was decided that the makeup of the first and second nite press lists be determined by the individual p.a. and attraction.

JAZZ, KITT, BALLET MARK CLEVE'S POPS

Cleveland, July 7.

Guest-artists scheduled for pops concerts by Cleveland Summer Symphony Orchestra will range from Modern Jazz Quartet July 15 to Eartha Kitt July 30. Herb Shriner appears Aug. 8, the Ballet Espanol Aug. 30 and the Albeneri Trio Aug. 29.

Louis Lane is conducting the orchestra from Severance Hall in its 21st season starting July 8 in air-conditioned civic auditorium. Pianist Eunice Podis and violinist Ernest Kardos, concertmaster of ensemble, are being spotlighted in opener of Tchaikovsky-Rachmaninoff music, backed by 65 voice chorus.

The 15-evening series includes a Cole Porter festival July 11 by Beverly Bower, Barbara Ashley, Richard Miller, John Tyers and chorus; Dave Brubeck quartet Aug. 5; Cleveland pianist Dorothy Humel Aug. 27. Orchestra of 75 pieces is saluting Jerome Kern July 25, George Gershwin Aug. 15, Rodgers and Hammerstein Aug. 22.

Guest conductors will include Arthur Fiedler, Aug. 27, Maurice Leving leading the Eartha Kitt show and Gustave Haenschen conducting the Shriner concert.

2 Bennett-Cook Shows At Chicago's Drury Lane

Joan Bennett and Donald Cook are teaming up this summer for an 11-week strawhat hike in packages of "Anniversary Waltz" and "Once More With Feeling." The vehicles are being produced by Violla Rubber and Floyd Ackerman.

The supporting cast for "Waltz" has been cast by Chicago's Drury Lane Theatre, which will be the first house to play the comedy. The presentation begins a two-week stand at the theatre July 14 and then continues for another three weeks at the Northland Playhouse, Detroit; Bristol (Pa.) Playhouse and the Hunterdon Hills (N. J.) Playhouse.

Except for the costars, it's the first show to be completely packaged in Chicago since Luther Adler toured with the Studebaker Theatre edition of "View From the Bridge" early in 1957. Chi actors in the package are Sidney Breese, Dorothy Konrad, Mickey Vinson and Bonnie Jo Glatt. Jim Monos is directing the play and Paul Stickles will be advance director.

Following the "Waltz" trek, Miss Bennett and Cook will switch to "Feeling," in which they'll costar for six weeks. The trek will include single stanzas at the Kennebunkport (Me.) Playhouse, the Tappan Zee Playhouse, Nyack, N. Y.; the Capri Theatre, Atlantic Beach, L. I., and three weeks at the Paper Mill Playhouse, Millburn, N. J.

George Marcy, appearing in "West Side Story" as the leader of Puerto Rican gang, was hurt recently during a rumble scene and is in N.Y. Medical Hospital. **He'll be laid up for about two months.**

Mark Twain Musical Up

Hollywood, July 7.

Harold Sherman's musical revolving around the life of Mark Twain as a Mississipppi river pilot, which was halted when Victor Young died is on its feet again. Ferde Grofe is completing the score and the pair hopes to have the show ready for Broadway this winter.

Musical is called "Swing Your Partner."

COPYRIGHT-DICTATED CHANGES IN 'SMILES'

London, July 7.

First-nighters at the Coliseum opening of "The Land Of Smiles" on Thursday (9) may be shocked to find that the lyric of late Richard Tauber's click song, "You Are My Heart's Delight," has been changed. Christopher Hassall, who has made the new adaptation of "Smiles," ran into copyright difficulties over the original Harry Graham song. So the "*You are my heart's delight, and where you are I long to be*" will now be "Love let me dream again, for when I dream I dream of thee." The operetta is now being set in 1911 and it's being given the fairy-tale treatment to cover certain anachronisms.

The show originally ran at Drury Lane in 1931 and has been revived twice in the West End. This version stars Charles Craig, June Bronhill and Peter Grant and is being presented by the Sadler's Wells Company.

Nutmeg Troupe to West

San Francisco, July 7.

Peter Davis, representing American Shakespearean Festival Theatre and Academy at Stratford, Conn., has set Shakespeare troupe for two-week run at the Curran, Frisco, in December, to be followed by two weeks at the Biltmore, Los Angeles.

Full 15-week tour will start in October and, in addition to the four Coast weeks, will include two weeks in Philadelphia, week in Baltimore, two in Detroit, two in Chicago, two in Washington, D.C., one in Dallas and one in Florida, split between Miami and Palm Beach.

Plays in repertory will be "Measure for Measure," "Midsummer Night's Dream," "Merchant of Venice" and "Romeo and Juliet."

Anti-Nazi Play

Continued from page 2

though, the play's the top success of the local theatre. Comment of local German newspapers is that maybe it's a good thing that former SS men and Nazi party members can laugh at their own stupidities, just as a couple of years ago these people in the audience at "Diary" wept as they remembered their mistreatment of the Jews.

Brecht wrote "Schweyk" in 1943 while in exile (his plays were banned by Hitler as being "immoral.") It's based on the well-known novel, "Good Soldier Schweik," by Jaroslaz Hasek, and concerns the German occupation of Czechoslovakia. Main character is the apparently simple Czech, Schweyk, who manages to arouse the Nazi leaders and poke fun at them. Like several other Brecht writings, this play criticizes war, big business and dictatorships.

Poking fun at the British, at the mass production and at the Nazi leaders, Schweyk goes on his happy way. Finally tossed into jail, he is released by the Gestapo chief who wants a dog stolen for him.

"Germans dearly love dogs," Schweyk adds solemnly, always bringing a roar from the audience.

Drama has caused city-wide discussion, but it still is a big grosser.

Play was brought to Frankfurt's city-financed theatre largely through the efforts of the chief of the Frankfurt theatres, Harry Buchwitz, who has long favored producing Brecht plays here.

Individual Ballots

Individual ballots of the various critics included in the annual Variety *poll of the first-string reviewers of the national British press were as follows (figures refer to the various "best" categories):*

Anthony Carthew (Daily Herald): 1, "Five Finger Exercise"; 2, "Valmouth"; 3, "Long Day's Journey Into Night"; 4, "West Side Story"; 5, Ronald Lewis; 6, Gwen Ffrangcon-Davies; 7, no choice; 8, Chita Rivera; 9, Ronald Fraser; 10, Joan Greenwood; 11, Peter O'Toole; 12, no choice; 13, Jerome Robbins; 14, Willis Hall.

Derek Monsey (Sunday Express): 1, "Five Finger Exercise"; 2, no choice; 3, "Long Day's Journey Into Night"; 4, "West Side Story"; 5, Emlyn Williams; 6, Catherine Lacey; 7, Keith Mitchell; 8, no choice; 9, Newton Blick; 10, Patricia Neal; 11, Peter O'Toole; 12, Juliet Mills; 13, Michael Elliott; 14, Jeremy Kingston.

A. V. Cookman (The Times): 1, "Five Finger Exercise"; 2, "For Adults Only"; 3, "Long Day's Journey Into Night"; 4, "West Side Story"; 5, Patrick McGoohan; 6, Gwen Ffrangcon-Davies; 7, no choice; 8, Sally Smith; 9, Alan Bates; 10, no choice; 11, Richard Briers; 12, no choice; 13, no choice; 14, Peter Shaffer.

Richard Findlater (Sunday Dispatch): 1, "Five Finger Exercise"; 2, "Look Up Your Daughters"; 3, "Long Day's Journey Into Night"; 4, "West Side Story"; 5, Peter O'Toole; 6, Gwen Ffrangcon-Davies; 7, Keith Mitchell; 8, Elizabeth Seal; 9, Ian Bannen; 10, Joan Greenwood; 11, Murray Melvin; 12, Ann Beach; 13, Burgess Meredith; 14, Willis Hall, Arnold Wesker, Shelagh Delaney.

John Thompson (Daily Express): 1, "Five Finger Exercise"; 2, "Valmouth"; 3, "Rose Tattoo"; 4, "West Side Story"; 5, Patrick McGoohan; 6, Gerry Jedd; 7, Hubert Gregg; 8, Pat Kirkwood; 9, Ronald Lewis; 10, Fenella Fielding; 11, Murray Melvin; 12, Francis Cuka; 13, Joan Littlewood; 14, Peter Shaffer.

Cecil Wilson (Daily Mail): 1, "Five Finger Exercise"; 2, "Valmouth"; 3, "Long Day's Journey Into Night"; 4, "West Side Story"; 5, Patrick McGoohan; 6, Gwen Ffrangcon-Davies; 7, Keith Mitchell; 8, Mary Costa; 9, Richard Briers; 10, Judith Stott; 11, Peter O'Toole; 12, Juliet Mills; 13, Jerome Robbins; 14, Peter Shaffer.

Felix Barker (Evening News): 1, "Five Finger Exercise"; 2, "Chrysanthemum"; 3, "Long Day's Journey Into Night"; 4, "West Side Story"; 5, Donald Wolfit; 6, Gwen Ffrangcon-Davies; 7, Hubert Gregg; 8, Pat Kirkwood; 9, Ian Bannen; 10, Joan Greenwood; 11, Peter O'Toole; 12, Sally Smith; 13, Douglas Seale; 14, Peter Shaffer.

Bernard McElwaine (Sunday Pictorial): 1, "Five Finger Exercise"; 2, "Irma La Douce"; 3, "Long Day's Journey Into Night"; 4, "West Side Story"; 5, Denholm Elliott; 6, Gwen Ffrangcon-Davies; 7, Keith Mitchell; 8, Elizabeth Seal; 9, Ronald Fraser; 10, Chita Rivera; 11, Peter O'Toole; 12, Judith Stott; 13, Jerome Robbins; 14, Willis Hall.

Old Trouper (News of the World): 1, "Five Finger Exercise," "A Taste of Honey," "The Long and the Short and the Tall"; 2, "Valmouth"; 3, "The Rose Tattoo"; 4, "West Side Story"; 5, Patrick McGoohan; 6, Gwen Ffrangcon-Davies; 7, no choice; 8, no choice; 9, Alec McCowen; 10, Fenella Fielding; 11, Peter O'Toole; 12, Avis Bunnage; 13, Joan Littlewood; 14, Peter Shaffer, Willis Hall, Shelagh Delaney.

Harold Hobson (Sunday Times): 1, "Five Finger Exercise," "A Taste of Honey"; 2, "Valmouth"; 3, "Long Day's Journey Into Night"; 4, "Irma La Douce"; 5, no choice; 6, no choice; 7, no choice; 8, Elizabeth Seal; 9, Ronald Culver; 10, no choice; 11, no choice; 12, no choice; 13, no choice; 14, Donald Howarth.

Frank Jackson (Reynolds News): 1, "The Long and the Short and the Tall"; 2, "Chrysanthemum"; 3, "Long Day's Journey Into Night"; 4, "West Side Story"; 5, Peter O'Toole; 6, Beatrice Lillie; 7, Keith Mitchell; 8, Chita Rivera; 9, Ian Bannen; 10, Valerie Taylor; 11, Murray Melvin; 12, Frances Cuka; 13, Lindsay Anderson; 14, Bernard Kops, Shelagh Delaney; Willis Hall.

Alan Dent (News Chronicle): 1,

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Critics' Poll Results

Tabulations of selections by the London drama critics for the various "bests" of the 1958-59 West End season (June 1 1958- May 31 1959).

1. Best New British Play

"Five Finger Exercise"	10-5/6
"The Long and the Short and the Tall"	5⅓
"Live Like Pigs"	1
"A Taste Of Honey"	5/6

2. Best New British Musical

"Valmouth"	8
"Chrysanthemum"	3
"Irma La Douce"	1
"Marigold"	1
"Lock Up Your Daughters"	1
"For Adults Only"	1

3. Best New Foreign Play

"Long Day's Journey Into Night"	13
"The Rose Tattoo"	3
"Brand"	1
"Ulysses In Nighttown"	1

4. Best New Foreign Musical

"West Side Story"	17
"Irma La Douce"	1

5. Best Performance By the Male Lead in a Straight Play

Patrick McGoohan ("Brand")	5
Zero Mostel ("Ulysses In Nighttown")	4½
Peter O'Toole ("The Long and the Short and the Tall")	3½
Emlyn Williams ("A Boy Growing Up")	1
Donald Wolfit ("Ghosts")	1
Denholm Elliott ("Traveller Without Luggage")	1
Ronald Lewis ("Ghosts")	1

6. Best Performance By the Female Lead in a Straight Play

Gwen Ffrangcon-Davies ("Long Day's Journey Into Night")	11
Gerry Jedd ("Two For the Seesaw")	2
Sybil Thorndike ("Eighty In the Shade")	1
Catherine Lacey ("Mary Stuart")	1
Irene Worth ("Mary Stuart")	1
Beatrice Lillie ("Auntie Mame")	1

7. Best Performance By the Male Lead in a Musical

Keith Michell ("Irma La Douce")	6
Laurence Naismith ("Candide")	3
Hubert Gregg ("Chrysanthemum")	3
Dennis Quilley ("Candide")	1

8. Best Performance By the Female Lead in a Musical

Chita Rivera ("West Side Story")	4
Elizabeth Seal ("Irma La Douce")	4
Pat Kirkwood ("Chrysanthemum")	3
Mary Costa ("Candide")	1
Marlys Watters ("West Side Story")	1
Sally Smith ("Marigold")	1
Dora Bryan ("Living For Pleasure")	1
Shirley Bassey ("Blue Magic")	1

9. Best Male Supporting Performance (Straight Play Or Musical)

Ian Bannen ("Long Day's Journey Into Night")	3
Roland Culver ("Five Finger Exercise")	2
Richard Briers ("Gilt and Gingerbread")	2
Ronald Fraser ("The Long and the Short and the Tall")	2
Ernest Thesiger ("Mary Stuart")	1
Michael Bryant ("Five Finger Exercise")	1
Ron Moody ("Candide")	1
Alan Bates ("Long Day's Journey Into Night")	1
Ronald Lewis ("Ghosts")	1
Ken LeRoy ("West Side Story")	1
Alec McCowen ("The Elder Statesman")	1
Clive Revill ("Irma La Douce")	1
Newton Blick ("Mr. Fox of Venice")	1

10. Best Female Supporting Performance (Straight Play Or Musical)

Joan Greenwood ("The Grass Is Greener")	5
Judith Stott ("The Pleasure Of His Company")	2
Fenella Fielding ("Valmouth")	2
Chita Rivera ("West Side Story")	2
Patricia Neal ("Suddenly Last Summer")	1
Frances Cuka ("A Taste Of Honey")	1
Andree Melly ("Hot Summer Night")	1
Valerie Taylor ("Eighty In the Shade")	1

11. Most Promising New West End Actor

Peter O'Toole ("The Long and the Short and the Tall")	7½
Murray Melvin ("A Taste Of Honey")	5½
Richard Briers ("Gilt and Gingerbread")	2
Michael Bryant ("Five Finger Exercise")	1
Gary Cockrell ("Orpheus Descending")	1

12. Most Promising New West End Actress

Frances Cuka ("A Taste Of Honey")	3
Judith Stott ("The Pleasure Of His Company")	2½
Juliet Mills ("Five Finger Exercise")	2
Wendy Hutchinson ("Beware of Angels")	1½
Fenella Fielding ("Valmouth")	1
Ann Beach ("The Hostage")	1
Sally Smith ("Marigold")	1
Avis Bunnage ("A Taste Of Honey")	1

13. Best Director

Jerome Robbins ("West Side Story")	6
Joan Littlewood ("A Taste Of Honey")	4
Douglas Seale ("The Magistrate")	1
Michael Elliott ("Brand")	1
Caspar Wrede ("Danton's Death")	1
Burgess Meredith ("Ulysses In Nighttown")	1
Lindsay Anderson ("The Long and the Short and the Tall")	1

14. Most Promising Playwright

Peter Shaffer ("Five Finger Exercise")	7⅓
Willis Hall ("The Long and the Short and the Tall")	4
Jeremy Kingston ("No Concern Of Mine")	2
Shelagh Delaney ("A Taste Of Honey")	1
John Arden ("Live Like Pigs")	1
Donald Howarth ("Sugar In the Morning")	1
Brendan Behan ("The Hostage")	1
Arnold Wesker ("Chicken Soup With Barley")	⅓
Bernard Kops ("Hamlet Of Stepney Green")	⅓

Neff Denuded

Continued from page 1

The Sky." According to Miss Neff she saw the sequence in Hamburg while syncing her voice for the German version. Miss Neff apparently blew her top.

The scene involves the star exiting from a shower with a bath towel around her and the towel drops to the ground. She claims she agreed to do it sans bikini on the understanding that she was in the picture only down to her shoulders. A few hours after the scene was shot, insists Miss Neff, she heard that a British newspaper had been offered nude pix of her. She demanded that the negatives should be burned, and they were.

The actress claims that, unknown to her, the producer switched to a wide-angle lens that photographed all of her. Both producer Sydney Box and his director wife, Muriel, deny Miss Neff's allegation. Said Box: "The lens was unchanged throughout. The production company supplied copies of the film for foreign distribution and Miss Neff is not shown in the nude in any of the copies I have seen."

Added Box tartly: "I am very surprised at Miss Neff's attitude in view of her lack of inhibition. She appeared in three previous films in the nude. But she is not seen in the nude in this one."

'WEST SIDE' TOPS WEST END

Many-Angled-and-Angeled Tour Of 'The Visit' With Lunt-Fontanne

The upcoming road tour of "The Visit" represents an unusual demonstration of cooperativeness by various elements of legit. It also involves a four-way profit-participation setup, which takes in the backers, the play's costars, the original Broadway producing firm and the sponsor of he touring presentation.

The road offering is the initial venture of the production unit created by the Theatre Guild-American Theatre Society and the Council of the Living Theatre to increase the supply of touring shows. Alfred Lunt and his wife, Lynn Fontanne, will costar in the roles they played on Broadway. They're in for a 20% cut of the profits, as is the producing unit, which will kick back any coin earned into a fund for future productions.

Two Coast theatre operators, Louis R. Lurie (Curran and Geary Theatres, San Francisco) and James Doolittle (Biltmore Theatre, Los Angeles), are responsible for putting up working capital of $30.000 in return for a 40% share in the production. Approximately $20.000 more for bonds has been guaranteed by Theatre Guild executive Lawrence Langner, who's waived sharing in any profits on the project.

The Producers Theatre, which presented the play in New York, is in for the remaining 20% slice of the profits. The touring production will be presented by the TG-ATS and the COLT producing unit under an agreement with the play's authors rather than a contract

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Name Thesps as Bait For B.O. in the Barns; 50% of Preems Have 'Em

Strawhat tryouts this summer are relying heavily on stars and semi-name performers for b.o. insurance. That's evident in the casting of established actors in approximately half of the some 30 professional preems skedded for the semester.

The come-on casting, although consistent with the overall present-day pattern of summer theatre production, is also apparently designed to offset the general reluctance of the silo trade to gamble on plays unknown to them. It's been indicated in the past that when non-name productions are ininvolved, summer theatre patrons are more likely to shy away from a preem than a onetime Broadway click.

Those hitting the rustic trail in tryouts include Helen Hayes in James P. Davis' "A Adventure," David Wayne in William Gunn's "Marcus in the High Grass," Celeste Holm in "What a Day," a revue by Manya Starr and Max Wilk (sketches) and Paul Rosner and Claire Richardson (songs); Shelley Winters in Frank Corsaro's "Piece of Blue Sky," Joan Fontaine in Gerald Savory's "Hilary," Gloria Swanson and Buddy Rogers in Andrew Rosenthal's "Red Letter

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Legit Tickets as Stamp Premiums Spreads to K.C.

Kansas City, July 7.

The addition of legit tickets as an exchange item for supermarket trading stamps has spread to this city. Stamps given to customers at the Safeway Stores and Milgram Food Stores in return for purchases made by them can now be redeemed for Monday night tickets to the Starlight Theatre's outdoor productions in Swope Park.

A premium plan, enabling shoppers to redeem trading stamps for Broadway legit shows, record albums, books and other forms of entertainment, was launched last April in approximately 300 Food Fair supermarkets along the Atlantic seaboard.

Canada's Theatre Hope

Ottawa, July 7.

Ottawa Board of Trade and 60 other organizations sent reps to a meeting at Chateau Laurier Hotel here recently to discuss forming a National Capital Centre for the Performing Arts.

Idea was sparked by Theatre Foundation of Ottawa, whose prexy, City Controller Sam Berger, is forming a representative committee to study situation and report in fall. Four sites for proposed theatre-concert hall are being considered.

Hartford's Next: Bahama Legiter

A 2.200-seat theatre is part of a resort development planned by Huntington Hartford for Hog Island, off Nassau City in the Bahamas. Practically the entire island has been purchased by the Broadway producer, Hollywood theatre owner, art patron, dramatist, model agency head and grocer.

The theatre, which will be designed by Palm Beach architect John Volk, will be divided into separate houses for dramatic, musical and sporting events. The island project, which is being built around Paradise Beach, will also include a private beach club, hotel, tennis courts, golf course, yacht dockage and seaside cabanas.

It was revealed last year that Hartford owned A&P stock valued at an estimated $95,000,000. He's the grandson of George Huntington Hartford, the late founder of the chain store. Hartford is married to legit actress Marjorie Steele.

VICTORIA WOODHULL AS MUSICAL HEROINE

Hollywood, July 7.

A musical, based on the life of 19th Century character, Victoria Claflin Woodhull, the first female presidential candidate in the U.S., is planned for Broadway production by Robert Breen and Stanley Chase. The scripting contingent hasn't been set yet for the tuner, which will be titled "An Amazing Woman."

A straight play by Frederick Schlick, titled "The Incredible Woodhull" and dealing with same individual, was announced in 1957 as a prospect for Broadway production by Gant Gaither. Breen and Chase are also involved as director and producer, respectively, of the forthcoming production of "Free and Easy," skedded for Broadway during the 1960-61 season after a six-month tour of Europe.

Anne Rogers Takes Over 'Fair Lady' London Lead

London, July 7.

Anne Rogers will take over from Julie Andrews in "My Fair Lady" on Aug. 10. Miss Andrews' contract was skedded to end on Aug. 8 but she originally agreed to stay on for two months to enable Miss Rogers to convalesce after having her baby. But her recovery has been so quick that it is now possible to stick to the original date for the changeover.

However, it came as a surprise to Miss Rogers and she has had to cancel a vacation in Spain and also bow out of a Chicago cabaret stint.

Theatre party agent **Ivy Larric** and her artist-husband, **James Kevlin**, leave New York today (Wed.) for a four-week European trip to see plays in London and Stratford, Eng., and to tour Scotland and Ireland. They return Aug. 4.

LONDON CRITICS' 17-TO-1 VOTE

By HAROLD MYERS

London, July 7.

With only one dissenting vote, "West Side Story" emerges as "best new foreign musical" of the year in VARIETY's check of London's first string drama critics. It had a 17-to-one victory over "Irma La Douce." Jerome Robbins, who staged the Broadway tuner in London, was voted the "best director."

"Valmouth" was chosen the best British musical, with a score of eight; the runner-up being "Chrysanthemum," with three votes. Four other nominations got only one vote apiece.

"Five Finger Exercise" had a substantial lead as the best new British play, with twice as many votes as the runner-up, "The Long and the Short and the Tall." Peter Shaffer, who authored "Five Fingers," also got the nod as the most promising playwright, with a score of seven-and-a-third. Willis Hall, who wrote "The Long and the Short and the Tall," was again runner-up, with four votes. "Long Day's Journey Into Night" had a walk-away victory as the best new foreign play, with 13 votes, followed by "The Rose Tattoo" with three.

Patrick McGoohan just topped the poll for the best male lead in a straight play, with five votes for his performance in "Brand" with Zero Mostel just behind at four-and-a-half votes for his interpretation of Bloom in "Ulysses In Nighttown." Gwen Ffrangcon-Davies had a definite lead for the best performance by the femme lead in a straight play ("Long Day's Jour-

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SCIENCE TEACHER AS SUMMERTIME PRODUCER

Atlanta, July 7.

Stagestruck from his earliest days, Joseph E. Kennedy, a science teacher at Joseph E. Brown High School, is one of Atlanta's most violent devotees of the legitimate theatre. As such, he is determined to do something about it.

So he turned play producer.

Marking his third summer season of star stock, Kennedy's new Arena Playhouse in downtown Atlanta, opened Friday (3) with "Fair Game," starring Veronica Lake, Philip Sterling and John Hallow. Stanley Phillips is the director. Opening play is scheduled to run for 10 performances, with 350-seat house scaled at $3, $2.50 and $2. It isn't exactly round theatre since seats in the erstwhile night club are arranged on three sides.

After Atlanta date "Fair Game" will take to the summertime road with the same cast, with Chicago scheduled as first stop.

After first production, nine more are scheduled, with "Fair Game" to be followed by "Personal Appearance," starring Corinne Calvet. This will be presented by a resident stock company under the leadership of Canadian Director Raphel Kelly. Stars will be imported for each show.

Kennedy, a native Atlantian, was graduated with a B.S. degree at Alabama Polytechnic Institute (Auburn). After some World War II Navy service he got his masters in dramatics at Columbia and there followed a couple of years at Pasadena Playhouse. He once wrote a play called "Headaches and Heartaches" and sold it to Samuel French, play publishers, for $300. Prior to this season Arena Playhouse productions were showcased in dining room of Atlanta Woman's Club.

Joe Reed's Bad Spill

Paris, June 30.

Joseph Verner Reed, former legit producer and currently assistant to the American Ambassador in France, is at the American Hospital here in serious condition. Fell of a horse.

Docs say he'll be okay, but it's a toughie.

Broadway and London 'Togetherness' Stronger Via Alex Cohen's Project

By JESSE GROSS

Differences between Broadway and London West End legit continue to diminish. An increased display of similar interests in the two major theatrical areas has been reflected in recent years, not only by the upbeat in the production of New York-originated plays in London and vice versa, but also in the number of successful transplantations.

The latest indication of this trans-Atlantic "togetherness" is the formation of The London Co. by Broadway producer Alexander H. Cohen. The firm has been organized to option West End properties and, conversely, to acquire the foreign rights to hit Broadway shows for presentation in London.

In another vein, but also reflecting the Broadway-West End tieup, was the formation recently in London of a new legit producing firm, FES (Plays) Ltd., which plans presenting shows in Britain for limited engagements and then transferring them to the U. S. with casts and sets intact. The production outfit was organized by British actor Michael Redgrave, American director Fred Sadoff, George Hume, former general manager of the Shakespeare Memorial Theatre, and B. M. Fournier.

The preeming of Broadway-targeted plays in London has also been getting increased play in recent seasons principally because production costs on the West End are considerably less than in New York. Regarding the London preems, several upcoming entries in that category are by American scripters. Among those is "The Dancing Heiress," a musical by Murray Grand and Jack Fletcher. It's skedded for production by

(Continued on page 91)

Small Town Minds Still

Stratford, Ont., July 7.

Despite all the business the Shakespeare Festival here has brought this little railroad town in its seven seasons, city authorities refused to allow the usual cast banquet after second show ("Othello") opening.

Banquet licenses lose effect at 11:30 p.m., and the authorities refused to extend the time—even, it's reported, threatening a police raid if it was held. So the party was dispersed among private homes.

'Raisin' Tops 200% Profit in 18 Weeks

"Raisin in the Sun" has passed the 200% profit mark. The Lorraine Hansberry play, currently in its 18th week at the Barrymore Theatre, N. Y., had netted $187,297 as of June 27. Profit in the week-and-a-half since then is figured to have raised that amount to over $200,000.

The Philip Rose-David J. Cogan production, which recouped its entire $100,000 investment by the end of its sixth week on Broadway, has been clearing around $11,500 weekly on capacity business. The profit divvy, following repayment of the original investment, thus far totals $152,000. Of that amount, $100,000 has gone to the backers and $52,000 to the management.

The producers, who share equally in the profits with the investors, get another $48,000 when that amount, representing the balance of the income due from Columbia Pictures on its purchase of the film rights to the play, is paid by the picture company. The film rights were sold for $300,000, with the production's 40% share totaling $108,000 after the deduction of 10% for commissions.

Of the $60,000 already paid to the productoin by Columbia, $54,000 is included in the profits distributed to the backers. The remaining $6,000 went to the management, whose share of the film coin will also be $54,000 when the $48,000 balance is paid.

Besides the film income and weekly operating profit, the net earnings thus far reflect $7,500 as an advance on the sale of the British rights to John Shubert, who's producting the play in London with Jack Hylton.

D.C.'S THRIVING ARENA IN DEMOLITION PATH

Washington, July 7.

Arena Stage, resident in-the-round theatre company here, has finished its most successful season, with a total attendance of 91,054 in 32 weeks with eight plays, topping the previous season's (which had been the record holder) 73,990 attendance.

Arena, under producing director Zelda Fichandler and general manager Cay Knockey, will have its 10th season in its present quarters (hospitality hall of an old brewery), but faces eviction next summer when work will start on a new Potomac River bridge in that location. Housing problem remains unsolved.

Each of eight plays produced this year showed a profit, with only one of them getting thumbs down from Washington critics. That was the combination of three one-act plays, William Saroyan's "Once Around the Block," "Tennessee Williams' "The Purification" and Arthur Miller's "A Memory of Two Mondays." It was the Williams play which particularly displeased the critics.

Spring sale of subscriptions for next season also set a new record, with 3,600 sold.

Gilbert Miller Plans Production in Paris Of 'Raisin in the Sun'

A Paris production of "A Raisin in the Sun" is planned by Broadway producer-theatre owner Gilbert Miller. French author Emmanuel Robles has adapted the Lorraine Hansberry play, which Miller intends presenting in Paris with a local producer as soon as a theatre can be booked.

A house may not be available for several months since the French capital is involved in a legit booking jamup similar to that on Broadway. The Parisian edition of "Raisin" will be directed by Raymond Rouleau, who staged Miller's Broadway production of "Gigi," which opened during the 1951-52 season. Robles, incidentally, is the original author of "Montserrat," which Lillian Hellman adapted for Broadway production during the 1949-50 season.

A British production of "Raisin" is also scheduled to open Aug. 5 in London, under the production auspices of John Shubert and Jack Hylton, by arrangement with the Broadway producers, Philip Rose and David J. Cogan. "Raisin," the N. Y. Drama Critics award-winner as the best American play of the 1958-59 season, is currently in its 17th week at the Barrymore Theatre, N. Y.

Ga. Amphitheatre Spruces Up for Six-Week Season

Atlanta's Theatre Under-the-Stars, which took a b.o. beating last summer, has made some physical improvements for its upcoming six-week season (July 14-Aug. 23) in the 7,000-seat Chastain Memorial Park Amphitheatre.

Numerous complaints in recent seasons about insufficient parking space have resulted in the parking area being expanded to accommodate 1,500 cars. A new sound system has also been installed in the amphitheatre. M. B. ("Bromo") Seltzer is president of the municipal non-profit operation.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a lengthy list of blind items. **This information is published without charge.**

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading.

Legit

BROADWAY

"Birds of Summer" (formerly "Beautiful Dreamer"), (C). Producer, George Cayley, 507 Fifth Ave., N.Y.; director, Eddie Bracken. Available parts: middleaged femme writer, mannish; middle-aged male writer, hypocritical, menacing; character woman, birdwatcher; State Trooper; leading man, writer, 30's, male composer, 18-20; femme lead, early 20's, carnival dancer with artistic aspirations; male, husky Italian painter, early 20's; male, middleaged caretaker; elderly character man; sculptress, early 20's Greenwich Villager. Send photo and resume to producers by mail only.

"Caligula" (D). Producers, Chandler Cowles & David J. Cogan, 36 W. 56th St., Casting director, Robert L. Livingston. Accepting photo and resume from femmes, 35-40, sexy; male 28-29, good physique; male, 45-50, Lee J. Cobb type. Mail to producers.

"Fiorello" (MC). Producers, Robert Griffith & Harold S. Prince, Equity call male singers Aug. 17; Equity femme singers Aug. 18; open call men singers Aug. 19; femme singers Aug. 20. All auditions at 12 noon at the Winter Garden Theatre, 1634 Broadway, N. Y. Equity call femme dancers, Aug. 5 at 10 a.m.; open call Aug. 8 at 10 a.m.; Equity male dancers, Aug. 12 at 10 a.m.; open call same day at 1 p.m. Auditions same place as singers.

"Flower Drum Song" (MC). Producers, Richard Rodgers, Oscar Hammerstein 2d & Joseph Fields. Male and femme dancers-singers-actors of Oriental appearance for the contemplated English company. Mail photo and resume to Eddie Blum, c/o Rodgers & Hammerstein, 483 Madison Ave.

"Gypsy" (MD). Producers, David Merrick (246 W. 44th St., N.Y.) & Leland Hayward. Casting director, Michael Shurtleff. Accepting photo and resume for future replacements and understudies from children, 6-10, sing, dance, act; young looking; teenage girls, sing, dance, act; teenage boys, sing dance, act; male, early 20s, Negro, handsome.

"Happy Town" (MC). Producers, B & M Productions; director, Allan A. Buckhantz; choreographer, Lee Scott; production assistant, Jeanette Kamins; musical director, Samuel Krachmalnick. Parts available (singing required); male, 50's, character comedy lead; male, 25, comedian, lean, slender; femme, 19-23, attractive blonde, soprano; male, 25-30, baritone; femme, 19-23, commedienne, attractive, chest soprano voice; femme, 19-23, soprano voice; five singer-actors who play band instruments; male and femme characters, varying in age and type to double in parts. Send photo and resume, do not phone or visit in person. Mail to Happy Town Company, 140 W. 58th St., N. Y., suite 7D.

"Mother Courage" (MD). Producers, Lee Paton & Robert Welber, 152 W. 42d St. (Room 1004), N.Y. Parts Available: femme, 25, mute, fragile physically but strong emotionally, childlike but not childish, peasant, unconventionally attractive; male, 45, large, powerful, sensuous, dark, humorous, must sing acceptably; male, 45-50, tall, gaunt, lecherous, sense of humor; male, early 20's, strong peasant type, impetuous, must move well and sing acceptably; male, late teens, peasant, fragile, light complexion, must move well and sing well; femme, 25-30, attractive, sexy commediene, sings; male, 40, athletic, trim, bullish and powerful; two femmes, 50-60, peasant women; male, short, crude; extras, officers and soldiers, all types. Singers need not be trained, but should have strong voices and good sense of rhythm. Mail photo and resume to producers.

"My Fair Lady" (MC). Producer, Herman Levin. Equity call for male dancer — acrobat tomorrow (Thurs.) 5 p.m. Audition at Mark Hellinger Theatre, Broadway at 51st St.

"Saturday Night" (MC). Producers, Jule Styne, (237 W. 51st St., N. Y. 19, N. Y.) & Joseph Kipness. Parts available: femme, lead, 20s, fine singer-actress; male, 21-ish, clean-cut, handsome, middle class Brooklynite, 5' 11", great personal charm and imagination, excellent actor-singer; femme, 24-25, young Joan Blondell, good sense of sarcasm; male, 16, baby faced, innocent, however is impudent and fresh; male, Tony Perkins Type; male, prissy, secretarial type; male, 25, young Jack Klugman, benign comfortable personality, married; male, should be able to play piano, sing and dance; male, 19-23, Manipulator and Arranger; male 20, law student, quick with answers; male, 25-30, 5' 11", balding, married into money, character, Brooklynite; male, aggressive loan shark, Dort Clark type; male, big man physically, rather confused not too brite, tough, Nat Frey type; two femmes, 18-21, dance and sing; male, agent of elegant apartments. Male parts must sing and dance. Submit photo and resume by mail. Send to producers.

"Sound of Music" (MD). Producers, Rodgers & Hammerstein, in partnership with Leland Hayward & Richard Halliday. Children with trained voices submit photo and resume to Eddie Blum, c/o producers, 488 Madison Ave., N. Y. All other parts through agents only.

OFF-BROADWAY

"Hunger That Crosses the Bridge Between" (CD) Producers, Dramarena Productions (in association with Klaus Werner); director, David Sawn, 174 W. 89th St., N. Y. Parts Available (all male): 18, gawky country boy; 53, hardbitten, mine-worker; 25, corpsman, handsome, esthetic, intense; 25, blonde, rugged, authoritative; 40, former English professor; 27, cocky, belligerant, red-headed, short; 22, muscular New Yorker; 30, quiet, lonely photographer; 26, southern, cook, girl-crazy, lazy; about 30, short, intelligent, alert. Mail photo and resume to director. Plan late fall opening.

"Johnnie Nobody" (D) Producer, Scotti D'Arcy, 326 W. 55th St., N.Y. 19, N.Y. Parts available: femme, in 50's, small, birdlike; male, lead, in 30's, handsome doctor; femme, in 40's, tall, rangy woman, whiskey-nipper, addicted to lurid novels; male, in 40's, henpecked husband; femme, about 20, thin, wispy, conventional; male, late teens, over-eager boy reporter; male, about 25, clean cut; male, in 20's, guitar player, sensitive; four male and one femme, in 40's and 50's for townspeople, all speaking parts. Equity production. Producer interested in receiving photo and resume from Equity and non-Equity actors, as some of smaller roles may be non-Equity. Mail to Producer.

"Leave It To Jane" (MC). Producers, Joseph Beruh & Peter Stephan. Auditioning youthful male and femme singers with legitimate voice, every Thursday from 6-7 p.m., for replacements. Auditions at the Sheridan Square Playhouse, Seventh Ave. and Fourth St., N.Y.

"Shakuntala" (D). Pilgrim Production; Producer, Patricia Newhall; associate producer, Krishnakant Shah; producer director, Lee Morgan, 40 W. 74th St., TR 3-4265. Cast of about 30. Director holding final open auditions July 6-11 from 1-4 p.m. and 6-10 p.m. at above address. Bring photo and resume. Also needed, costume and scenic designers, bring sample of work.

OUT OF TOWN

"Dark at the Top of the Stairs" (C). Producers, C. Edwin Knill & Martin Tahse, 55 W. 42d St., N. Y. 36, N. Y. 30 week national tour, from Sept. '59 to April '60. Parts available for ingenue, 19-23, to appear 16; male, juvenile, 19-25, to appear 17; and understudies. Accepting photo and resume by mail. Send to producers.

STOCK

OWINGS MILLS, MD.

New Hilltop Theatre, Box 26, Owings Mills. Producer, Don Swann Jr.; general manager, L. Taylor Giles. Accepting applications from professionals interested in jobbing; also still accepting apprentices' applications at no fee, must pay for their own maintenance. Mail to theatre.

FUTURE SHOWS

BROADWAY

"At the Drop of a Hat" (R). Producer, Alexander H. Cohen (40 W. 55th St., CI 6-0594).

"Egg" (C). Producer, Alexander S. Ince (234 W. 44th St., CH 4-5141) & Harris Masterson.

"Every Girl Needs a Parlor" (C). Producer-director, Carmen Capalbo, (152 W. 54th St., JU 2-1596).

"Flowering Cherry" (D). Producers, Producers Theatre (165 W. 46th St.; PL 7-5100).

"Gang's All Here" (D). Producer, Kermit Bloomgarden (1545 Broadway; JU 2-1690).

"Goodwill Ambassador" (C). Producers, American Playwrights Guild, (5 E. 76th St., TR 9-8507) & George Brandt.

"Heartbreak House" (D). Producers, Robert Joseph (137 W. 48th St.; CI 7-7161) and Maurice Evans.

"La Bonne Soupe" (C). Producer, David Merrick (246 W. 44th St.; LO 3-0830).

"Last Days of Lincoln" (D). Producer, Alexander H. Cohen, (40 W. 55th St., N.Y.; CI 6-0594).

"Mighty Man Is He" (C). Producers, Diana Green & Edward Joy (1619 Broadway, CO 5-8569).

"Mrs. 'Arris Goes to Paris" (MC). Producers, Kermit Bloomgarden (1545 Broadway; JU 2-1690) & Ray Stark.

"Only In America" (D). Producer, Herman Shumlin (11 E. 48th St.; PL 3-7566).

"Scatterbrain" (**"L'Hurluberlu"**) Kermit Bloomgarden (1545 Broadway, N. Y.; JU 2-1690).

Television

"Blue Men," CBS, Casting director, Alixe Gordin, Plautus Productions, 44 E. 53d St., N.Y. Casting director is interested in seeing applicants in performance in professional productions. Mail photo and resume, with details of where and when appearing, so that Miss Gordin can attend. Agents may contact her secretary by mail at the above address.

"Camera Three," educational, drama, CBS; producer, John McGiffert. Submit photo and resume for consideration. Nat Greenblatt (524 W. 57th St.).

"I," filmed on location — CBS; producer, Gilbert Ralston; casting through Marc Merson; address by mail only, Barbara Tuck, CBS, 524 W. 57th St. Available parts: unusual types, interesting faces, good physical conditions, will consider applicants having had odd occupations. Submit photo and resume.

"I've Got a Secret," CBS. Producers, Goodson-Todman. Seeking vaudeville performers, with special hobbies; not necessarily headliners. Also seeking impersonater who can imitate the voice, looks, action and other specialties of famous persons. Photo and resume, press clippings and applications accepted by mail only. Address Frank Abrahams, "I've Got A Secret," 375 Park Ave., New York 22. Interview to be held at unspecified date for two special shows to be televised in the fall.

"Lamp Unto My Feet," religious drama, CBS; producer, Don Kellerman; director, James MacAllen. Submit photo and resume for consideration. Nat Greenblatt (524 W. 57th St.).

"Look Up & Live," religious-dramatic, CBS. Producer, Jack Kuney; casting, Marc Merson, 524 W. 57th St. Casting from files. Mail photo and resume.

"Stakeout," 36 half-hour films, to be shot on location in Florida. Producer, Ben Berenberg. There may be possibilities for performer resident in or going to Florida. Applicants (or their agents) querey the Bob Barry Agency, 40 W. 57th St., N. Y., CI 6-5740, for details about Florida contact and location.

"The Verdict Is Yours," unrehearsed courtroom dramas, CBS; producer, Eugene Burr; director, Byron Paul; casting contact, Nat Greenblatt, CBS, 524 W. 57th St. (do not phone). No open casting; all done from files. Submit photo and resume for consideration.

"Theatre for a Story," CBS-TV; producer, Robert Herridge. Mail photo and resume to producer, at 524 W. 57th St., N. Y. (Room 222).

Stock Reviews

Song of Norway

Guy Lombardo and Leonard Ruskin present revival of operetta in two acts (six scenes). Lyrics and adaptation of Edvard Grieg's music by Robert Wright and George Forrest; book by Milton Lazarus, from story by Homer Curran; staged and directed by Richard Barstow; dances and musical numbers staged by Frank Westbrook; sets and lighting by George Jenkins; costumes by J. Michael Travis; musical director, Frederick Dvonch. Stars Brenda Lewis, John Reardon, Helena Scott, William Olvis, Sig Arno; features Muriel O'Malley, Truman Gaige, David Kurlan, Joseph Kallini, Harrison & Kossi. At Jones Beach (L. I.) Marine Theatre; opened June 25, '59; $4.80 top.

Rikard Nordraak	William Olvis
Gunnar	Van Stevens
Christa	Perryne Anker
Sigrid	Shirley Leinwand
Einar	William Linton
Nina Hagerup	Helena Scott
Edvard Grieg	John Reardon
Father Grieg	Truman Gaige
Father Nordraak	David Kurlan
Mother Grieg	Muriel O'Malley
Freddy	Alan Kirk
Count Peppi Leloup	Sig Arno
Countess Lousia Giovanni	Brenda Lewis
Elvira	Perryne Anker
Marghareta	Nancy Reeves
Hedwig	Ann Reiter
Greta	Anita Alpert
Miss Anders	Kay Williams
Henrik Ibsen	David Kurlan
Maid	Marsha Knapp
Tito	William Linton
Pisoni	Joseph Kallini
Major-Domo	Norman Fredericsk
Spirit of Norway (Ballerina)	Virginia Barnes
North Wind	Jeremy Ives
Spirit of Norway (Ice Ballerina)	Ruth Harrison
Spirit of Grieg	Estanisloa Kossi

Singing Ensemble Girls: Anita Alpert, Perryne Anker, Ellen Berse, Joanne Birks, June Card, Mary Ann Cole, Dorothy Dallas, Cleo Fry, Nancy Reeves, Marija Kova, Gladys Kriese, Shirley Leinwand, Anna Lista, Kathy Miller, Alexandra Moss, Ann Reifer, Ruth Schumacher, Tatiana Troyanos, Kay Williams.

Boys: Jimmy Allison, Charles Aschmann, Anthony Barnard, Ed Dumont, Grant Eastham, Norman Fredericks, Marvin Goodis, Stokely Gray, Rolland Hurst, David B. Kennedy, Theodore Lambrinos, Kenneth Lane, Henry Lawrence, William Linton, James Marley, Charles May, Nixon Miller, Richard J. Mundt, Karl Nilsen, Julian Patrick, Van Stevens, Feodore Tedick.

Dancing Ensemble Girls: Virginia Allen, Virginia Barnes, Barbara Beck, Lauri Berg, Charlene Carter, Barbara Crafts, Lisa Ewers, Ellen Graff, Constance Greco, Rosemary Jourdan, Marcia Knapp, Jane Laughlin, Elna Laun, Billie Mahoney, Iva March, Marilyn PenDell, Wintress Perkins, Nadine Revene, Rosemary Williams.

Boys: William Anthony, Craig Crosson, Gerald H. Fries, Gene GeBauer, Raymond George, Gen Gillespie, Curtis Hood, Alan D. Iverson, Jeremy Knight Ives, Danny Joal, Eugene Kelton, Alan Kirk, Frederick Konrad, Arnott Mader, Sheldon Ossosky, Ray Pointer, Don Price, Lowell Purvis, Edward Sutton.

If, as reported, it cost maestro Guy Lombardo and moneybags Leonard Ruskin half-a-million to bring in "Song of Norway" last year, it looks every farthing of it. In fact, it looks like a million. The Jones Beach Marine Theatre (8,200) with those NatureScope waterways and CinemaScope stages is ideal for the Beach's second-season reprise of the operetta inspired by the life and music of Edward Grieg. It's big and it's beautiful, certainly too super-super and razzly-dazzly for the 21-inch screens; and as a spectacle it is a hearty and happy combination of the best elements of musicomedy, circus, hippodrome, aquacade, ballet, ice show, opera comique and you-name-it-this-show-has-it.

Although the property dates back 15 years, to Edwin Lester's theatre production, in this vast marine setting "Song of Norway" is brought to its fullest potential. There have been better books, but it's hard to beat the Grieg music with the "pop" lyrics; and ditto the mountainous settings, the eye-arresting costumes and the other trappings that are strictly class. Every one of the craftsmen (see credits) comes out heroic-sized, as does the cast. Credit also Zachs Bay for a massive fillip.

"Song of Norway" is a stylish-stout click under superlative staging by Richard Barstow, one of the true DeMilles of the living theatre; the lyricking and musical adaptation by Robert Wright and George Forrest; the dances and musical sequences by Frank Westbrook; scenery and lighting by George Jenkins, and costumes by J. Michael Travis; and Frederick Dvonch leads the orchestra letter-perfectly.

Even on a fog-shrouded premiere night the show went off without a hitch. There was a token crowd, to be sure, stemming from the rainy afternoon and the threat of elements at nightfall, but it was an enthusiastic audience that tipped off the hosannas to come when good weather and packed houses prevail. At $4.80 top, this superdooper is in the large economy size.

There are a few cast changes over last year, but holding over in the principal roles are Brenda Lewis, Helena Scott, Muriel O'Malley and Joseph Kallini. Miss Lewis is her old belting self in the upper reaches and an extra-competent comedienne in the rich Countess Giovanni part.

Miss Scott is an attractive actress with a splendid soprano and an engaging manner. Her vis-a-vis, Grieg, is new this trip in John Reardon, who sings better than he emotes, although truth to tell, the role is corny and somewhat false, in the antique operetta tradition.

Sig Arno, who's been in most versions of the piece, including the longrunning legiter on Broadway and on the Coast, is back after a season's gap giving dash and sophistication to the role of Count Peppi, the "get lost" hubby of diva Giovanni.

William Olvis is superb as the poet Nordraak, Grieg's bosom pal, and there are other fine performances by Miss O'Malley, Kallini, Truman Gaige, David Kurlan and William Linton.

The singers and dancers in the huge cast reflect painstaking rehearsal; the flotillas, including reproduction of a Viking ship, come majestically into view to punctuate and entrance the action, and the finale innings include a smash ice skating number, done before a miniature but towering iceberg, by the team of Ruth Harrison & Estanislao Rossi, enacting the Spirit of Norway and the Spirit of Grieg. All this, fireworks and Jones Beach too. *Trau.*

Queen Congrats

Continued from page 2

She wore a $300,000 tiara; drop earrings, necklace and bracelets in diamonds. Her shoes and handbag were of silver. Prince Phillip was in black tie but the gentlemen sitting in the sourrounding red-cushioned chairs were resplendent in regimental dress uniforms, the kilt and many decorations; their womenfolk were dressed to the nines in mink, formal gowns and jewelry.

During the first act of "As You Like It," with a single 15-minute intermission, the audience paid more attention to the reactions of the Queen, with Phillip highly enjoying himself and a tired Queen Elizabeth drowsy but perking up after the intermission preceding the second act. At the finish of the play, with Elizabeth and the Prince walking across the theatre-in-the-round to disappear backstage, the audience burst into vociferous handclapping.

After congratulating the players, the Royal pair made their way to their limousine, with the audience still remaining seated, to further cheers from the crowds awaiting outside, plus a fireworks display across the Avon River, this disturbing the swans who hissed with all the venom of the critics later in print.

However, most of the audience had come to see the Queen rather than the Bard's pastoral comedy—and the bad reviews of the drama critics.

Othello

Stratford, Ont., June 30.

Stratford Shakespearean Festival presentation of William Shakespeare's tragedy in two acts. Co-directed by Jean Gascon and George McCowan; resigned by Robert Prevost; music composed by Louis Applebaum. Opened June 30, '59 at Festival Theatre, Stratford, Ontario; $5 top.

Roderigo	John Horton
Iago	Douglas Rain
Brabantio	William Needles
Gratiano	Mervyn Blake
Cassio	William Sylvester
Othello	Douglas Campbell
Duke of Venice	Powys Thomas
First Senator	Walter Massey
Second Senator	John Vernon
Desdemona	Frances Hyland
Senate Officers	William Glover, Eric Christmas, John Gardiner
Montano	Tony Van Bridge
Gentlemen of Cyprus	Max Helpmann, Jeremy Wilken, Bernard Behrens
Emelia	Kate Reid
Clown	Ted Follows
Bianca	Ann Morrish
Lodovico, a Venetian nobleman	William Hutt
Othello's Officers	Garrick Hagon, Walter Mathews

Soldiers, Attendants, Men and Women: Claude Brabant, Paul Davis, Jake Dengel, Dawn Greenhalgh, Alexis Kanner, Dan MacDonald, Roberta Maxwell, James Peddie, Anna Reiser, Lucy Warner.

As You Like It

Stratford, Ont., June 29.

Stratford Shakespearean Festival presentation of William Shakespeare's comedy in three acts. Directed by Peter Wood; designed by Desmond Heeley; music composed by John Cook. Opened June 29, '59 at Festival Theatre, Stratford, Ontario; $5 top.

Orlando	William Sylvester
Oliver	Ted Follows
Adam	Eric Christmas
Denis	Walter Massey
Charles	John Vernon
Celia	Kate Reid
Rosalind	Irene Worth
Touchstone	Douglas Campbell
Le Beau	Robert Burrows
Frederick	Max Helpmann
Duke Senior	William Needles
Lords	Powys Thomas, William Glover, John Gardiner, John Horton
	John Horton
Corin	Tony van Bridge
Silvius	Douglas Rain
Jaques	William Hutt
Audrey	Ann Morrish
Sir Oliver Martext	Mervyn Blake
Phebe	Frances Hyland
William	James Peddie
Jaques de Boys	John Horton

Attendants, Ladies-in-Waiting, Foresters: Claude Brabant, Paul Davis, Jake Dengel, Dawn Greenhalgh, Garrick Hagon, Alexis Kanner, Dan MacDonald, Roberta Maxwell, Anna Reiser, Bernard Behrens, Lucy Warner.

Road Shrinking to Four Shows; 'West Side' $35,500 in 5, Denver

Receipts slipped for most road shows last week, but business remained generally healthy. Only two of the eight touring entries registered meagre grosses. The close of "Bells Are Ringing" in San Francisco last Saturday (4) reduced the road list to seven shows this stanza.

The withdrawal of another three offerings at the end of this week will leave only four shows in the touring lineup. "Once More With Feeling" and "Romanoff and Juliet" close in Frisco Saturday (11) and "Sunrise at Campobello" lays off following the windup that day of a six-week Washington run. The entries remaining include "Music Man," which is berthed in Chicago, and "My Fair Lady," "Two for the Seesaw" and "West Side Story," all playing the Coast.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

CHICAGO

Music Man, Shubert (MC-RS) (21st wk) ($5.50-$6.60; 2,100; $71,458). Almost $59,700. Previous week, $68,100.

DENVER

West Side Story, Municipal Aud., (MD-RS) ($6.60; 2,250). Began post-Broadway tour here last Wednesday (1); over $35,500 for first five performances of 10-performance stand.

LOS ANGELES

My Fair Lady, Philharmonic Aud., (MC-RS) (5th wk) ($5.75-$6.50; 2,670; $79,800) (Michael Evans, Diane Todd). Almost $79,600. Previous week, $79,400 with Civic Light Opera subscription.

Romanoff and Juliet, Hartford (C-RS) (4th wk) ($5.40-$6.50; 1,024; $36,500) (Peter Ustinov). Over $31,700. Previous week, house record at $36,527.

SAN FRANCISCO

Bells Are Ringing, Curran (MC-RS) (5th wk) ($5.75-$6.90; 1,758; $59,000) (Judy Holliday). Over $59,000 with Civic Light Opera subscription. Previous week, $58,800 with subscription. Closed last Saturday (4).

Once More With Feeling, Alcazar (C-RS) (4th wk) ($4-$4.50; 1,147; $33,000) (Fernando Lamas, Marjorie Lord). About $13,500. Previous week, $18,000. Closes next Saturday (11).

Two for the Seesaw, Geary (CD-RS) (6th wk) ($4.30-$4.85; 1,550; $39,000) (Ruth Roman, Jeffrey Lynn). Almost $13,400. Previous week, $16,800.

WASHINGTON

Sunrise at Campobello, National (D-RS) (5th wk) ($4.95-$5.60; 1,650; $46,200) (Ralph Bellamy). Almost $36,200. Previous week, $44,500. Lays off following the evening performance next Saturday (11) and resumes Sept. 10 at the Hartman Theatre, Columbus.

Stratford (Conn.) Fest Takes Modest $31,000

Stratford, Conn., July 7.

The American Shakespeare Festival, scaled to a $5.75 top, grossed a moderate $31,000 last week for four performances of "Merry Wives of Windsor," three performances of "Romeo and Juliet" and one performance of "Midsummer Night's Dream." The previous week's take at the 1,453-seater here was $41,000 for three performances of "Romeo," two performances of "Dream" and three preview performances of "Wives."

Seven performances of "Dream" have been added to the repertory schedule because all previously announced performances of the comedy have been sold out in advance. The production will substitute for dates previously assigned to the other repertory offerings during August and September.

Stockbridge (Mass.) Barn

Stockbridge, Mass., July 7.

"Time Remembered," starring Cathleen Nesbitt, opened the season at the Berkshire Playhouse here last week with a light $4,500 gross for nine performances. The 480-seater is scaled to a $3 top.

"Diary of Anne Frank" is current.

'DIARY' HOT $7,917

Opening Week Record For Saratoga Slio

Saratoga, N.Y., July 7.

"Diary of Anne Frank," grossing a sock $7,917, established an opening-week record for the 574-seat Spa Summer Theatre here last week. The barn is scaled to a $3.50 top weekday nights and a $4 top Friday and Saturday evenings.

The cast was headed by Jacob Ben-Ami. Incidentally, Ben Hammer, who appeared in the presentation, was inadvertently omitted from last week's VARIETY rundown of cast members who had appeared in the play on Broadway. "Nina," with Shirley Booth and Douglas Watson, is current.

'Wish' Gets Fair $35,100 In Second Dallas Week

Dallas, July 7.

Business for the State Fair Musicals season at the 4,126-seat Musical Hall here continued to build last week with "Wish You Were Here" hitting $35,100 in the second stanza of a fortnight's stand. The take, although still so-so for the local operation, was $1,200 higher than the previous frame's gross.

"Vagabond King," with Burgess Meredith, Richard Torigi, Lee Venora and Jean Sanders, is current.

Touring Shows

(July 6-19)

Music Man (2d Co.)—Shubert, Chi (6-18).

My Fair Lady (2d Co.) (Michael Evans, Diane Todd)—Philharmonic Aud., L.A. (6-11); Curran, S.F. (13-18).

Once More With Feeling (Coast Co.) (Fernando Lamas, Marjorie Lord)—Alcazar, S.F. (6-11, closes).

Romanoff and Juliet (Coast Co.) (Peter Ustinov)—Curran, S.F. (6-11, closes).

Sunrise at Campobello (Ralph Bellamy)—National, Wash. (6-11, lays off).

Two for the Seesaw (2d Co.) (Ruth Roman, Jeffrey Lynn)—Geary, S.F. (6-18).

West Side Story—Aud., Denver (6-10); Philharmonic Aud., L.A., (14-18).

Off-Broadway Shows

(Figures denote opening dates)

NEW YORK

Billy Barnes Revue, York (6-9-59).
Boy Friend, Cherry Lane (1-25-58).
Cave Macpelah, Living (Rep) (6-30-59); Closes Next Sunday (12).
Crucible, Martinique (3-11-58); closes July 18.
Drunkard, Gate (6-23-59).
Enemy of the People, Actors (2-4-59).
Leave It to Jane, Sheridan Sq. (5-25-59).
Many Loves, Living Th'tre (Rep) (1-13-59).
Mark Twain Tonight, 41st St. (4-6-59).
Our Town, Circle in Square (3-23-59).
Shaw Festival, Provincetown (6-26-59).
Threepenny Opera, de Lys (9-20-55).
Waltz of the Toreadors, Cricket (4-6-59).
Young & B'u'f'ful, Th'tre East (5-29-59).

SCHEDULED OPENINGS

Connection, Living Theatre (7-15-59).
Three Sisters, Fourth St. (9-10-59).
Simone, Gate (9-23-59).
Shakuntala, St. Mark's (9-29-59).
Vincent, Cricket (9-30-59).
Great God Brown, Phoenix (10-5-59).
Summer 17th Doll, Players (10-5-59).

LOS ANGELES

Billy Barnes Revue, Las Palmas (10-13-58).
Cold Wind, Players Ring (6-8-58).
Letter, Centre (6-20-59).
Look Back in Anger, Gallery (6-24-59).
Tender Trap, Valley (6-5-59).
Who That Lady, Civic (4-13-59).

SCHEDULED OPENINGS

Immoralist, Horseshoe (7-17-59).
Palm Tree, Stage Society (7-24-59).
Tall Story, Omnibus (7-24-59).
Barber of Seville, LeGrand (7-21-59).
Cat on Hot Tin Roof, Valley (8-7-59).

CLOSED

Boy Friend, Ivar (2-16-59); closed last Saturday (4).
Camino Real, H'wood Center (5-21-59); closed last Friday (3).
Mendel Beatnik, LeGrand (5-29-59); closed last Sunday (5).
Streetcar, Omnibus (6-11-59); closed June 27.

London Shows

(Figures denote opening dates)

All in the Family, Strand (6-17-59).
Blue Magic Revue, Wales (2-19-59).
Caught Napping, Piccadilly (5-22-59).
Clown Jewels, Vic. Palace (3-5-59).
Complaisant Lover, Globe (6-18-59).
Farewell, Farewell, Garrick (6-5-59).
Five Finger Exercise, Comedy (7-16-58).
Fool's Paradise, Apollo (4-1-59).
Gilt, Gingerbread, Duke York's (4-17-59).
Grass Is Greener, St. Mart. (12-2-58).
Hostage, Wyndham's (6-11-59).
How Say You, Aldwych, (4-22-59).
Irma La Douce, Lyric (7-17-58).
Let 'Em Eat Cake, Cambridge (5-6-59).
Marigold, Savoy (5-27-59).
Mousetrap, Ambassadors (11-25-52).
Murder On Arrival, W'stm'nst'r (6-16-59).
My Fair Lady, Drury Lane (4-30-58).
Pleasure His Co., Haymarket (4-23-59).
Prodigal Wife, Winter Gard. (5-28-59).
Roar Like a Dove, Phoenix (9-25-57).
Salad Days, Vaudeville (8-5-54).
Simple Spyman, Whitehall (3-19-58).
Taste of Honey, Criterion (2-10-59).
Ulysses in Nighttown, Arts (5-19-59).
Unexpected Guest, Duchess (8-12-58).
West Side Story, Majesty's (12-12-58).

SCHEDULED OPENINGS

Ages of Man, Queens (7-8-59).
Once More, New (7-9-59).
Rope Dancers, Arts (7-9-59).
One to Another, Lyric Hamm. (7-15-59).

CLOSED

Orpheus Descending, Royal Ct. (5-14-59).
Long, Short, Tall, New (1-7-59).

Randall-'Arms' $15,900 In Westport (Conn.) Wk.

Westport, Conn., July 7.

"Arms and the Man," starring Tony Randall, grossed an okay $15,900 last week for a regular eight-performance run at the Westport Country Playhouse. It was the second offering of the season. The opener, "Once More With Feeling," starring Arlene Francis, grossed $30,000 in 12 performances.

Shelley Winters in "A Piece of Blue Sky" is current.

'Togetherness'

Continued from page 89

Robert Lavin, an American, and FES.

U. S. Scripts Due In

A flock of American-authored properties is also scheduled for London production this season by Gene Paul. They include Andy Rosenthal's "Horses in Midstream," Joel Schenker's "In This House," Norman Mailer's dramatization of his novel, "Deer Park," and "Innocent as Hell," a musical by Rosenthal, which Paul will co-produce with Toby Rowland. "Deer Park" will be presented by Paul in partnership with Joy Thompson.

Anent the London Co., it will not produce plays but will develop properties and then turn them over to a producing organization. The company, however, will participate financially in the productions, which will include, initially, "At the Drop of a Hat," the two-man British revue opening next Oct. 8 at the Golden Theatre, N.Y.; Mark Van Doren's "The Last Days of Lincoln" and Robert Graves' musicalization of "Solomon and Sheba." The three properties are on Cohen's production agenda.

The London Co. will have headquarters in New York and offices in London, with Derek Glynne and Warren Tute handling the overseas operation. Cohen leaves for London next week for meetings in connection with the acquisition of new properties by the London Co. Incidentally, trans-Atlantic hopping by Broadway producers for a looksee at overseas legit product has become almost routine in this quickie ocean-crossing era.

The situation, in fact, is becoming increasingly competitive with producers racing against one another to get first call on a promising foreign property.

'Visit'

Continued from page 89

with the Broadway producing firm. The production unit's deal with the Producers Theatre is only for the original physical setup and services until the tour gets underway next Sept. 16 in Wilmington.

Re Producers Theatre

The Producers Theatre does not share in gross income but, in addition to the profit participation arrangement, also gets a fee for its services, plus office expenses. Incidentally, the billing on the touring edition of the Maurice Valency adaptation of Friedrich Duerrenmatt's play, will be the American Theatre Society, under the auspices of the Council of the Living Theatre, presents the Producers Theatre production of "The Visit."

The Dramatists Guild has also okayed an arrangement whereby the authors have agreed to certain royalty concessions in the event of overbearing operational costs. The heavy production will carry 30 performers, including the costars, and will use the same set, design and lighting as the Broadway presentation.

The tour will run 23½ weeks and cover 15 cities, with all, but a split-stand in Salt Lake City, on TG-ATS subscription. Warren Caro, executive director of ATS, is exec producer of the production unit, with Jerry Leider as managing producer. The road edition of the play will be directed by Lunt.

The Broadway production of "The Visit" closed last Nov. 29 after a 24-week run, which was interrupted by a summer layoff.

'King' Robust $8,575 In Single Wk., Corning, N. Y.

Corning, N. Y., July 7.

"The King and I," starring Irene Manning, grossed a nifty $8,575 last week at the Corning Summer Theatre. The take was the second highest in the spot's eight years of operation.

"Who Was That Lady I Saw You With?" is current.

B'way Blitzed, But Six Sellouts; 'Flower' House Record at $63,338, 'Redhead' $58,200, 'Destry' $58,100

Broadway held to form last week, with grosses dropping drastically for most shows. The cave-in reduced the lineup of capacity entries to six and receipts for the weaker offerings toppled to marginal or below-breakeven level. It's figured the slump, which is expected to continue through the hot-weather period, will force the closing of some of the shakier shows.

Last week's sellouts were "Flower Drum Song," which also established a house record for the St. James Theatre, "Gypsy," "La Plume de Ma Tante," "Majority of One," "My Fair Lady" and "Raisin in the Sun." There are only 13 Main Stem entries on tap this week. "Redhead" is laying off for the frame and "La Plume" began a four-week vacation following the evening performance last Saturday (4).

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Destry Rides Again, Imperial (MD) (11th wk; 84 p) ($8.35-$9.40; 1,427; $67,500) (Andy Griffith, Dolores Gray). Over $58,100. Previous week, house record at $68,200.

Flower Drum Song, St. James (MD) (31st wk; 248 p) ($8.05; 1,615; $63,291). House record at $63,338. Previous week, $63,300.

Gypsy, Broadway (MC) (7th wk; 51 p) ($8.60-$9.40; 1,900; $83,000) (Ethel Merman). Over $82,900 again.

J.B., ANTA (D) (30th wk; 236 p) ($6.90; 1,185; $46,745) (Christopher Plummer, Basil Rathbone, James Daly). Almost $15,900. Previous week, $23,800.

Majority of One, Shubert (C) (20th wk; 160 p) ($6.90; 1,453; $53,000) (Cedric Hardwicke, Gertrude Berg). Over $53,000. Previous week, $53,200.

Make a Million, Morosco (C) (37th wk; 292 p) ($6.90; 946; $35,300) (Sam Levene). Over $11,500 on twofers. Previous week, $16,400 with twofers.

Music Man, Majestic (81st wk; 644 p) ($8.05; 1,626; $71,000). Over $66,900. Previous week, $71,500.

My Fair Lady, Hellinger (MC) (173d wk; 1,379 p) ($8.05; 1,551; $69,500) (Edward Mulhare, Pamela Charles). Another $70,400. Bramwell Fletcher subbed for Mulhare last week.

Pleasure of His Company, Music Box (C) (37th wk; 294 p) ($6.90; 1,101; $38,000) (Cyril Ritchard, Cornelia Otis Skinner, Charlie Ruggles, Walter Abel). Under $20,000. Previous week, $31,200.

Raisin in the Sun, Barrymore (D) (17th wk; 134 p) ($6.90; 1,067; $41,087) (Sidney Poitier). Almost $42,100. Previous week, house record at $42,207.

Sweet Bird of Youth, Beck (D) (17th wk; 135 p) ($6.90; 1,280; $47,963) (Paul Newman, Geraldine Page, Sidney Blackmer). Almost $37,400. Previous week, $45,800.

Two For the Seesaw, Booth (CD) (77th wk; 612 p) ($6.90; 780; $32,300) (Hal March, Lee Grant). Nearly $11,300. Previous week, $28,200, with Dana Andrews and Anne Bancroft costarred.

World of Suzie Wong, Broadhurst (D) (38th wk; 303 p) ($6.90; 1,214; $47,400). Almost $18,400. Previous week, $27,200.

Miscellaneous

Once Upon a Mattress, Phoenix (MD) (8th wk; 64 p) ($4.60; 1,150; $29,382). Under $16,600. Previous week, $23,100.

Laid Off Last Week

La Plume de Ma Tante, Royale (R) (34th wk; 271 p) ($8.05; 1,050; $44,500) (Robert Dhery). Another $45,100. Laid off following the evening performance last Saturday (4) and resumes Aug. 3.

Redhead, 46th St. (MD) (22d wk; 172 p) ($9.20; 1,297; $62,410) (Gwen Verdon). Over $58,200. Previous week, $63,100. Laid off following the evening performance last Saturday and resumes next Monday (13).

'TWENTIETH CENTURY' 8G

Sluggish Opener For Indpls. Tent Theatre

Indianapolis, July 7.

The Avondale Playhouse here got off to a slow start last week, with the season's opener, "Twentieth Century," grossing about $8,000. Ann Corio and Allen Jenkins costarred in the play at the 1,000-seat canvastop, which charges $2.75 for all tickets.

K. T. Stevens and Hugh Marlowe are current in "Once More With Feeling." The Avondale season runs 10 weeks.

'VIEW' SHARP $20,500 IN PHILLY PARK FRAME

Philadelphia, July 7.

The Playhouse in the Park here, continuing at a healthy pace, grossed a big $20,500 last week with Luther Adler in "View From the Bridge." The previous week's take for "Fallen Angels," costarring Nancy Walker and Margaret Phillips, was $17,300.

"Howie," with Leon Ames, is current.

'Blondes' Thin 35G, K.C.; Rained Out One Night

Kansas City, July 7.

The weather was against "Gentlemen Prefer Blondes," which grossed a slim $35,000 last week at the 7,600-seat Starlight Theatre here. One performance was rained out and the weather other nights was threatening. The outdoor musical presentation, with Iva Withers heading the cast, ran through last Sunday (5). The previous week's take for "Firefly," with Anna Maria Alberghetti and Webb Tilton, was $50,000.

"Tom Sawyer," with Virginia Gibson and Randy Sparks repeating the roles they originated in the musical's preem here last summer, is current.

Toledo Indoorer Starts

Toledo, July 7.

Toledo Summer Theatre Assn. begins its six-week season next Monday (6) in the airconditioned Stratford Theatre in Walbridge Park. John Aronson is managing director of the operation, which is employing a company of 11 Equity members.

Production staff also includes Don Jensen, scenic designer; George Vogel, stage manager; Marshall Kievit, technical director and Ann Gee, in charge of costumes.

Two of the plays, "Pygmalion" and "The Importance of Being Ernest," will be directed by Roy Irving.

Stock Tryouts

(July 6-19)

Dig We Must, revue by Ira Wallach and David Baker, starring Alice Ghostley, Paul Lynde—John Drew Theatre, East Hampton, L.I. (6-11).

Hilary, by Gerald Savory, starring Joan Fontaine—Falmouth (Mass.) Playhouse (6-11); Kennebunkport (Me.) Playhouse (13-18) (Reviewed in VARIETY, June 24, '59).

Law and Mr. Simon, by Julie Berns, starring Menasha Skulnik—Valley Forge Music Fair, Devon, Pa. (6-11); Warren Theatre, Atlantic City (19) (Reviewed in VARIETY, June 17, '59).

Piece of Blue Sky, by Frank Corsaro, starring Shelley Winters—Westport (Conn.) Country Playhouse (6-11); Grist Mill Playhouse, Andover, N.J. (13-18) (Reviewed in VARIETY, May 27, '59).

Red Letter Day, by Andrew Rosenthal, starring Gloria Swanson—Famous Artists Playhouse, Fayetteville, N.Y. (6-11); Tappan Zee Playhouse, Nyack, N.Y. (13-18) (Original British production reviewed in VARIETY from London, Feb. 27, '52).

Scheduled B'way Preems

Much Ado, Lunt-Fontanne (9-17-59).
Gangs All Here, Ambassador (10-1-59).
Happy Town, 54th St. (10-6-59).
Drop of a Hat, Golden (10-8-59).
Golden Fleecing, Miller's (10-14-59).
Heartbreak House, National (10-18-59).
Miracle Worker, Playhouse (10-19-59).
Warm Peninsula, Hayes (10-20-59).
Connecticut Summer, Shubert (10-22-59).
Girls Against Boys, Alvin (10-27-59).
Fiorello, Broadhurst (11-3-59).
Highest Tree, Longacre (11-4-59).
Tenth Man, Booth (11-5-59).
Sound Music, Lunt-Fontanne (11-12-59).
Only in America, Cort (11-16-59).
5 Finger, Music Box (12-2-59).
Silent Night, Morosco (12-3-59).
Saratoga, Winter Garden (12-7-59).
L'Hurluberlu, ANTA (12-8-59).
Mrs. 'Arris to Paris, Alvin (12-17-59).
Pink Jungle, Plymouth (1-11-59).
Saturday Night, 54th St. (1-21-60).

Legit Bits

Helena De Crespo, actress-wife of **Jerry Leider**, managing producer of the recently-created production unit of the Theatre Guild-American Theatre Society and the Council of the Living Theatre, planed from New York to London last week for a three-week stay there with her parents.

John J. Crowley, now in his ninth year as general manager of the Bucks County Playhouse, New Hope, Pa., has been transferred by the Assn. of Theatrical Pressagents & Managers from local area membership to overall membership in the union. Crowley has also been stand-by house manager at the Playhouse, Wilmington, for the last two years.

Joseph Fields, co-producer and co-author of "Author of "Flower Drum Song," left New York for London last week to audition performers for the forthcoming West End edition of the musical, scheduled for a December opening at the Palace Theatre, London.

"Cry Dawn in Dark Babylon," by British playwright and priest, **Rev. Philip Turner**, will be given its initial U.S. presentation tomorrow night (Thurs.) in the auditorium of Boston U.'s School of Fine and Applied Arts as part of the university's Religious Drama Workshop.

Leonard Spigelgass, author of "A Majority of One," returned to New York last week from a European vacation.

Charles Peck Jr. left New York last week for London and Paris to line up talent for his projected Broadway production of the musical, "C'est La Vie."

Walter Fried, general manager of "Raisin in the Sun." Left New York for Europe last Friday (3) in connection with the upcoming British and French productions of the play. He'll remain overseas five weeks.

Reginald Denenholz, of the Playwrights Co. press department, planed last Monday (6) to London for two weeks of playgoing. He'll then visit theatres in Paris, Berlin, Moscow and Rome, returning Aug. 10 to New York.

"Redhead," currently in its 23rd week on Broadway, has thus far repaid its backers $240,000 on their $300,000 investment.

"The Connection," by **Jack Gelber**, is scheduled to be added to the repertory of the Living Theatre, N.Y., next Wednesday (15).

Dennis Sweeting has succeeded **Neil Leroy** as president of the Canadian Council of Authors and Artists.

John Pardos has joined the Deborah Coleman Agency.

"A Mighty Man Is He," which is scheduled to begin a lengthy pre-Broadway tour next September, is capitalized at $100,000, with provision for 20% overcall.

A revival of **Donald Heywood's** musical, "Ol' Man Satan," with **Clarence Derwent** directing is planned for production next fall by **Walter Merrick**, no relation to Broadway producer **David Merrick**.

Mary Rodgers and **Marshall Barer**, composer and lyricist, respectively, of "Once Upon a Mattress," the musical at the Phoenix Theatre, N.Y., are in Tamiment, Pa., working on a new full-length musical to be tried out at the Playhouse there. A one-act version of "Mattress," titled "The Princess and the Pea," preemed at the Tamiment Playhouse last summer.

Freddy Witton, designer of the Latin Quarter (N.Y.) nitery shows for the last 14 years, has been signed as costume designer for the upcoming Broadway revival of "Hearthbreak House."

Julie Harris, her producer-husband, **Manning Gurian**, and their son, **Peter**, are vacationing at their summer home in Turo, Mass., prior to the resumption of activity next September on Gurian's production of "Warm Peninsula," which will play another two-and-a-half weeks out-of-town prior to its Oct. 20 Broadway opening.

Robert Easton will star in "Tall Story," opening July 24 at the Omnibus Center Theatre, Hollywood.

Bernard Pollock, one of the stage managers for "Sweet Bird of Youth," has been given a leave of absence to work as stage menager for the Fashion Industries at the American National Exhibition, opening July 25 in Moscow.

An off-Broadway production of "Summer of the 17th Doll" is planned by **Sidney Bernstein** for an Oct. 5 opening at the Players Theatre, N.Y. **Alan Schneider** will direct. Bernstein is also planning a Broadway production of **James Baldwin's** "The Amen Corner" and an off-Broadway revival of the musical, Flahooley."

"Guys and Dolls." with **Lloyd Bridges** and **Harvey Stone**, will be the initial legittuner presentation July 21-Aug. 2 at the Hudson Celebration Theatre-in-the-Park, N.Y.

A Broadway production of the current London comedy, "The Grass is Greener," is planned for this season by Theatre Guild in partnership with **Anna Deere Wiman**, who's co-sponsor with **Jack Minster** of the West End presentation.

"Julius Caesar," which will be the N.Y. Shakespeare Festival's sole production in Central Park, N.Y., this summer is in rehearsal for an Aug. 3 opening. The cost of producing and operating the venture is expected to be about $21,000. Donations of $10,000 each from the Edward L. Bernays Foundation and the Louis K. Anspacher Trust are to used for facilities required by the project.

Irene Mayer Selznick, has withdrawn as co-sponsor of the forthcoming Broadway production of "L'Hurluberlu," which will be presented independently by **Kermit Bloomgarden.**

Saint Subber has optioned **Peter Sourian's** "Beyond Paris."

The Phoenix Theatre, N.Y., has enrolled more than the 9,000 subscribers required to get two subsidies of $75,000 over a three-year period from the Avalon and Old Dominion Foundations. The operation plans to get its 1959-60 season underway Oct. 5 with **Eugene O'Neill's** "The Great God Brown."

An off-Broadway production of 'Johnnie Nobody," by **Bill Barrett**, is planned for next fall by **Scotti D'Arcy.**

Robert Mayberry has taken an eight-week leave of absence from the Stage and Arena Guild of America to become resident director of the Myrtle Beach (S.C.) Playhouse. SAGA, incidentally, is sending out strawhat packages of "Personal Appearance," starring **Corinne Calvet** and "Once More With Feeling," starring **Betty Furness.**

Mr. (John P.) John, women's fashion designer, will make his debut as a legit actor in "There's Always a Murder" next week at the Cedar Grove (N.J.) Playhouse.

Gene Gross is appearing as Otto Frank in "Diary of Anne Frank" this week at the Sharon (Conn.) Playhouse.

"Bells Are Ringing," with **Pamela Britton**, launched the season at the Aqua Theatre, Seattle, last night (Tues.). The musical is in for a five-day run. "Most Happy Fella," with **Martha Wright** and **Gene Hollman**, is booked for July 21-25 and **Al Sheehan's** "Aqua Follies" moves in July 30 for a 14-day run.

Leslie Vega, daughter of **Jose Vega**, production staffer for Talent Associates, is an apprentice at the John Drew Theatre, East Hampton, L.I.

Gloria Vanderbilt will tour the stock circuit for three weeks in a revival of Michael Arlen's "The Green Hat," which will be sent out by **Gus Schirmer Jr.**, as a test run for a possible off-Broadway presentation next fall.

James Biondo is a resident company member with the Barnstormers, Tamworth, N.H.

'West Side'

Continued from page 89

ney") with 11 votes, with Gerry Jedd ("Two For the Seesaw") in second place with two votes. Keith Michell ("Irma La Douce") got the nod for the best male performin a musical and Chita Rivera ("West Side Story") and Elizabeth Seal ("Irma La Douce") deadheated for the best femme performance in a musical. 13 actors were nominated for the best male supporting performance and Ian Bannen ("Long Day's Journey") just made it with three votes. Joan Greenwood ("Grass Is Greener") had a more substantial lead for the best female supporting role with a score of five. Peter O'Toole ("Long and the Short and the Tall") was named most promising new actor and Frances Cuka ("Taste Of Honey") most promising actress.

The Observer was not invited to participate in the poll as during Kenneth Tynan's leave of absence as guest critic of the New Yorker the London Sunday sheet has not had a permanent drama reviewer. There have been changes at approximately two-monthly intervals. *(Tynan was invited to comment in the New York check, but ducked —Ed.)*

As is usually the case, there were several differences among the critics as to some of the categories covered in the poll.

THREE-BARN PARLAY FOR TOURING UNITS

Indianapolis, July 7.

An arrangement for the co-op booking of star-packages has been worked out between the Avondale Playhouse here, the Cherry County Playhouse, Traverse City, Mich., and the Cincinnati Summer Playhouse. The touring units are being lined up for the three-barn spread when possible.

Packages booked under the co-op arrangement include Mona Freeman in "Who Was That Lady I Saw You With?" Pat O'Brien in "Loud Red Patrick" and Joe E. Brown in "Father of the Bride."

Queenie, Julie Haydon Among Seattle Guesters

Seattle, July 7.

Queenie Smith is starring in "Mrs. Gibbon's Boys," now at the Cirque Playhouse here, only legitimate Equity house in the Pacific Northwest. Play runs through July 18.

Set to come in on the Cirque's visitings stars program for the summer are Julie Haydon, who will star in Anita Loos' "Happy Birthday" in August, to be followed by Edward Everett Horton in "Not In The Book."

Balance of parts in plays are handled by the Cirque Resident company, with Gene Keene, Cirque boss, also handling direction.

Name Thesps

Continued from page 89

Day" and Menasha Skulnik in Julie Berns' "Law and Mr. Simon."

Also, Marilyn Maxwell, Steve Dunn and Jackie Coogan in Sherwood Schwartz's "Mr. and Mrs.," Orson Bean in Robert Asherman's "Dragon Slayer," Paul Hartman, Judith Evelyn, Mildred Dunnock, Geoffrey Horne and Nancy Berg in "Close Relations," an adaptation by Charles Frank of a play by Jean Cocteau; and Alice Ghostley and Paul Lynde in "Dig We Must," a revue by Ira Wallach and David Baker.

And More

Also, Loring Smith and Una Merkel in Sumner Arthur Long's "Cradle and All," Tom Helmore and Gene Lyons in Raymond Bowers' "Clostin Case," Vicki Cummings, Margaret Hayes and Murray Matheson in Ned Armstrong's "Intermission"; Uta Hagen, E. G. Marshall and Mildred Dunnock in "Queen and the Rebels," adapted by Gilbert Perlman from a play by Ugo Betti; Dorothy Stickney in her own play, "A Lovely Light," and Ruth White, Enid Markey and Mary Finney in Greer Johnson's "Whisper to Me," previously tested in 1955 at the Margo Jones Theatre, Dallas.

Other entries on this season's tryout slate, include Dot DeCamp's "Alter Ego," Pat Hale's "Voice of the Whirlwind," Robert Lane's "Divide by Two," Jack Kelly's "The Lady Has Ideas, Donald Fowle's "As Any Lady Should," Roland Wolpert's "Green Plateau," Robert and Chaunce Skilling's "Fable for Two," Harold Heagy's "Suffer Li'l Children," Lawrence Weiner's "In the Counting House," Muriel and William Bolton's "Oh Genevieve," Lionel Hale's "Gilt and Gingerbread." Sylvia Leigh's "Dark Halo" and J. I. Rodell's "Mr. Mother Goose."

A Possibility

A possibility for presentation at the Barter Theatre, Abingdon, Va., is Charles Best's "The Kids," earmarked for Broadway production by George Hamlin and John W. Caldwell. Of the other tryouts several have also been announced as prospects for Broadway and in, at least, one case off-Broadway.

A number of the tryouts are imports and in line with that several Agatha Christie plays, presented in London but not on Broadway, are among the strawhat production entries. They include "The Hollow," "Spider's Web," "Towaards Zero" and "The Mousetrap." A Broadway-targeted revival of "Cabin in the Sky' is planned by tent producer St. John Terrell, who's also putting together a canvastop edition of "The Ziegfeld Follies," using sketches and songs from other shows and possibily some new material.

Joanna Hill will appear in three plays at the Hampton (N.H.) Playhouse.

Literati

Beaucoup Show Biz Books

Fall lineup on books by show biz and journalistic figures includes Mae West's "Goodness Had Nothing To Do With It" (Prentice-Hall); Eddie Cantor's "The Way I See It" (Prentice-Hall) and Gardner's "So What Else Is New?" also under P-H imprint.

Bernard Geis Associates will distribute through Random House, Groucho Marx's "Groucho and Me"; Art Linkletter's "Secret World of Kids" and Ted Husing's "My Eyes Are In My Heart."

Henny Youngman, Milton Rubin and Bud Evslin are set with "This Funny Business Ain't All Laughs" under Pennington Press imprint, new publishing outfit in Chicago. Dr. Joyce Brothers, who does a WRCA-TV show on marital problem, is doing a combined book-record set called "Love, Marriage and Sex" under Ottenheimer Publishers imprint.

Bobbs-Merrill will publish Jule Dubois' newspapering saga, "Freedom Is My Beat"; Chilton will issue Daniel Blum's "A Pictorial History of Television"; Citadel bought Morey Amsterdam's "Keep Laughing," collection of jokes and anecdotes and Joe Franklin's "Classics of the Silent Screen," picture and text book about silent flickers.

Dutton's publishing "Sports of the Times," collection of sports pieces by Arthur Daley; Harcourt Brace will release Katherine Dunham's "A Touch of Innocence," dancer's reminiscences of her Chicago youth.

Tragic Cocoanut Grove fire in Boston will be subject of book, "Holocaust" (Holt) by Paul Benzaquin, Boston Globe reporter. Holt also has signed Oscar Fraley to do "Bill Stern Story" and bio of Jerome Kern by David Ewen. Arthur Mann is editing Bill Corum's "Off and Running" for Holt. A bio of Louis B. Mayer, called "Hollywood Rajah," is also on Holt's fall list.

Carlton Fredericks, WOR's nutrition expert, has "Cook Book for Good Nutrition" on Lippincott's list; Edward Weeks' account of his long association with Atlantic Monthly, "In Friendly Candor" (Little, Brown); H. O. Brunn's "Story of Dixieland Jazz Band" (Louisiana State Univ. Press); "Agee on Film," Volume 2 to last year's publication of film essays and criticism (McDowell, Obolensky); "Christmas With Ed Sullivan," recollections of columnist's experiences with Cole Porter, Marilyn Monroe, Helen Hayes, etc. (McGraw-Hill); Tyrone Guthrie's "A Life in the Theatre" (McGraw-Hill) and "The Higher You Climb," autobiography of former Mayor William O'Dwyer, with references to show biz names (Messner).

Oxford will issue Emmet Crozier's "American Reporters On Western Front, 1914-18" (tales of Heywood Broun, Floyd Gibbons, Richard Harding Davis, Harry Hansen and others who covered World War I"); Simon & Schuster are set with "Cole Porter Song Book" carrying a Moss Hart foreward. S&S also will distribute Kay Thompson's "Eloise in Moscow" and "The Joy of Music," Leonard Bernstein's book based on seven scripts from the "Omnibus" tv programs. Ives Washburn made a deal with Hal Holbrook to publish "Mark Twain Tonight!" selections from actor's one-man show of Twain's writings plus account of the research that went into creation of performance.

First Miss In 128 Years

For the first time in its 128 years of operation, the Harrisburg Patriot, only morning daily in the state capital, was forced to miss an issue over a dispute in manning, on Thursday, July 2.

Problem was the result of a dispute as to the number of pressmen on duty, which is currently under arbitration. There was no problem of wages or hours involved. The presses did not roll when it was found that the crew was one man short of what the union considered a full complement.

The Evening News, also a Newhouse newspaper, was printed on schedule, and the Patriot came out on schedule Friday (3).

'TV This Week' Folds

TV This Week, nine-year-old Northern California television weekly, announced it would fold this month and that TV Guide's Frisco edition would take over its subscription obligations after July 17.

TV This Week published in Frisco, had its principal strength in California's Central Valley. Over a year ago TV Guide started a Central California edition, focused in Fresno, and this hurt its much smaller competitor.

Management of TV This Week conceded TV Guide's competition, with both Frisco and Fresno editions, was main reason for the fold.

Quick followup to her first book **Diana Manners' No. 2 Autobiog** of memoirs, "The Light of Common Day," by Lady Diana Cooper, is due via Houghton Mifflin this fall.

Former actress Diana Manners (later Diana Cooper) called the first volume of her autobiography, "The Rainbow Comes and Goes."

CHATTER

Landers Newspapers Inc. formed to conduct a newspaper business in Red Hook, N.Y.

Taylor & Taylor Syndicated News Service Inc. authorized to conduct business in New York.

Clyde Literary Agency Inc. authorized to conduct a business in literary properties, with office in New York.

William Carrington Guy, formerly assistant editor at Prentice-Hall, joined Cosmopolitan mag as fiction editor.

KTCA-TV (Minneapolis) marriage counselor (14 years) Floyd M. Martinson is readying a book on "Marriage and the American Ideal" for early 1960 publication via Dodd, Mead.

Beryl Grey, the first Western ballerina to terp at the Bolshoi Theatre in Moscow, has written about some of her experiences for a Dodd, Mead book next fall which will be titled "Red Curtain Up."

John Canaday, chief of the division of education of the Philadelphia Museum of Art since 1953, becomes the new art editor of the N.Y. Times on Sept. 1. He replaces Howard Devree, who's retiring to write freelance.

Robert Kemp, 74, who was elected to the Academy Francaise in 1956 to replace historian Louis Madelin, died in Paris July 3 of a heart attack. He was one of France's top drama critics (on the p.m. Le Monde) and, prior thereto, a veteran art, music and literary critic.

Charles Baum, 88, co-publisher of the News-Herald, Perkasie, Pa., died June 29. Baum purchased the Central News in 1914 and in 1943 merged it with the Sellersville Herald. Two sons, Willard and Carlton, both associated in the operation of the newspaper, survive.

Hearst columnist Bob Considine, who has written books and newspaper serials on such Catholic subjects as "The Maryknoll Story," biogs of Pope Pius XII and Pope John XXIII, Cardinal Spellman and Bishop Fulton Sheen, has written "St. Patrick's (The Biography of a Cathedral)" for Dodd, Mead publication in November.

Donald W. Davis, 62, professor of journalism at Pennsylvania State University, died in Lewistown, Pa., June 29 following a two-month illness. Davis, who had worked on a number of New England newspapers, resigned as advertising manager of the Springfield (Mass.) Republican in 1937 to join the faculty at Penn State.

"They Come Alive at Midnight (The Wondrous World of Long John)" is science writer Herbert Bailey's book on "Long John" Nebel's career and guests on his post-midnight WOR (N. Y.) radio show which frequently gives accent to proponents of flying saucers, voodoo, science-fiction weirdies and kindred themes. Dodd, Mead will publish in October.

H. Dan Piper has a book on "F. Scott Fitzgerald: A Portrait of the Artist" due next January via Rinehart which will also publish jazz musician Samuel B. Charter's "The Country Blues" this fall and the late Doris Humphrey's "The Art of Making Dances" (edited by Barbara Pollack). Ballerina, who headed the Humphrey-Weidman (Charles), Dancers, died last December.

Earl (Celebrity Service) Blackwell is publisher and Cleveland Amory editor-in-chief of a soon-due "International Celebrity Register" of some 2,400 names. Board of editors and/or investors includes Bennett Cerf, Fleur Cowles, Steve Allen, Paul Garrett, Robin Moore, Bob Considine, Mary Margaret McBride, Alfred A. Strelsin, Howard S. Cullman, Peter Lind Hayes, Judy Holliday, Adolph Green & Betty Comden, Joseph Fields, Richard Avedon.

Inside Stuff—Legit

Collection of legit theatre programs of the 1892-1911 period is being exhibited by Alan J. Levitt at Actors Workshop in Boston. One is of James O'Neill, father of the playwright Eugene O'Neill, at the Worcester Theatre, Sept. 16, 1892, in "Fontenelle," written by Harrison Grey Fiske and Minnie Maddern Fiske.

Collection contains Maurice Barrymore, Ethel Barrymore in "Captain Jinks of the Horse Marines," and photos of her mother and Ethel, John and Lionel as children.

A program note on Ethel Barrymore reads: "Ethel Barrymore, the only daughter of Maurice Barrymore, the granddaughter of the late Louisa Drew, and niece of the popular John Drew, had already enjoyed the honor of the greatest social success any American actress ever had in London. Last year, when she made her London debut at the Adelphi in 'Secret Service,' in the little part of Miss Kittredge, which Mr. Gillette wrote up a little for her, she was entertained in some of the smartest houses, and was invited to Marlborough House. Indeed, it is generally understood that the young actress might have been a duchess if she had wished."

Not every actor sounds off on being severely criticized. Ruth Warrick, in title role of "The King and I," wrote Mavor Moore, Toronto Telegram critic, after he'd panned her performance at Music Fair in Buffalo: "Certainly it was not to my taste. Your very harsh criticism has given me courage to make changes . . ." In his review of same show at Music Fair in Toronto, two weeks later, Moore, while still somewhat critical, wrote, "I surrender! You were as good as your word."

One of the schools for acting in Manhattan, the Dramatic Workshop, will make an event of being 20 years old in 1960. American Academy of Dramatic Arts has lately been tooting its 75th anni. Since last week Saul Colin, the multilingual former European, is owner of the Workshop, buying out Maria Piscator. The founder, in 1940, Erwin Piscator, returned to Europe nearly a decade ago. Latest innovation of Colin regime is nightly performances of its studio group plus a weekly broadcast Tuesdays over radio station WEVD. Colin is now overseas.

While film showmen in Australia go to the local wailing wall on cue over major boxoffice drop, flesh-and-blood operators here are reaping a bumper boxoffice harvest at top admissions.

"My Fair Lady" is set for at least an 18 months' run at Her Majesty's, Melbourne, under the J. C. Williamson banner. Capacity trade is also being garnered by "Roar Like a Dove" at the Royal, Sydney, with John McCallum and Googie Withers costarred. Garnet Carroll, indie operator, also has a solid winner with "Auntie Mame."

COAST'S 'SAY, DARLING'

Kirk, Bean, Desmond, Cowan Head Doolittle Show

A Coast edition of "Say, Darling" is being produced for an Aug. 11 getaway at the Biltmore Theatre, Los Angeles, by James Doolittle, who operates the house. The musical, with Lisa Kirk, Orson Bean, Johnny Desmond and Jerome Cowan in lead roles, is scheduled to play three weeks in L. A., and another three-to-four weeks at the Geary Theatre, San Francisco.

The tuner will staged by David Clive, who planes from New York to the Coast tomorrow (Thurs.) to begin work on the production.

Free performances by the Merry-Go-Rounders, a dance theatre for children, will be presented Monday, Tuesday and Wednesday mornings in the East River Park Amphitheatre, N.Y.

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Individual Ballots

Continued from page 88

"The Long and the Short and the Tall"; 2, "Marigold"; 3, "Brand"; 4, "West Side Story"; 5, Zero Mostel; 6, Sybil Thorndike; 7, Hubert Gregg; 8, Shirley Bassey; Ernest Thesiger; 10, Judith Stott; 11, Gary Cockrell; 12, Fenella Fielding; 13, Caspar Wrede; 14, Peter Shaffer.

Rossiter Shepherd (The People): 1, "Five Finger Exercise"; 2, "Valmouth"; 3, "Long Day's Journey Into Night"; 4, West Side Story"; 5, Patrick McGoohan; 6, Gwen Ffrangcon-Davies; 7, Laurence Naismith; 8, Pat Kirkwood; 9, Roland Culver; 10, Joan Greenwood; 11, Murray Melvin; 12, Judith Stoll; 13, Jerome Robbins; 14, Peter Shaffer.

Robert Robinson (Sunday Graphic): 1, "Live Like Pigs"; 2, no choice; 3. "Ulysses in Nighttown"; 4, "West Side Story"; 5, Zero Mostel; 6, Gerry Jedd; 7, no choice; 8 Chita Rivera; 9, Ron Moody; 10, no choice; 11, Michael Bryant; 12, no choice; 13, no choice; 14, John Arden.

Harold Conway (Daily Sketch): 1, "The Long and the Short and the Tall"; 2, "Valmouth"; 3, "Long Days' Journey Into Night"; 4, "West Side Story"; 5, Peter O'Toole, Zero Mostel; 6, Gwen Ffrangcon-Davies; 7, Laurence Naismith; 8, Elizabeth Seal; 9, Richard Briers; 10, Andree Melly; 11, Richard Briers; 12, Wendy Hutchinson; 13, Jerome Robbins; 14, Jeremy Kingston.

Robert Wraight (The Star): 1, "The Long and the Short and the Tall"; 2, no choice; 3, "The Rose Tattoo"; 4, "West Side Story"; 5, Peter O'Toole; 6, Gwen Ffrangcon-Davies; 7, Denis Quilley; 8, Marlys Watters; 9, Ken LeRoy; 10, Chita Rivera; 11, Murray Melvin; 12, Frances Cuka; 13, Joan Littlewood; 14, Brendan Behan.

Dick Richards (Daily Mirror): 1, "The Long and the Short and the Tall"; 2, "Chrysanthemum"; 3, "Long Day's Journey Into Night"; 4, "West Side Story"; 5, Zero Mostel; 6, Irene Worth; 7, Laurence Naismith; 8, Chita Rivera; 9, Clive Revill; 10, Joan Greenwood; 11, Peter O'Toole; Murray Melvin; 12, Wendy Hutchinson; Judith Stott; 13, Jerome Robbins; 14 Willis Hall.

T. C. Worsley (Financial Times); 1, "Five Finger Exercise"; 2, "Valmouth"; 3, "Long Day's Journey Into Night"; 4, "West Side Story"; 5, Zero Mostel; 6, Gwen Ffrangcon-Davies; 7, Keith Mitchell; 8, Dora Bryan; 9, Michael Bryant; 10, Frances Cuka; 11, Peter O'Toole; 12, no choice; 13, Joan Littlewood, 14, Peter Shaffer.

Stagehand Shortage

Denver, July 7.

With many legitimate shows opening in Denver and nearby tourist centres during July an acute shortage of stagehands has developed locally.

All the first run motion picture houses are required to have one or two men each, while the "West Side Story" opening at the Municipal Auditorium uses 30, the Red Rocks Theatre will require a normal complement, likewise the Central City Play Festival and the annual Denver Post opera presentation in Cheeseman Park.

There just aren't enough IATSE members to go around.

Off-B'way Review

The Drunkard

Amulet Productions presentation of a two act (12 scenes) temperance play by W. H. Smith and "a gentleman;" Adapted and directed by E. W. Smith; Sets by Don Werner; Lighting, Richard Nelson; music, Robert Proctor; lyrics, Caroline Kellogg; at the Gate Theatre, N.Y. Opened June 23, '59. $2.90 top. Cast; Ruth Volner, Grace Chapman, Matt Conley, Frank Echols, Robert Menge, Norma Justin, Charles Caron, Alan Bruce, John Miranda, Maurice Edwards, pianist, Robert Proctor.

"The Drunkard," one of the most durable pieces of American theatrical merchandise, is back in New York after an absence of 25 years. There's a sprightly cast, and some incidental music added.

Audiences at the Gate Theatre, including members of a generation unborn the last time it came to town, are getting their chance to hiss the villain, cheer the hero, and add other asides at appropriate times.

"The Drunkard," attributed to W. H. Smith and "a gentleman," is believed to have had its first performance at the Boston Museum, Feb. 26, 1844. A short time later it was presented in the "large room" of the City Hotel in Brooklyn instead of the regular weekly lecture on temperance. Then, in 1850, it had its first Manhattan run at the then National Theatre.

Thereafter "The Drunkard" joined "Uncle Tom's Cabin" as a standard in America's storehouse of native stuff and remained so until the turn of the century. Hypocrisies of Prohibition made it a natural for revival on Dec. 30, 1929 at the MacDougal St. Playhouse and, in 1931, at the avant garde precincts of Carmel, Calif.

In all, "The Drunkard" has showed in 41 states since that first production in Boston. On July 6, 1933 it opened a 20-year, 7,572 performance run at the Hollywood Theatre Mart, being converted to a musical retitled "The Wayward Way," in 1953, without losing a performance. It's still running, with the count reaching 9,409.

Matt Conley, who plays Edward Middleton, the man who rises from the degradation of drink to financial redemption, has set something of a record in the show himself. Last summer while playing the part at his Thousand Islands Playhouse in upstate New York, he stepped onstage for the 1,000th time as Middleton. As evidenced by the current show he still takes pleasure in what he's doing, particularly in the melodramatic moments on the Bowery.

Grace Chapman carries on nobly as his long suffering wife, fending off the advances of lawyer Cribbs, the villain, played with fiendish ardor by Frank Echols. Echols, booed and hissed at every entrance, takes time out to hiss back back at the audience occasionally.

New music by Robert Proctor and Caroline Kellogg, which bridges the gaps between scenes, is not particularly hilarious for the most part, but is in tune with the temper of the play. The songsmiths are in form with a Salvation Army style marching song "Pass the Hat and Save a Sinner," which reminds you of "Follow the Fold" from "Guys and Dolls."

An upright piano, front removed to expose the keys, is at the side of the stage and Proctor appears to play it attired in bowler hat, striped basque shirt and trousers supported by loud suspenders. Adding to the informality, seating is on a first come, first serve basis, with the entire house $2.50, the price going to $2.90 on Friday and Saturday evenings. *Nedi.*

Westport (Conn.) Playbill

Playbill, the Broadway theatre program, has branched out into summer stock.

It's being used by the Westport (Conn.) Country Playhouse for the current season.

Summertime and the Muses

Bert Lahr's Arrow Gets Lost to Climax a Madhouse Of Late-and-Wrongo Stagecraft at Rosecroft Tent

By LES CARPENTER

Washington, July 7.

Opening two new summer theatres in the Washington area on two successive nights caused many things to happen, including a hilarious ad libbed scene (involving the seat of Bert Lahr's pants).

The new theatres are John A. Schaefer's Rosecroft Music Circus (a tent) at Oxon Hill, Md., eight miles away, which began with Lahr in "DuBarry Was a Lady," and William P. Pullinsi's downtown Candlelight Playhouse (restaurant theatre) which made its debut with Mimi Benzell in "Paris."

Neither Miss Benzell nor her theatre had noticeable trouble, but Lahr and his tent had it heaps.

No one's sense of humor was helped by the fact that the opening curtain at the Rosecroft tent had to be held one hour while carpenters finished construction of the stage and electricians completed installation of the lights. Then there were the loud speaking system which didn't work all evening and three sections of the tent without any seats, although tickets had been sold.

Jumping Arrow

But everyone could laugh—and did—after the Dauphin (John Call) shot Louis XV (Lahr) in the rear with an arrow. Lahr was brought onto the stage on a stretcher, lying face down and arrow straight up. The arrow fitted into a gadget under his coat. Lights on. Arrow falls off. "Blackout!" roars Lahr. Lights out. Lights out. None of the four people can find the arrow. It was in the orchestra pit or somewhere. Located finally, on go the lights again.

The arrow continues to fall over—or off. Finally DuBarry (Jacqueline James) makes her entrance, as the arrow makes the last of several falls to the floor. Cast and audience are yocking.

"Let an old pro fix this," declares Miss James. She tries to reinsert it into the socket of the gadget which is supposed to hold it. Having trouble, she comments: "I have an idea—but I'm not sure it will work!" More laughs. Lahr turns around and roars: "Honey, if you can't find a hole, DRILL one!" It made the evening worthwhile for the two-thirds of the audience who stayed beyond intermission.

Only first night problem Candlelight Playhouse had was an out-of-date play on the elevated stage (with customers sitting at tables surrounding it). Plot and gags of 30-odd year old musical play are tired, but there is a high point. Miss Benzell leaves Cole Porter (who wrote the music for "Paris," including the still lively "Let's Do It") to perform part of her night club act in mid-play. This offering includes such non-Porter music as La Boheme's "Musetta's Waltz," Rodgers and Hart's "Lover" and the French lyrics of "Autumn Leaves." Local critics turned thumbs down on "Paris" as worth presenting in 1959.

Candlelight's bar, food and service all rate good.

Rosecroft has a bar and buffet for its customers.

Washington's other two summer showplaces, Olney Theatre operated by Catholic University alumni in nearby Olney, Md., and the Carter Barron Amphitheatre run by Irvin and Israel Feld are again presenting shows this summer, too.

'FRENCH POSTCARDS' NOT FOR STRAWHATS

Plans for a strawhat tryout of "French Postcards," adapted by Mawby Green and Ed Feilbert from Jean de Letraz's French play, "La Betise D'Cambray," have been dropped. The comedy had been announced for July 21-26 presentation at the New Hilltop Theatre, Owings Mills, Md.

The authors are attempting to arrange a touring production for next fall or winter a la the setup on "Pajama Tops," which they adapted from de Letraz's "Moumou." "Tops," which was tried out by the old Hilltop Theatre in March, 1954, was sent out on the road later that year by H. Clay Blaney and Rex Carlton, with Diana Barrymore as star.

Green and Feilbert are planning to leave New York for the Coast in mid-July and may work out some production deal there.

Chi's Gt. Northern Gets Stay From Wreckers

Chicago, July 7.

Great Northern Theatre, formerly under Shubert lease and recently purchased by the U.S. Government to make way for a new federal courthouse, may relight this fall for one or more season. General Services Administration, a government agency, is offering the property on a year's lease beginning Aug. 1 and continuing after July 1960 on a month to month basis until the building is razed.

GSA will be taking bids on the theatre through July 24, hoping to find a lessor to arrange short term theatrical bookings.

TWO SETS OF SINGERS ALTERNATE 'BABY DOE'

Denver, July 7.

Frank H. Ricketson Jr., president of the Central City Opera House Assn., reveals that 10 full days ahead of the opening of "The Ballad of Baby Doe" at the famous summer theatre near Denver that every ticket for every performance during the entire engagement through July 25, had been sold.

The opera, based on the Colorado legend of Baby Doe Tabor, had its premiere two summers ago in the famous mining town and is being repeated as one of the Festival's presentations this year. It has since been in N. Y. City Center repertory.

Appearing in the leading roles are Laurel Hurley, Judith Raskin, Frank Guarrera and Clifford Harvout, alternating in their parts as Baby Doe and H. A. W. Tabor.

Equity Ruling Eliminates Adrienne Allen in N.Y.

London, July 7.

When "Five Finger Exercise," successful first play by Peter Shaffer, hits Broadway at the end of the year one of its cast of five will be missing, because of an American Equity ruling. The axe will fall on Adrienne Allen, who plays the mother. Reason for the decision is that it is thought Miss Allen's role will be the easiest to fill in Gotham.

"Five Finger Exercise" will be presented by Frederick Brisson and the Playwrights Co.

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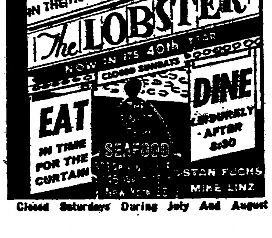
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Broadway

Lucas Hoving, the Dutch dancer, has been lecturing past fortnight at U. of Wisconsin at Madison.

Jose Limon will perform at Empire State Festival in Zoltan Kodaly's "The Double Dances of Kalle."

Donald Flamm and his wife sailed Saturday (4) on the SS Independence for three months in Europe.

Celeste Holm presented a plaque to Guiding Eyes for Blind, charity which trains guide dogs. Bernard Long is president.

First U.S. performance of Benjamin Britten's new "Nocturne" will be given July 12 at Colorado's Aspen Music Festival.

Bob Deindorfer, freelance writer, to Loch Leven, Scotland, for trout and salmon fishing after doing London and the Stratford Festival.

Dallas Theatre Center has received a $28,000 grant from the Rockefeller Foundation for scholarships, Paul Baker, director of the center has revealed.

Victor Mature, playwright-poet Raymond Duncan and Oliver A. Unger, prexy of National Telefilm Associates, sailed for Europe last week on the S.S. Liberte.

Harry Latz, president of the Magicians Guild, set the "Profiles of Prestidigitators" special for the Long John Party Line over WOR-radio at midnight last night (7).

Russian Dance Group which opened last night (Tues.) at Madison Sq. Garden added some Moiseyev performers at last moment, Sol Hurok making deal personally in Moscow.

Palchester Theatres Inc. has been authorized to conduct an amusements business in New York, with capital stock of 200 shares, no par value. William Gold is a director and filing attorney.

Arthur Judson Foundation Inc. has been formed as a non-profit membership corporation, with office in New York. Rosen, Seton & Sarbin were the attorneys filing the certificate at Albany.

Two full cycles of Richard Wagner's "Der Ring des Nibelungen" will be given between Sept. 18-Oct. 10 at Royal Opera in London; a matter of considerable interest to N.Y. opera buffs.

Mrs. Margaret G. Twyman, director of community relations of the Motion Picture Assn. of America, discusses "Children and Mass Media and Parents" in the June-July issue of The Church Woman.

An alleged $50,000-a-day policy operation at 166 W. 48th made the headlines because it masked behind the billing of Nu Tone Record Co. and its chief operator gave his business as "music publisher."

Lena Robbins Foundation (set up by Jerome Robbins) bestows a grant on Yuriko, dancer in "Flower Drum Song." It will enable her to commission a score to fit a new dance work she's currently choreographing.

Ann Corio, former burlesk stripper, who appeared in the opening play of the Avandale Playhouse summer season at Indianapolis in "Twentieth Centry" says she wore mink panties and bra "to upstage the hams I'm with."

Rockefeller Plaza Hotel may be an alternate tag for the new Zeckendorf Hotel in Radio City but anything with the Rockefeller name must be formally cleared natch, with the family so the working title still is the Zeckendorf.

Robert M. Gillham, former ad-pub v.p. of Paramount, now doing missionary work for Nature Centers for Young America. He's exec v.p. of the non-profit outfit whose aim is to aid communities in setting up live museums, exhibits and natural science workshops and otherwise developing educational programs for American youth.

Beth David Hospital, of which industrialist-showman Harry E. Gould is president, renamed the Grand Central Hospital, because the voluntary, 200-bed institution is nonprofit, and nonsecterian. Gould was for calling it the United Nations Hospital, because of its proximity to the UN, but that name cannot be utilized without specific permission.

Mike Mazurki, who's "Earthquake Mc Goon" in "Li'l Abner" at the Colonie Musical Theatre, received the keys to his home city of Cohoes, following a parade, Tuesday (30). Actor, wrestler and ex-football player spoke at a luncheon sponsored by the Cohoes Democratic Club and the Cohoes Rotary Club at the Orthodox Christian Association Hall.

Douglas Campbell, who opened as Othello at Stratford, Ont., Shakespeare Festival, played it in 1951 in the London West End, then toured in South Africa, where he also played Macbeth. His Desdemona was Irene Worth, who costars with him in "As You Like It" this summer. Frances Hyland, seen on Broadway last season in "Look Homeward, Angel," is Desdemona.

New Four Seasons restaurant in the Seagram Bldg. on Park Ave. will pitch for film and ad agency business with two private dining-rooms and CinemaScope (35m) and 16m projection rooms to match for previews, etc. It's under same management as the swank Forum. Next fall the same syndicate will also preem the Hispano restaurant in the new Time-Life Bldg. on 6th Ave., opposite the Music Hall.

Perambulatory George Jessel played Grossinger's July 4th, flew to Columbus Sunday, Pitt on Monday for the all-star game, last night (Tues.) in L.A. for the City of Hope (hospital) awards to Dean Martin, Eddie Cantor, Jack Benny, Milton Berle et al., and on Friday (10) flies to Cannes, en route to Rome and Israel. A cameraman will accompany him to the latter country for some film footage he plans utilizing on his fund-raising tours.

Boston

By Guy Livingston

(342 *Little Bldg.; DEvonshire* 8-7560)

Jo Barnum's "Almanac On Ice" holding at Caesar Tomagno's Monticello, Framingham.

Charles E. Kurtzman, northeastern division manager of Loew's Theatres, to New York as assistant to prexy Eugene Picker.

Ben Sack, of Sack Theatres, and Sam Richmond, general manager, off to N. Y. for preem of "Big Fisherman." Sack has inked "Ben Hur."

Joe Levine, prexy Embassy Pictures Corp., flying to London, Paris and Rome, will open a new office in Rome with Joseph Fryd in charge.

Eddie Bracken, playing summer stock at Falmouth, and Jet MacDonald in "Lil' Abner," South Shore Music Circus, guested with Babe Rubenstein at Suffolk Downs.

Pearl Landers, widely known as "Mum" to the hospitalized veterans around the Boston area, cited by the Red Cross for her work; took thrush Pat Rainey and Enzo Stuarti to West Roxbury veterans' hospital for special shows.

Fr. Edward F. Murphy, Catholic novelist, of New Orleans, author of "Scarlet Lily" and "Angel of Delta," in for vacation in native town of Salem. He is writing "Staircase to the Stars" about Lambs Club actor, Walter Plimmer, who became a priest.

Mexico City

By Emil Zubryn

(*Taxco* 2-40)

George Sanders plans to set up his own producing unit in Mexico.

Yul Brynner and Glenn Ford will do "The Seven Magnificent Ones," oater based on Japan's "The Seven Samurais," with shooting to begin this October.

Mario Moreno (Cantinflas) said he may take part in a tri-partite production starring him, Brigitte Bardot and Frank Sinatra, with shooting to be done in New York. This is only in project stages, the comic added, but he likes the idea.

Frenchman Gerard Philipe, after completing acting chores in France, plans to return here to set up his own co-production unit. Actor will invest his own funds with those of other French residents here. Plan is to produce pictures in French and Spanish.

Maria Felix, Mexico's first lady of motion pictures, is tiring and plans to do only one picture a year from now on. Star has enough unreleased pix to last for two years. Her latest "The Ambitious Ones," is being directed by Luis Bunuel at San Angel Inn studios.

Jesus Sotomayer states he has Russ Tamblyn sewn up as star for musical he is coproducing with Robert Lippert. Cameras are set to roll on "A Marvelous Journey" in July, with the film a widescreen, color epic featuring 14 Mexican and American musical numbers. Female leads opposite Tamblyn are Lorena Velazquez and Mapita Cortes.

Pittsburgh

New Arena expanding to 900 seats.

Andy Vanyo sold the Copa to a private club.

Abe Weiner has joined Lopert Films as New England district rep.

Holiday House succeeded in signing the Four Crosbys for a September date.

George Jessel to be toastmaster for big banquet on night preceding All-Star baseball game.

Ned Steckel, floor manager at WTAE, has been upped to director of all late news programs.

Eddie Crowe, formerly of the Hilltoppers, and the Town House where he had been house emsee for many months have parted.

London

(*COVent Garden* 0135/6/7)

"Flower Drum" set for a March opening at Palace Theatre.

Celeste Evans opened a Dorchester cabaret season on Monday 6).

George Marek, veepee of RCA Victor Records, arrives Saturday (11) for a four-day biz looksee.

Associated TeleVision tossed a housewarming to mark opening of its new London headquarters, ATV House.

L. J. Brown, managing director of Electric and Musical Industries, quit full-time duties but will continue to be a director.

Mrs. Jackie Ward, Herbert Wilcox flack since 1944, ankled job, and is now with the Earl of Kimberley's publicity setup.

Michael Redgrave and family went to the Lyric, Hammersmith, to see son Corin make his thesping debut in "Love's Labours."

The Queen approved the reappointment till June, 1960, of Lord Macdonald as national governor for Wales on BBC's board of governors.

Julian Slade and Dorothy Reynolds, whose "Salad Days" has chalked up over 2,000 London performances, are prepping a new musical.

Sir Alec Guinness will play Lawrence of Arabia in a new play scribed by Terence Rattigan. He may also do the role in a David Lean pic.

Stars visited Bexhill, Sussex, for opening of a new holiday centre for spastic children. More than $84,000 has been raised by show biz folk to equip this home.

Producer Charles Schneer and director Jack Sher introduced the cast of "Gulliver's Travel's" at a Columbia press reception. Shooting has begun in Madrid on the pic.

Rank topper John Davis gave a Chinese-theme super party for 1,000 people at the Festival Hall, following the preem of "Ferry To Hong Kong" at Odeon, Leicester Square.

Paris

By Gene Moskowitz

(66 *Ave. Breteuil; SUF.* 5920)

Jean Gabin signing with producer Jacques Bar for five pix.

French tv goes from 50 hours per week to 40 for months of July and August.

Alexandre Astruc will film a script by Francoise Sagan, "The Wound and the Knife."

Yank show biz personages in and out are Rosalind Russell, Esther Williams, Claudette Colbert and Elvis Presley.

Tao Porchon in to act as Continental rep for Unitel Films, an outfit which will make vidpix in various versions for world marts.

Marcel Camus, director of Cannes Fest prize winner, "Orfeu Negro," back to Brazil to make another French pic, "The Pioneers."

Sofradis Film Co. here will coproduce a film with Russia called "20,000 Leagues Under the Earth," with Russo star Tatiana Samoilova, who scored in "Flying Cranes."

Elizabeth Taylor and Eddie Fisher mobbed in the streets here during a quickie visit from London, where Miss Taylor is starring in "Suddenly Last Summer" (Col).

Tennessee Williams to Enghein for the unveiling of his one act legiter, "Lord Byron's Love Letters," which was adapted into a one act opera by Raffaelo De Banfield.

Raymond Rouleau will adapt and direct the Yank hit legiter, "Raisin in the Sun," here next season. Marpessa Dawn, Yank thesp who scored in the French pic, "Orfeu Negro," will star.

Jean-Louis Barrault-Madeleine Renaud Co. take over the second Comedie-Francaise house Oct. -. It will be called the Theatre De France. Barrault gets $1,000,000 in subsidies from the government and will give contemporary works as well as classics.

Philadelphia

Billy Krechmer is doubling the size of his Jazz Room this summer.

Bill Honey handling the entertainment for Lion's Club convention at Madison Square Garden.

Comedian Ken Barry has split with his booking agent, Willie Weber, after a lifetime association.

Joe Grable, Norristown booker, and orch leader Russ Cardy planning a series of country club record hops.

Dancer Mary Lou Richards, who got out of St. Mary's Hospital just three weeks ago, is back in again for an appendectomy.

Vincente Spiteri, of Madrid, will make his first appearance in this country when he conducts the 13th Robin Hood Dell concert of season.

Ethel Rider, singing star at Drexelbrook Inn, will be moving to New York. Her husband, a French Steamship officer, was appointed port captain.

David Arben, formerly with the Cleveland Orch and a survivor of seven Nazi concentration camps, appointed to violin section of Philadelphia Orch.

The Celebrity Room gifted Mickey Shaughnessy with a wrist watch after the comedian's three solid closing weeks at club. He's booked back in December.

X-rays reveal that Diane Krause suffered four broken bones in her foot when her son's horse clomped on it during the Chancellor Street block party. Diane tosses the affeach year for charity.

Rome

By Robert F. Hawkins

(*Stampa Estera; Tel.* 675906)

Milly Vitale to Vienna for stint in Michael Curtiz' "Olympia."

Claudio Gora started shooting "The Blue Countess" in Naples. Zsa Zsa Gabor and Amedeo Nazzari in leads, though starting work later.

Geoffrey Horne wound role in "Head Full of Dreams," produced by Alfredo Guarini, and directed by Carlo Lizzani. Domenico Modugno co-starred.

In-and-out-of-Rome: Louis Armstrong, Van Heflin, Charles Boyer, Bud Steiger, Claire Bloom, Linda White, Polly Bergen, Freddie Fields, Princess Grace of Monaco.

Roberto Rossellini meeting the press here at a pour organized by producer Morris Ergas prior to start of his first Italo-made pic in several years, "General della Rovere." Title role will be played by Vittorio DeSica.

Giulietta Masina back from Germany, where she starred in "Jons and Erdme" for director Victor Vicas. Actress returns north of the border soon for principal role in "Three Penny Opera," directed by Helmut Kautner.

Abbe Lane and Walter Chiari to star in two satires for Enzo Bistolfi :"I Baccanali di Tiberio" (Tiberium' Baccanals) and "La Sfida al Rancho Grande" (Challenge at the Rancho Grande). Both are to be released by Warners.

Minneapolis

By Bob Rees

(4009 *Xerxes Ave. So.; WA* 6-6955)

Louis Jordan and his Tympany Five at Key Club.

Old Log summer theatre offering "Third Best Sport."

Jazz pianist Dorothy Donegan into Freddie's for three weeks.

Hugh ("Wyatt Earp") O'Brian topped baseball stadium wild west show.

Bennie Berger's Gopher won "North by Northwest" on competitive bids.

Warner Bros.' saturation campaign in territory for "Hercules" has netted it 90 bookings.

Stanley Ballard, local musicians union official, named American Federation of Musicans secretary.

"Gigi" now in its seventh consecutive week of its third time-around local nabes, having moved from Westgate to the Boulevard.

With Hotel Radisson Flame Room closed for summer, Don McGrane has taken his orchestra to Great Lakes Naval Training Station on Lake Michigan shore.

Minnesota Gov. O. A. Freeman signed bill passed by state legislature calling for permanent statewide daylight saving time which the amusement industry fought vigorously but unsuccessfully.

Film salesmen in this territory are experiencing most difficulty to date in collecting COMPO dues from exhibitors, particularly in small towns. Many theatre owners complain they're too hard up to pay.

ASCAP suing St. Paul Coleman's, a dining establishment, for $1,000 damages for alleged "infringement" playings of its numbers. Spot rebelled when the composers' organization raised annual license fees for its entertainers from $240 to $360.

Berlin

By Hans Hoehn

(760264)

Columbia's "Last Hurrah" recommended for youth and schools by local film classification commission.

On the occasion of its 40th anni, Transocean-Film decided to move back part of its offices from Munich to Berlin.

George Seaton and William Perlberg will shoot the Berlin sequences for their film, "The Counterfeit Traitor," here next June.

Couple of classical oldies, including the American "You Can't Take It With You" and "City Lights," Germany's "Blue Angel" and "M" among others, shown here within the festival frame.

Hollywood

George Sidney back from N.Y.

Cesar Romero winged to Havana.

Joe Rivkin on Hawaiian holiday.

Charles Schlaifer in from Gotham.

Edmond O'Brien returned from Tokyo.

Marshall (Mike) Pollock underwent eye surgery.

Edward L. Saxe here from N.Y. for CBS-TV confabs.

Joshua Logan in from east to prep "Tall Story" for WB.

Rhonda Fleming back from four-city bally of AA's "The Big Circus."

Leo Jaffe in for Columbia Pictures confabs with Samuel J. Briskin.

Col. Barney Oldfield in town from Colorado Springs Air Force headquarters.

William Castle to hit road July 30 for his Columbia Pix release, "The Tingler."

Agnes Moorehead was grand marshal of Coronado (Cal.) Fourth of July parade.

Frank Morris set as Coast rep for Television Code Affairs Dept. of National Assn. of Broadcasters.

Alfred Perry inked by Herschel Burke Gilbert as exec in his newly-formed Four Star Music Dept. and Publishing Co.

Robert Mitchum vacationing in Maryland—before reporting July 10 in Ireland for Raymond Stross' "A Terrible Beauty."

Dick Westman resigned as Coast manager of Arkwright Advertising to join KLAC Aug. 1 as veepee in charge of station operations.

Morris Safier and Sig Shore acquired western territory distrib rights to European-produced feature, "The Nueremburg Trials" for their Famous Producers Releasing Co.

Chicago

(*Delaware* 7-4984)

Peggy Cass in "Born Yesterday" at Tenthouse.

John Carradine starring in "Paint Your Wagon" at Music Theatre.

Hans Conried at Edgewater Beach Playhouse in "Tall Story."

Chicago International Trade Fair opened last Friday (3) for 16 days.

Playboy mag taking over the shuttered Chase, former music showcase, for private key club.

Former ice skating star, Barbara Ann Scott, now Mrs. Tom King, opened a beauty shop in Glencoe.

Deejay Dan Sorkin and freelance writer Joe X. Price sold their book on "blabbermouthsmanship" to Citadel Press.

Blue Angel boniface Jean Fardulli and wife Florence Bourke Ellis, the book reviewer, off last week for tour of Europe.

Drury Lane Theatre had largest stanza ever a week ago with Tom Duggan in "Petticoat Fever." Current is Eva Gabor in "Blithe Spirit."

Mike Fish, owner of the Ontario St. restaurant patronized by the local broadcasting trade, took over Stuart Room of Sovereign Hotel. The bar and eatery bearing his name will be operated by his brother Pete.

India

By Austen Nazareth

(*43-B Hanuman Rd., New Delhi*)

Indian government documentary film, "Call of the Mountains," won Targa del Centro Sporting Italiano prize.

Richard D. Pope Sr., owner of Cypress Gardens, Fla., and producer of Esther Williams vidfilms, in India on world tour.

Producer-director Manmohan Sabir shooting "Superman" pic about the adventures of a Martian, with Jairaj in title role.

Prime Minister Jawaharlal Nehru at concert given for premier's relief fund by pianist Andor Foldes at NPL auditorium, New Delhi.

Burt Martin, exec veepee of Film Production International, of California, in India laying plans for widescreen, color film on Mahatma Gandhi.

Bidhayak Bhattacharya's Bengali-language, "Kshuda" (Hunger), lauded for setting record for longest nonstop run of a pro-legit play in India with its 508th performance at Biswaroopa Theatre, Calcutta.

Dance star Vyjayantimala to Paris with her troupe to represent India in Theatre des Nations Arts Fest. Live shows in Madrid and London and tv appearances in Paris and London also are schedulled.

Eagle Films producer F. C. Mehra, director Shakti Samanta, actor Shammi Kapoor and tunesmith team of Shanker and Jaikishan to Singapore for location lensing of feature pic named after that city.

OBITUARIES

WILSON JARDINE

Wilson (Jack) Jardine, 65, musical director of the Toronto Skating Club and the Granite Club there since the early '30s, died July 1 in Toronto. He became known as the foremost conductor of figure-skating music in Canada, adapting this to skating routines rather than hitherto vice-versa and sat in with the choreographers.

He directed music for his 60-piece orchestra, accompanying the Toronto Skating club four-night carnivals in the 12,000-seater Maple Leaf Gardens before such travelling U. S. spectacles as "The Ice-Capades" and "The Ice Follies" put the Toronto amateurs out of business.

He conducted the standby musicians for Canadian engagements and it is said that Sonja Henie tried several times to lure him to the U. S. during her heyday but he refused, preferring to remain in Toronto where he was maestro of the two snooty clubs.

Jardine was musical director of Ottawa-born Barbara Ann Scott, former Olympics champion and holder of the world's figure-skating title when she turned pro and headed her own show of "Skating Sensations" in her 1950-51 tour of the U. S. and Canada.

Jardine was a Scotsman who settled in Chicago some 35 years ago and did theatre work there. Later he took over as pianist-conductor of the Palais Royale, Toronto, before joining the Toronto Skating Club to conduct their annual carnival. He also conducted the U. of Toronto dance sessions until his illness 14 months ago.

Unmarried, he left no known survivors.

ALFRED J. McCOSKER

Alfred J. McCosker, 72, former prexy and board chairman of WOR, Newark, died July 1 in Miami Beach. He contributed considerably to the promotional color and rambunctious programming content of WOR in the early '20s when the station was allied with the promotion and advertising dept. of L. Bamberger & Co., Newark dept. store.

IN LOVING MEMORY

Of My Dear Husband

HANS BARTSCH

who passed away July 10th, 1952

Always in my thoughts.

Wife, IRENE PALASTY BARTSCH

McCosker started with WOR as a publicity man after news reporting assignments on the New York American, the Denver Times and the Rocky Mountain News. He joined WOR in 1924 as publicity man and was upped to director and general manager of the station two years later.

Subsequently he became prexy and before retirement in 1947 had been chairman of the Mutual Broadcasting System, the first since its inception in 1934. He was also a director and former prexy of the National Assn. of Broadcasters and chairman of the radio committee of the New York World's Fair in 1939.

McCosker spearheaded the battle by MBS against RCA and NBC charging them with antitrust law violations. FCC subsequently revised the structure of the industry and ordered NBC to get rid of one of its two major webs.

McCosker was also active in community and charitable endeavors. One of his pet projects was the establishment of the McCosker-Hershfield Home (now the New York Cardiac Center) for heart disease sufferers. In this project, he was aided by humorist Harry Hershfield.

His wife and a daughter survive.

HARRY D. KLINE

Harry D. Kline, 80, a veteran theatrical manager, died July 3 in Dallas, Texas. During his career, he was associated with Charles Dillingham, Brock Pemberton, John Golden and other leading Broadway producers.

He began his career as a bookkeeper, later working for the Cleveland Opera House where he soon became its manager. He came to New York in the early 1900's and served as touring manager for numerous roadshows. Joining Charles Dillingham about 1910, he managed a number of his musical shows in which Fred Stone and others were featured. One of these was "Watch Your Step," which starred French dancer Gaby Deslys and her partner, Harry Pilcer.

During the theatre-building activities of the Chanin organization in the 1920's, Kline served as that company's general manager. Under the Chanin aegis, he opened the Biltmore, Mansfield, Royale, Golden and Majestic Theatres. In 1930, he booked the original legit production of "The Green Pastures" into the Mansfield. In 1932, he left the Chanins, later on managing the Howard Lindsay-Russel Crouse adaptation of "Life With Father." Other shows he managed include "The Wisteria Trees," "John Loves Mary" and "Kiss the Boys Goodbye."

His wife and sister survive.

LAZARE SAMINSKY

Lazare Saminsky, 76, composer of ballet, orchestral, choral and chamber music and music director emeritus of Temple Emanu-El, in New York, died July 1 in N. Y.

Born in Odessa, he made his debut as a conductor in Moscow when he was 31 years old. In 1917, he conducted his own "Of the Rivers" symphony at the Imperial Opera House in what was then Petrograd (Leningrad). He fled Russia during the revolution, and in 1919 started lecturing on music at British universities.

Before coming to the U.S. in 1920, he also served as a musical director in France and England. He made his U.S. debut as a conductor in Detroit in 1921. His first position in N. Y. was as conductor of the Friends of Music in 1922. In 1922-23, he was with the N. Y. Philharmonic. His ballets include "The Vision of Ariel," "Lament of Rachel" and "Jephtha's Daughter." He also composed the opera "Julian, the Apostate Caesar." He also wrote numerous orchestral works.

His wife survives.

CLEMENS BELLING

Clemens Belling, who performed a novelty act for many years, died June 18 in New York. His last New York date, before retiring, was at the Palace, N. Y., four years ago. Belling worked with dogs and juggled. He played the music halls in Europe and vaudeville in the U.S., having started in the business around 1920. He was once a partner in a circus.

Belling came from a long line of performers and circus operators. His father, Tom Belling, was said to have originated the august type of clown, his grandfather Frederick, went to Europe with his own circus in 1853, and his great-grandfather performed in early American circuses.

Belling was born in a dressing room at the Cirque d'Hiver, Paris. As a commentary on the travels of a circus family of that era, one son was born in Siberia, another in Manila, a third in Harbin, Manchuria, a daughter in Budapest and and another in Copenhagen.

His wife also survives.

STEPHEN RINTOUL SR.

Stephen Rintoul Sr., 55, vice-president, treasurer and founding partner of Venard, Rintoul & McConnell Inc., radio-tv station representatives, died July 1 in Los Angeles.

After working as a broker, he joined the World Broadcasting Co. in 1930, where he served as a director and managed the station's relations department. He joined the Katz agency in 1938 as account executive and radio specialist and became owner of radio station WSRR (now WSTC) of Stamford, Conn., which he sold in 1945.

Leaving the Katz agency the next year, he formed the Champlain Valley Broadcasting Co., licensee of radio station WXKW of Albany. He was its president and controlling stockholder until, in 1953 when he sold the station and became manager of WPTR, Albany. In 1945, he joined with Lloyd G. Venard and James V. McConnell.

His wife, two sons, daughter and brother survive.

NATHAN P. COLWELL

Nathan P. Colwell, 54, director of radio-tv for the office fo civil and defense mobilization, died June 29 in Battle Creek, Michigan.

He began his career in radio in Chicago over 35 years ago as an entertainer on a four-station network, and moved in 1925 to WBBM as writer, announcer and entertainer. He also served as radio director for some of the country's leading ad agencies. At one time, he was co-owner and radio director in Canadian Facts, Ltd., a market research agency in Toronto.

In 1947, Colwell was appointed chief of radio and tv for the U.S. savings bond division of the treasury department, moving in 1951 to the office of price stabilization. In 1955, he took his present position at OCDM, where he directed the production of radio-tv programs on civil defense.

His wife, son, mother and sister survive.

BORIS VIAN

Boris Vian, 39, author, songwriter, singer and jazz critic, died of a heart attack June 23 in Paris. He was stricken while attending a screening of the film version of his controversial novel, "I Shall Spit on Your Graves." Book concerns an American Negro who passes for white in the South.

Vian, known for his offbeat musical talent, headed the jozz section for Barclay disks in Paris. He recently adapted Brendan Behan's "The Quare Fellow" for the Paris stage. He also had been working on the French version of "My Fair Lady." In addition, he did the French version for "Gigi."

Surviving are his wife, ballet dancer Ursula Kubber, and two children of a previous marriage.

HORACE S. NASH

Horace S. Nash, 51, Denver showman, died June 29 in that city after a long illness. At the time of his death he was executive head of Empire Associates and a substantial stockholder in the Denver Arena Corp. He managed the latter firm until mid 1958 when he resigned due to illness.

Empire Associates bring the Ringling Bros. and Barnum & Bailey Circus to Denver each year as well as many major sports events. Nash headed the Denver Arena Corp. for some 10 years. Both the "Ice Follies" and "Ice Capades" were presented in Denver under his sponsorship.

ALONSO BOSAN

Alonso Bosan 70, veteran Negro actor, died June 30 in New York.

His numerous Broadway appearances include "Mrs. Patterson," "The Wisteria Trees," "Seventeen," "Lew Leslie's Blackbirds," "Two Blind Mice," "Junction 88," "Green Pastures" and "My Darling Aida." Bosan also appeared on television. In the early days of his career, he played in vaudeville in the original Pepper Shakers act and later in an act known as Ole Kintuck, both playing all the major circuits.

His daughter survives.

FRED CORWEY

Fred Corwey, 81, a musical clown widely known in vaudeville in the 1920's-30's, died July 3 in New York. He played the piano, violin and flute, and developed his own repertoire of tricks in connection with them.

He played the major vaudeville circuits as well as the old N.Y. Hippodrome and the Roxy. Corwey also toured around the world. He recently worked in the special effects department of NBC.

ALEXANDER V. GRAVILOV

Alexander V. Gravilov, 66, former choreographer of the Metropolitan Opera and Covent Garden, London, died July 1 in Miami.

He was a ballet dancer before he became a choreographer and appeared with the Diaghileff Ballet Russe in Russia. Coming to the U.S. in 1928, he formed his own Ballet Modern group and toured the country with it.

MICHAEL MIRAGLIA

Michael Miraglia, 82, longtime theatre pit and bistro violinist in Chicago, died June 27 in that city. He started with the Columbian Exposition in 1893, later played in Loop film houses and for 22 years with the orch at the old Tip Top Inn. He also conducted at the Garrick and Harris (now Michael Todd) legiteries.

Survived by a sister.

NEIL M. SKINNER

Neil M. Skinner, 56, actor and director, died June 25 in Stamford, Conn. He had been active in both theatre and radio for many years. He was director of the Provincetown (Mass.) Playhouse in the late 1930s. With his wife, the late Maria Middleton Coxe Skinner, he was director of the Martha's Vineyard Theatre in 1941.

His father and two daughters survive.

CHESTER GAN

Chester Gan, 50, Chinese character actor in many films, died in San Francisco June 30. Gan, who operated a Frisco photo studio, appeared in such films as "Flying Tigers," "Crash Dive," "The Good Earth," "The Maltese Falcon" and "Blood Alley." He had only recently completed work in a yet-unreleased tv series, "Dr. Collins."

Wife, two sons and two daughters survive.

JOHN TORE

John Tore, 35, playwright, died of a heart attack July 1 in London. A native of South Africa, he scored his biggest West End success nine years ago with "Golden City," a musical. He had just sold a new musical, "Charley Boy," for which he'd completed the music the day before his death.

Surviving is his actress-wife, Olga Lowe.

ANSELME FORTIER

Anselme Fortier, 69, leader of the double-bass section of the N.Y. Philharmonic for 30 years, retiring in 1951, died June 26 in Scituate, Mass. He had been on the music faculties of both NYU and Juilliard School in past.

He was born in Paris.

SIR RONALD MATTHEWS

Sir Ronald Matthews, 74, deputy chairman of the Independent Television Authority since 1955, died July 1 in Sheffield Royal Infirmary, England.

His wife and three daughters survive.

ARNOLD KRUCKMAN

Arnold Kruckman, 78, a cofounder of the International News Service, died July 1 in Washington. He helped the late William Randolph Hearst organize INS in 1908.

His wife and brother survive.

Robert Kemp, 74, one of France's leading drama critics, died July 3 in Paris. He wrote for the afternoon paper Le Monde. During his career, which began in 1909, Kemp also served on various newspapers and as an art, music and literary critic. In 1956, he was elected to the French Academy, France's highest literary body.

John S. DeRussy, 53, WCAU sales manager, died June 27 in West Chester, Pa. He was vice-president of radio sales before the station was bought by the CBS network. His wife, son, two daughters, three brothers and sister survive.

Maryla Jonas, 48, Polish-born concert pianist, died July 3 in New York, after a long illness. She made her U. S. debut in 1946 at Carnegie Hall. Her husband, brother and sister survive.

Ethel Newcomb, 83, pianist and teacher and pupil of Theodor Leschetizky, died July 3 in Whitney Point, N. Y. Two sisters survive.

Carolyn Darling, a writer who formerly had done publicity work for the late David Belasco and who was widely known in theatrical circles, died July 3 in New York.

Wife, of Arnold Felsher, onetime KDKA-TV announcer and now a rep for Revue Films in the Pittsburgh territory, died June 30 in Beaver Falls, Pa., after a long illness.

Keith Byerly, 43, manager of the Atlanta office of the Katz Agency, died there June 29. He joined the Katz firm in 1953. Prior to that he was general sales manager of WBT radio, Charlotte, N. C.

Al D'Ale, 45, longtime bartender at the old Carousel in Pittsburgh who later became manager of Pitt's Holiday House, died July 2 in that city.

Wife, of actor George Calliga, died June 28 in Hollywood after a lengthy illness.

Thomas Newton, 63, manager of Rialto Cinema, Airdrie, Scotland, died there June 23.

Howard C. Wagner, 63, retired orchestra leader, died July 2 in Albany, N. Y. A sister survives.

Mother of Temple Texas, showgirl turned publicist, died June 28 in Louisville, Arkansas.

MARRIAGES

Dorothy Malone to Jacques Bergerac, Hong Kong, June 27. Both are thesps.

Barbara Billingsley to Dr. William L. Mortensen, Santa Monica, Cal., June 28. Bride's an actress.

Ann Bristow to Ronnie Stevens, London, June 19. Bride is a former dancer; he's a tv and stage revue actor.

Valerie Shevloff to Peter Eden, London, June 28. Bride is an actress; he's a fashion designer.

Irene Sunters to John O'Neill, Glasgow, recently. Bride's an actress with Glasgow Citizens' Theatre.

Carol Morris to Edward Burke, Chicago, June 30. Bride's an actress and was "Miss Universe" in 1957.

Yolande Turner to Peter Finch, July 4. Bride's an actress; he's an actor.

Ann McPherson to Paul Massie, London, July 4. He's an actor.

Andrina Miller to Donald Phillips, Pittsburgh, last January, just disclosed. Bride, a Pitt dancer, is in "Destry Rides Again."

Marlene Lizzio to Bob Aragon, Las Vegas, July 1. Bride's a dancer at Wilbur Clark's Desert Inn; he's a musician in the Stardust Hotel orch.

BIRTHS

Mr. and Mrs. Richard Crenna, son, Hollywood, June 29. Father's a tv actor.

Mr. and Mrs. Larry Nunn, daughter, Los Angeles, June 26. Father is merchandising v.p. for "Crusader Rabbit" teleseries.

Mr. and Mrs. Richard Attenborough, daughter, London, June 29. Mother is actress Sheila Sim; father is an actor.

Mr. and Mrs. Calder Crawford, daughter, Glasgow, June 30. He's Scot representative of Shaw Films, London.

Mr. and Mrs. Klaus Holm, daughter, New York, June 27. Father is designer son of Hanya Holm, choreographer-director.

Mr. and Mrs. Jackie Kannon, son, New York, June 26. Father is nitery-tv comedian.

Mr. and Mrs. Bob O'Donnell, daughter, Dallas recently. Father is president of Empire Pictures.

Mr. and Mrs. James Daniel Vaughan, Jr., daughter, New Rochelle, N.Y., July 2. Mother is the daughter of John J. O'Connor, vice president of Universal Pictures.

Mr. and Mrs. David DeHaven, daughter, Glendale, Cal., July 1. Father is an actor, son of Carter DeHaven.

Mr. and Mrs. Joe Saccone, son, New York, June 23. Father is the WMGM music librarian.

Mr. and Mrs. Rex Partington, daughter, June 23, Portsmouth, Va. Father is an actor and stage manager.

Lady Godiva

Continued from page 1

let the animals be counted as performers, although they did nothing more than walk onstage.

So, intent upon obeying Atlanta's fingerprinting law to the letter, Lady Godiva rode her palomino (Melody Lady by name) to police station. Riding ladylike (side saddle), she steered her steed up police station steps. A police lieutenant came dashing to door shouting "Whoa! Halt! Stop!" and Melody Lady came to a standstill. Lady Godiva explained to gendarme that she merely was bringing her partner with her so she could be hoofprinted at the same time she was fingerprinted. Copper said she could come in, but Melody Lady would have to stay outside.

News and television cameramen were on hand to record the incident for posterity and Aubrey Morris, roving reporter for WSB Radio, gave a blow-by-blow description of the event.

Melody Lady was duly tethered outside police station while Miss du Bay went inside, was fingerprinted and paid her $3, protesting all the while that filly was part of her act and a performer in her own right since she helped her to "disrobe," as she put it. Police were adamant, however, and if Melody Lady should commit some crime while in Atlanta, it is unlikely that police would be able to pin it on her since her hoofprints are not on file—and it would serve them jolly well right because they had their chance and muffed it.

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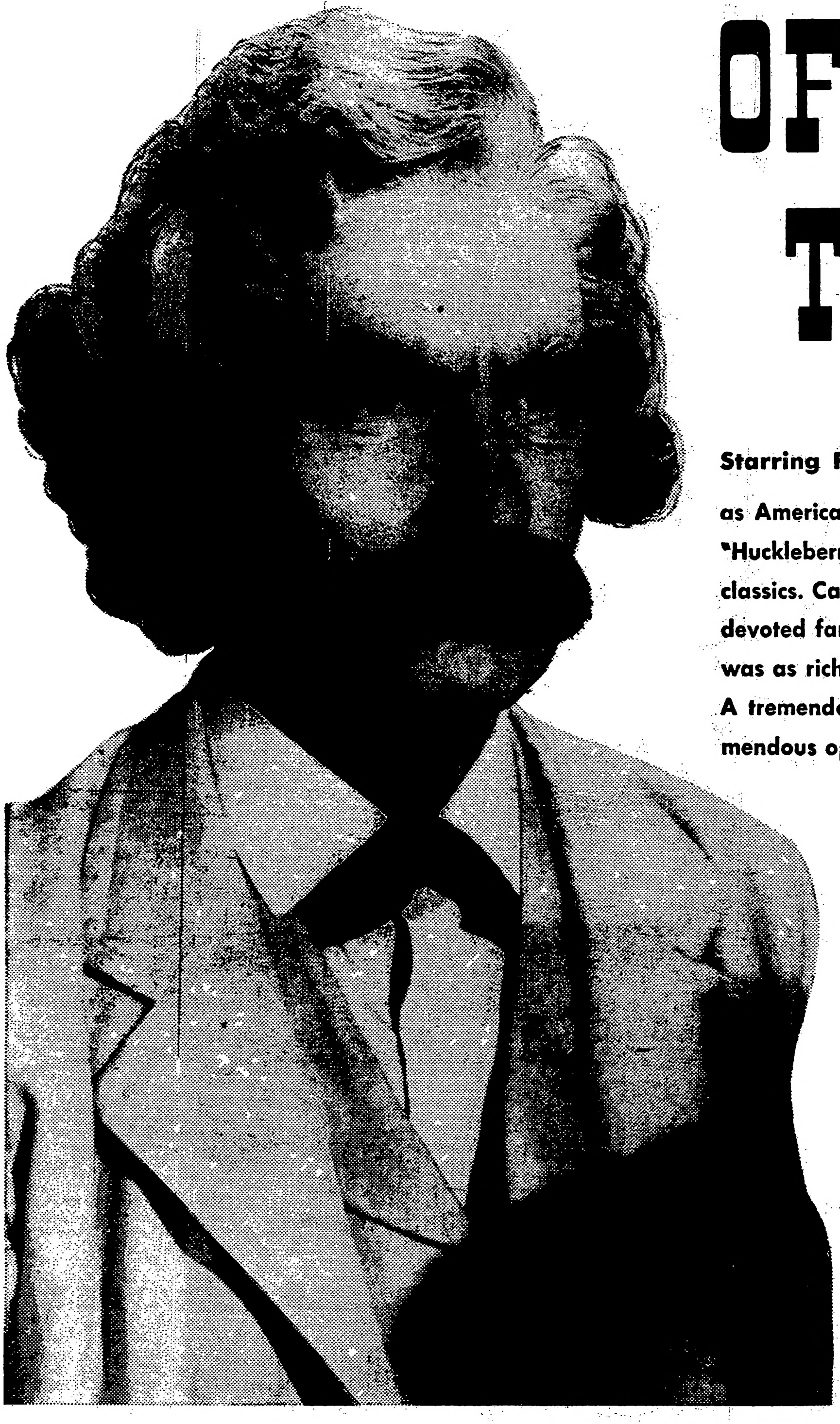

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REBIRTH OF FILM AGGRESSION

See Road Facing Crucial Season; Only Smashes, Tryouts May Survive

By JESSE GROSS

The road may be in for the most critical season in its history.

Continuance of the brushoff by the hinterland public of moderately-touted touring shows may bring the disappearance of such productions. Most producers are already reluctant to send out anything but powerhouse entries and if last semester's unhealthy situation is repeated this season, road activity in the future is likely to be confined to pre-Broadway tryouts and blockbuster touring productions.

Regarding tryouts, a pattern of expanded break-in runs appears to be emerging. Several upcoming productions have set lengthy warmup tours similar to "The Warm Peninsula" and "Third Best Sport" road hikes last season. These include "Mighty Man Is He," starring Nancy Kelly; "Pink Jungle," starring Ginger Rogers; "Odd Man In," starring Ann Sheridan, and "Goodbye Charlie," costarring Lauren Bacall and Sydney Chaplin.

"Mighty Man" is slated to launch a 19-week trek Sept. 25 on the Coast. "Jungle," set for a Coast getaway Oct. 6, is due to travel three months before opening in New York. "Odd Man" is scheduled to begin a 25-to-30 weeks' tour Aug. 10 in La Jolla, Cal., and "Charlie" begins an eight-week, five-city breakin run Oct. 19 in Pittsburgh.

The booking jam on Broadway is responsible, in some cases, for the extended tryout runs. On the longer hops, the producers are apparently hopeful of earning a profit on the hinterland warmup as did "Peninsula." In any case,

(Continued on page 81)

ASCAP's Idea of Utopia: Italy Where Even Home Parties Gotta Pay for Music

Rome July 14.

A person who plays records while entertaining friends at a party in his own home must pay performance royalties on the tunes played. At least that's what the court of Bologna, Italy, has just ruled.

Case pitted the SIAE (Italian Authors & Publishers Assn.) against Mauro Minelli. Latter gave a New Year's party to which he invited some friends and relatives and during which he played some records. A SIAE man heard the music, dropped in and charged Minelli with avoiding royalties under Italian law.

Court, which charged Minelli with a $5 fine, plus $1.50 in unpaid royalties, ruled that fees must be paid in any case where disks are played to others than the "normal family circle," even if the additional guests are relatives or friends.

Crocodile Doesn't Read Script, Bites Hypnotist

Belfast, July 14.

A female performer attempting to hypnotize two crocodiles was bitten on the face by one of them in a circus here.

Doreen Duggan, 24, was attacked in full view of an audience of 2,000, including the Prime Minister of Northern Ireland and his wife. She had put the first crocodile into a coma, and had taken the second from its case when it snapped at her face.

She was treated at a local hospital, and later allowed to go home. Performer was a member of the Chipperfields' Circus unit.

Lurid Lampoon Of U.S. in Film By Frenchman

Distortions to the point of caricature in a French film about the United States are both amusing and annoying Americans in Paris, United Press International reported from the French capital last week. Title of the picture is "J'Irai Cracher Sur Vos Tombes" (I'll Spit On Your Graves) and its loose plot deals with the flight of a Negro and a white woman towards the Canadian border.

Pic is based on a novel by Boris Vian, who'd never been to the States. He died last week of a heart attack as he was watching the film.

In the film, reports UPI corre-

(Continued on page 87)

POPE'S LETTER WARNS ON PIX, RADIO, TV

Rome, July 14.

Local observers attach considerable importance to the fact that the first Encyclical Letter, issued this week by Pope John XXIII, should again treat the subject of radio, films and television.

Growing Catholic Church preoccupation with various facets of the entertainment world is also evidenced in the Pontiff's warning against shows and broadcasts which, in distorting the truth, become instruments of corruption, especially dangerous as these "new inventions" can be seen and heard "within domestic walls."

These means, however, can become instruments of good—the Encyclical letter adds—just as they can tempt the evil, and will eventually become for man an honest diversion.

STUDIOS FIGHT FOR THE PAYOFF

By GENE ARNEEL

A resurgence of Hollywood aggressiveness is seen cueing not only intra-industry talent raids but in tv as well. Hunt for top performers and craftsmen stems from a switch in trade conservatism to a "United Artists philosophy" where blockbusters — coupled with Barnum campaigns—have paid off handsomely.

These things are happening: (1), Paramount studio chief (recently appointed) Jack Karp has been given a virtual carte blanche in his quest for new film product; (2) Republic's new boss, Victor Carter, undeniably will steer this company back in to the picture business and (3), Metro, Columbia, Universal and others are endeavoring to continue further in the bidding for new product and on- and off-camera talent.

The net result, as is now promised, should mean the spirited bidding for desirable picture people that the film industry has seen in some time.

Par's execs huddled on the company lot for most of last week, with president Barney Balaban making with the most important private announcement-dropping. In effect he told the studio summit, mainly Karp, that the company was amenable to turning out the biggest production schedule in history. Make all the promising

(Continued on page 30)

Catholics Rating Strawhat Shows

Albany, July 14.

In its second annual evaluation of plays to be seen at area strawhats this season, The Evangelist recently listed 13 as "Completely Objectionable," seven as "Partially Objectionable," 16 "For Adults," one "For Family" and 19 with "No Ratings."

The Catholic diocesan weekly, which front-paged the story under the caption, "Summer Theatre Offerings Evaluated," explained that the productions without ratings were either "on Broadway before a system of moral evaluation was set up, or because they never had Broadway runs."

It cited as an example of the latter, "Hilary," a current production at the Sacandaga Summer Theatre, billed as "a new comedy on 'test run' before Broadway." This stars Joan Fontaine and features Philip Bourneuf.

The Evangelist used the "moral evaluations" of "The Sign," national Catholic periodical of Passionate Fathers of New Jersey.

Houses whose bills were sti-

(Continued on page 85)

Ex-President Truman's Guest-Shot on Benny TV

Hollywood, July 14.

Harry S. Truman will guest on one of Jack Benny's regular Sunday half-hour television shows some time in October or November. It will probably be taped or filmed in advance.

Seymour Berns, Benny's director, who is flying to New York from Hollywood on other business, intends stopping over Friday (17) in Kansas City to discuss the format with the former President of the United States. Truman and Benny have teamed before at various Democratic dinners, etc., but never on commercial video.

Soviet Draw Big; 40-50,000 Daily; Guides Groggy

Soviet Exhibition at the N. Y. Coliseum, which runs until Aug. 10, is pyramiding its pull from 40,000 to 50,000 admissions a day, at $1 a head. Children are half-price but the draw is chiefly adult. The fashion shows at 2:30 and 8 p.m. are particularly SRO, with result that four-a-day showings are being scheduled.

Publicist Dave Jacobson (ex-CBS and ABC), was enlisted by the U.S. State Dept. to pressagent the Soviet show.

The Soviet show is unique because it has generated a strange kind of question-and-answer be-

(Continued on page 85)

RUTH ST. DENIS, 81, RAPS 'PISTOL DRAMA'

Boston, July 14.

Ruth St. Denis now 81, took a swipe at television, playwrights and Hollywood, in a talk at Boston U. Religious Drama Workshop here last week.

"As a civilization, we have degraded the art of acting into the entertainment business," she opined citing tv as prime case of "using art for ignoble purposes."

She said of television: "Six out of seven begin with a pistol. Drama has sunk and sunk and sunk. But let's leave the subject, I snarl."

Miss St. Denis deplored the lack of playwrights "with convictions in their souls." She warned them to "wake from the dream of themselves, their plays, their money, and think of the responsibility they hold for civilization." Writers, she thought, should do something about the present regime of pistol dramas.

Theatre-Supplying Union Carbide Explains Its 'Mr. Tennis' Burglund

Union Carbide Corp., which through National Carbon Co. is one of the largest suppliers of carbons to motion picture theatres, this week disassociated itself from any views that may privately be held by Wilfred Burglund, its assistant public relations chief, currently in need of better public relations himself.

Burglund has been getting national hot-water drenching in the wake of his refusal to permit Ralph J. Bunche Jr. to join the West Side Tennis Club in N. Y. Burglund told the boy's father, United Nations Under-Secretary for Special Political Affairs, that the club accepted neither Negroes nor Jews for membership. The U.S. tennis championship matches and the Davis Cup challenge rounds are played at the Forest Hills club to public admission and international notice.

Spokesman for Union Carbide said, first, that Burglund had been speaking for the board of directors of the club rather than for himself. He then said Union Carbide did not subscribe to any discriminatory views or policies and that it did employ persons of the Jewish faith. He added that no policy existed blocking the employment of Negroes.

Ellington, Dankworth Click in 'Music-in-Round' Tent Show for Terrell

Lambertville, N. J., July 14.

St. John Terrell, a man who isn't afraid to try something new, looks like he has a winner with "jazz in the round" at his Lambertville Music Circus.

A large, enthusiastic audience greeted his preem of his week-long jazz concert featuring Duke Ellington and his colorful crew of veterans and young Johnny Dankworth and his British brand of big band jazz.

Other tented theatres are presenting jazz attractions this summer, but mainly on off nights, Terrell decided to go all the way and book a full week of jazz.

He scheduled Louis Armstrong at Lambertville and Ellington at Brandywine, Pa., and Neptune, N. J., two tents run by his chain. Ellington filled in for Satchmo when the trumpeter fell ill in Italy.

The tented theatre provides a dramatic setting for the presentation of jazz. Terrell seated the orchestra "in the round" on the circular stage.

The various sections are seated facing each other. Soloists and vocalists have some difficulty when they face the mike. They have to revolve slowly as they per-

(Continued on page 67)

Best of 10 State-Subsidized Companies, Soviet Music-Dance Fest Wows M. Sq.

By ROBERT J. LANDRY

Madison Square (and later selected arenas around the U.S.) can honestly advertise a show of showstoppers. Organized as a side-attraction and a talent fillip to the Russian Exhibit at the N.Y. Coliseum, the present melange is supersensational Russian revue. For comparison one must go to nature and speak of a hurricane of undiminishing force.

Sol Hurok (solo billing this time, no sharing with ANTA as on Bolshoi) may not have a sellout of the previous proportions for the Moisyev and Bolshoi invasions but in midsummer the airconditioned big halls ought to be pretty packed. The customers get solid entertainment. There are two small quibbies only about such "arena showmanship—patrons complain their heads off about no programs (they're sold at 75c) and their tails off about no seat cushions. The show has got to be good.

The ingredients of the present "Festival" are derived from the previously-seen Moiseyev, Beryozka and Bolshoi companies. Boris Pekrovsky of Bolshoi, who put the show together, with advice of counsel Hurok, roamed wide in the Soviet Union, borrowing talents from the Kiev State Ballet and Opera, the Georgian State Dance Company, the Kazakhstan State Dance Company, Armenian, Uzbekistan and Leningrad ballets and most of all the amazing Piatnitsky Folk Choir of Moscow.

There is presented to Americans once more the best of the subsidized entertainers of the USSR, ranging in type from Orientals and Mongolians to pink-cheeked bassos. It is of the essence that these singers, dancers, musicians, acrobats and choristers are professionals who make a life-work of

(Continued on page 84)

Merchants Subsidize Burg's Sole Filmery, Essential to Trading

Mohall, N. D., July 14.

The local Communiy Club, comprising business and professional people, and the town's merchants generally have pledged their help and cooperation for the shuttered Grand Theatre so that it can reopen and operate under the mayor's management.

Among other things, the club and stores will finance free Wednesday night unreelings. Every store will buy a stipulated number of theatre tickets which they'll distribute to their customers in any way they see fit.

Mayor Ernest Nelson, who'll manage the showhouse without extra compensation, points out that merchants feel that their business had suffered from the Grand's closing and that its reopening will help to put the town "back on the map."

DOLORES DEL RIO FINE

Health Okay—Admits To 53—Berates Today's 'Plots'

Dallas, July 14.

Mexican star Dolores Del Rio paused in Dallas with some nice words about Texas doctors—and some disparaging ones about Hollywood.

Star, who will be 53, next month and admits it, stopped at Love Field en route to her Mexico City home from Temple, where she has been under treatment at Scott White Clinic for a virus infection.

Star was given routine clinical examination at the famed Texas clinic and also underwent minor surgery.

She was high in her praise of the M.D.'s here who have given her a clean bill of health. She had harsher words about the trend of movies in Hollywood—a trend she said forced her to leave the capital 14 years ago and take up her career in Mexico, where she has been ever since.

"The stories have not kept up with the technical developments of films," she said. "The producer must not think the public is very choosy or intelligent. I think most of the plots are terrible."

Miss Del Rio was accompanied here by her American-born Mexican producer, Lewis Riley, who also went with her to Scott White for a checkup.

London Gearing For News Strike

London, July 14.

Threat of a shutdown of London newspapers because of a general strike and ink shortage has placed show biz here in a spot simlar to that faced in New York last winter when all papers failed to publish in a union dispute. Particularly worried are film houses and distributors about to launch new pictures. Space shortage has given the go-ahead to alternative publicity gimmicks.

Unlike the situation in New York, where distribs could snap up all the available radio and tv time, British showmen are faced with the BBC, a government radio monopoly which abhors commercials. Television is limited to one commercial network which is

(Continued on page 75)

Belafonte's Boffo 90G

Hollywood, July 14.

Harry Belafonte scored a sizzling $90,100 for the second of a three-week engagement at the Greek Theatre here, bettering the initial stanza by $5,700.

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Lullabye for Patterson

Ingemar Johannson, new heavyweight champion, is being given the pop tune treatment in his native Sweden with the help of a U. S. tunesmith, Moe Jaffe. Latter's song, "Ingemar," written shortly after Johannson knocked out Floyd Patterson, was acquired by Clas Dahlgren, Swedish Metronome Records' N. Y. rep. Olle Bergman cut it for Metronome with Swedish lyrics in time for a big blowout for the new champ at Tivoli Amusement Park in Stockholm.

Metronome's affiliated publishing firm, Multitone, acquired Scandinavian rights to the tune from Jaffe's firm, General Music. Metronome plans a U. S. version of the tune as well.

AFTRA Merger Wishful Thinking Sez SAG Board

Hollywood, July 14.

Assumption by some that a merger between Screen Actors Guild and the American Federation of Television & Radio Artists is "inevitable and will be accomplished within a few months" is described by the SAG National Board as "wishful thinking."

Board, clarifying its stand on the merger situation in the first issue of the Guild's new magazine, Screen Actor, also emphasized that it "can neither recommend endorsement nor rejection of merger until a specific plan has been prepared and studied."

Editorial stating the board's position was prompted by two assumptions, which, according to the board, are not based on fact: (1) that the national board has endorsed the proposed merger and (2) that a merger is inevitable and will be accomplished within a few months.

Board states its position by using the analogy of two friendly families living in separate houses with members constantly exchanging visits. Merger is compared to a proposal that both families could operate more efficiently, be more comfortable and save money by moving into a single larger house which has not yet been built.

"As the responsible heads of one of the two families, we are not

(Continued on page 60)

Barnes-O'Connor-Fowler's John Barrymore Package

Howard Barnes, independent tv and film producer, has acquired all rights to Gene Fowler's bestseller biography of John Barrymore, "Good Night, Sweet Prince." The work is now being adapted by Barnes and Richard O'Connor. The author's son, Will Fowler, will act as associate producer on the offerings.

The only member of the cast selected at this date is Gene Wesson, who was Fowler's choice for the leading role of Barrymore. According to Barnes, the tv and screen adaptations of "Prince" will stress the subtitle of the work, "The Life, Times and Loves of John Barrymore." It will be a period piece, centering largely on the great actor's career in the theatre.

Jack Green of Associated Booking Corp. is acting for Barnes, formerly film and drama critic of the N.Y. Herald Tribune. O'Connor is the author of several books and tv scripts. His latest novel, "Wild Bill Hickok," will be published by Doubleday later this month.

Brissons Eye Paris Plays

Paris, July 7.

Frederick Brisson in with wife, Rosalind Russell, before heading for a Riviera vacation. While here, he huddled with Lars Schmidt who may stage two Brisson shows here next season: "Pleasure of His Company" and "The Gazebo."

The Brissons also looked at the hit play, "La Bonne Soupe," as a future film possibility for Miss Russell. Garson Kanin has adapted "Soupe" for Broadway staging next season with Ruth Gordon.

'Baby Doe' Poses Question: Just What Constitutes U.S. Folklore

By LUCIUS BEEBE

Central City, Colo.

The revival here, and a very successful one too, both from the aspect of prestige and boxoffice, of Dr. Douglas Moore's Rocky Mountain opera, "The Ballad of Baby Doe," poses a number of relevant questions as to just what constitutes American folklore and how does it get that way.

An interesting commentary on Colorado's regional solidarity, in the face of a deliberate and contrived rival to "Baby Doe," in the form of a production of "The Girl of The Golden West" at nearby Red Rocks, may be found in the circumstance that Red Rocks this season is a failure. Not only does the carriage trade from Denver and Colorado Springs instinctively and of old established loyalty head for Central City; so do music lovers and the less socially elite of the region. The advance sales in Central's Eureka Street have been the best in the quarter century of revivals here, according to Davis Moore, treasurer for the Central City Opera Assn. and not to be confused with the musical Douglas Moore who wrote "Baby Doe."

It is to be doubted if the score of "The Ballad of Baby Doe" is musically a serious rival to Puccini's well established score for "The Girl of The Golden West." Neither does the regional opera, with its single season on Broadway at the Civic Center, enjoy the prestige lent over the decades to "The Girl" by such headliners as Caruso. But the b.o. fact remains that the solid if not brilliant story of Colorado's most celebrated if not most exalted romance continues to knock the spots off an established operatic classic.

"Baby Doe" opened in Central City three years ago on July 7, 1956 with Martha Lipton and Walter Cassel in the starred roles, settings by Donald Oenslager, with Emerson Buckley conducting. It is no exaggeration that the premiere made Colorado history almost to the extent that its principal characters had made history in the Centennial State almost two generations previous.

The author of this brief commentary was present on that historic occasion and is free to confess himself much moved by the recitation of a saga of silver and its attendant tragedies as well defined in the folklore and matter of the Old West as, say, Buffalo Bill or the Reno Brothers.

The fact that "Baby Doe" was

(Continued on page 87)

18% of U.S. Candy Sold at Cinemas

On the basis of statistics which show that 18% of all candy sold in the United States is retailed through the nation's 18,000 film houses, exhibitors are trying to work out an arrangement with the National Confectioners Assn. to get candy makers to prepare special ads and point-of-sale material to highlight this market.

Edwin Gage, member of Theatre Owners of America's concessions committee, has held several conferences with NCA in the hope that he can induce the candy men to follow the lead of Pepsi-Cola and Coca-Cola which last spring ran national magazine ads using drive-ins and conventional theatres as background for the ads.

Auction Memorabilia Of Norma Talmadge's

San Francisco, July 14.

The nine-foot Steinway piano George Jessel gave his wife in the mid-1930's sold last week for $3,750. A Frisco suburbanite bought it—and the fringed stool going along with it, the latter for $29.

These were two of hundreds of items auctioned off in a two-day sale of household items which attracted more than 500 persons to a classically neat, six-room home

(Continued on page 34)

Hernando Courtright To Build Zeckendorf Hotel At Coast's Century City

Hollywood, July 14.

While the former Beverly Hills Hotel president and managing director, Hernando Courtright, will be very much involved in the Webb & Knapp (William Zeckendorf) new hotel primed for Century City, the ex-banker turned hotelier will have a broader supervisory command in the new venture. It will occupy old 20th-Century-Fox Film studio acreage acquired by Zeckendorf in recent $50,000,000 deal.

It was decided that, rather than lease the ground to a competitive chain for a hotel, Courtright would supervise the erection of the new Zeckendorf hotel on the CC site from the ground up. Century City will comprise apartments, stores and other edifices. Courtright, whom the Bank of America had originally put into the BevHills Hotel many years ago, has top-drawer banking connections for financing same.

Courtright is just back from a flying trip to New York to huddle with the Webb & Knapp interests.

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TISCH INTO LOEW'S THEATRES

How Do You Handle 'The Idiot'?

[FROM SOVIET UNION]

Scene: The 20th-Fox screening room in New York.

At the back of the room, a half dozen of 20th's top executives huddle around a girl with a script in her hand. The film being projected is the Russian "The Idiot"—without subtitles. The girl is translating the lines from her book.

It's tough to hear her over the loudspeaker and to watch the picture, too. So a microphone is brought in. It still doesn't work. Finally, the picture is over and the silent group drifts out. "Let's see whether we can swap it," suggests one. The attempt is made, and rejected.

The Americans have bought seven Soviet films and there can be no substitutions. So 20th has to release "The Idiot" whether it likes it or not. "It's not a bad film," said one of the execs pensively. "I just don't know what we're going to do with it!"

British Want Festival Conformity, All Entries Free of Quota & Tax

Berlin, July 14.

A tightening up of festival rules which may lead to a possible restriction on the growing number of such international events is to be considered by the International Federation of Film Producers Assns. when it meets in Vienna in Sept. 8-9.

This was decided at a special session held in Berlin last week, when it was proposed to withdraw recognition from those countries which do not abide by the new rules.

The plan to tighten the rules was introduced by Arthur Watkins on behalf of the British Film Producers Assn., and dealt with three main points. The first proposed that all foreign features entered at festivals should subsequently be free of any local imposts or quotas. They should not be subject to a dubbing loan or tax, should be over and above restricted quotas and should be exempt from other financial obligations.

Watkins' second proposal urged that no films should be invited to a festival without prior consultation with local industry associations. Apparently there has been a recent case in which an invited film was entered at a fest, and the local industry had had no advance information. The third alteration is designed to end a situation in which some of the major producing countries are excluded from the juries. If the proposal goes through, the fest authorities will have to submit their jury nominations to the International Federation for approval.

As all the draft alterations are designed to end abuses in the regulations, it's considered a certainty that they'll be accepted in principle at the Vienna meet.

Alden (RKO) Up $8.73; Tax Break?

Glen Alden Corp., whose principal holding is RKO Theatres, went up $8.37½ per share in trading value on the New York Stock Exchange last week. Further, it was the busiest trading week for any film industry stock issue in recent years, with 548,500 shares being exchanged.

The Alden common closed the week at $28.62 per share, compared with a low of $13.12 for the year.

The fuss about Alden has been stirred by reports of more diversification of the type that will see the corporation helping itself to about $9,000,000 in tax benefits. Additionally, certain Wall Street hipsters have become high, for the time being, at least, on the theatre business.

Rowland V. Lee in N.Y.

Rowland V. Lee arrives in New York from the Coast today (Wed.) in advance of the premiere of his latest production, "Big Fisherman," at the Rivoli Aug. 4.

Feature, which is being distributed by Walt Disney's Buena Vista, will play 10 performances per week on a roadshow basis.

In Berlin, Ignores Fest

Berlin, July 14.

What was called "a real sensation at the Berlin Film Festival" by the local film press was the fact that the American director, Elia Kazan, had come to Berlin without paying any attention to the festival. Kazan had arrived here on Friday, June 26, the day of the film festival opening, but it took the local press nearly four days until it found out (by accident) of his Berlin presence.

Kazan came (from Turkey) to Berlin "just as a tourist." Der Abend, local boulevard paper, scooped with a full-page story about his surprise presence, with photographs (secretly taken) showing Kazan riding the bus, walking down the street, entering the hotel lift, etc.

Industry Execs Psycho-Curious Re Albert A. List

Albert A. List, as head of Glen Alden Corp., along with the RKO Theatres subsidiary, is bewildering to some film industry execs. They can't figure where he's going with his corporate enterprises and diversification moves and they freely admit that his kind of maneuvering is curious to them.

It's not a "foreign" matter to them, of course, for the reason that the RKO chain since way back has been a member of the "industry family." Distributors particularly are concerned because the circuit ranks as one of the most important customers around the country.

Another major consideration is that List seemingly can diversify at ease while the film execs—List is regarded as an "outsider"—feel pressure to develop corporate interests other than films and theatres but are wary of the hazards involved.

List already has the RKO exhibition company enmeshed with coal production, textiles, automotive parts, oil and gas, etc. And he's now working on further diversification. An important film business economist this week asked, "Where's List going and what does he hope to accomplish?"

Geraghty's Credit Suit

Hollywood, July 14.

Disney Productions has been sued for $150,000 damages by writer Maurice Geraghty who claims company promised him screen credit on "Darby O'Gill, Little People," then reneged.

Superior Court complaint alleges Geraghty was hired by Disney in 1945 to do story and screenplay of "The Little People," with contract calling for screen credit.

HOTEL ANGLE AS 'DIVERSIFICATION'

By HY HOLLINGER

Tisch Hotels, the chain that operates the Americana in Miami Beach and the Belmont Plaza in New York among other hotels, is now the largest single stockholder of Loew's Theatres, having acquired approximately 15% of the 2,668,389 outstanding shares within the past few months. The recent Tisch purchases, augmenting its previous longtime holdings in Loew's Inc. (resulting in the acquisition of Loew's Theatres shares following the division into two separate companies), saw the theatre chain's stock hit a new high of 17 on the New York Stock Exchange.

According to Larry Tisch, president of the hotel chain, his company hasn't as yet formulated any definite plans relating to the strong position it now holds in Loew's Theatres. Beyond saying that the Tisch interests considered Loew's Theatres "a good investment opportunity," Tisch stressed that "no ideas on the whole picture" have been considered. He acknowledged, however, the possibility that Tisch Hotels would seek representation on the board of directors, pointing out that it was usual for one with such substantial holdings to be a member of the board.

The Tisch purchases, it was learned, were made with the knowledge of Loew's Theatres' officials. Eugene Picker, president of the theatre circuit, said he had held talks with Larry Tisch and had been assured that the hotel chain planned no changes in the present management.

There was some speculation in Wall Street circles that the Tisch purchases were a forerunner of a possible merger between the two companies. Loew's Theatres, since its separation from Loew's Inc., has been actively seeking a way to diversify. The fact that Picker and Loew's Theatres exec v.p. John Murphy had made frequent trips to Florida recently when Larry Tisch headquartered at the Americana has led to the belief that the Tisch investment is tied up with a diversification move.

The management of Loew's Theatres does not have a strong stock position in the company, a situation that the top brass is attempting to improve. At a board meeting on June 19, the directors approved a restricted stock option plan (subject to the okay of the stockholders) for its key personnel. The plan provides that the company reserve 130,000 shares of common stock, of which options for 85,000 shares were granted. The 15% Tisch interest represents more than 400,000 shares.

Berlin-1959: Awards Disappoint; Fest Still More Biz Than Arty; Freeloaders Hard to Exclude

By HAROLD MYERS

Berlin, July 14.

By putting the emphasis on quantity rather than quality, the Berlin Film Festival imposed a physical strain on the 11-member jury but made their final selections a comparatively easy task. The forecasts along the Kurfurstendamm on the eve of the closure last Tuesday (7) were virtually 100% accurate. The tipsters went wrong on only one score: they favored the Japanese entry "Kakushitoride No Sanakunin" ("Three Rascals In Hidden Fortress") for the best picture award and the French film "Les Cousins" to get the nod as best director. In the event, the awards were reversed.

The results were a bitter blow to the German film industry who anticipated at least two major awards, one for their modern version of "Hamlet," "The Rest Is Silence," and another for their feature length documentary on Israel. Local industryites took the view that if the public poll, abandoned two years ago, had still been in existence the Germans would have collared the two Golden Bear awards.

Apart from winning a prize for a short, the Germans had to be content with the Catholic award for "Paradise and Furnace," the feature documentary. The Japanese, on the other hand, collared the international critics' accolade for the film which had already won them a Silver Bear for best direction.

Not 'Artistic'

By taking virtually anything that is available, the Berlin Festival is displaying little desire to maintain the artistic standards of the other major European shindigs. It has obviously settled down as a trade fair and primarily a market-place for businessmen, rather than an exhibition of the finest in chematic art. Not without some justification the festival authorities boast of the wide international support and the large number of participat-

(Continued on page 28)

Deborah's 'Cakes & Ale'

Hollywood, July 14.

Deborah Kerr, who holds the film rights, and George Cukor are partnered in an indie outfit to produce Somerset Maugham's novel, "Cakes and Ale." Negotiations are on with United Artists for release.

Due to pair's other commitments, property cannot be made until Fall of 1960, at earliest.

Astor, Bijou As One Enlarged UA Showcase

Plan is being formulated to remodel the Astor and Bijou theatres on Broadway and West 45th St. and to combine them into a single house seating 1,200. City Investing will do the job, for which blueprints already are drawn.

The new, modern showcase will be under lease to United Artists as are the Astor and the Victoria at the present time. They're being operated for UA by Lopert Theatres.

ESCALATOR PUBLICITY CLAUSE ON 'SPARTACUS'

When Universal agreed to finance Bryna Productions' "Spartacus," it stated in its initial handout that the Kirk Douglas film was a $5,000,000 production. Subsequent handouts referred to the film as first of a $6,000,000 and then a $7,000,000 production.

Last week U publicists were notified that from now on the picture will be called a $9,000,000 production. The film, which has undergone cast and director difficulties, was originally scheduled for October release. However, it's now mid-July and the cameras are still grinding on the U lot.

Kirk Douglas' "The Vikings" for UA underwent a somewhat similar routine.

Suing Howard Hughes, Calls Tool Co. Unable to Meet Its Obligations

Los Angeles, July 14.

In an amended complaint to his April 13 suit against Howard Hughes and Hughes Tool Co., for $2,111,965, Noah Dietrich, for many years a top man in the Hughes empire, asks that Hughes be made personally responsible for entire amount demanded.

Dietrich, suing for payment of asserted back labor and services under a series of previous contracts and agreements, claims in new action that tool company is now insolvent and unable to meet its obligations as they become due. He charges Hughes, sole stockholder in company, has used assets to pay his own expenses, including legal fees, medical bills, entertainment, living expenses and cost of hobbies. Dietrich demands that corporate veil be lifted so Hughes may be made personally responsible for entire action.

One of Dietrich's claims is that Hughes promised him $1,000,000 upon termination of his employment with tool company.

FOX, DETROIT, SEEN LOST

National Out of Nation's Third Largest Film House

Detroit, July 14.

Fox Theatre, third largest in the country after Radio City Music Hall and Roxy in New York, has lost its lease.

Negotiations between Fox-Michigan Inc. and Woodmont Corp., owner of the Fox Building for renewal have failed. National Theatres Inc., owner of the theatre has agreed to continue management for 60 days pending a definite outcome.

It's believed that Woodmont Corp., headed by Donald N. Sweeny, former banker and attorney, will take over operation.

Robert Bothwell, manager of the Fox, is expected to go to another post in Los Angeles.

Sneakiest Sneak Set on 'Ben-Hur'

Metro plans to hold a sneak preview of "Ben-Hur" some time in September in an undisclosed midwestern city. The company's aim is to unveil the film before "a typical, unprepared, American audience, without the usual preview addicts."

M-G officials hope to make the sneak the sneakiest ever and are keeping the time and city under wraps until a few hours before the showing. Because of the necessity of using a theatre with 70m projection equipment, it seems likely that the unheralded preview will be in a key city that has a theatre with the necessary equipment. The official world premiere is scheduled for November at Loew's State, N.Y.

On another front in the "Ben-Hur" launching, a Metro survey has disclosed a resurgance of borrowing from libraries of the Gen. Lew Wallace novel. Many librarians, according to the survey, have ordered additional copies of "Ben-Hur" to meet the new demand which is said to have started last Easter. The book, originally published in 1880, had a second rise when a stage version of the book was produced in the 1900's. Then in 1926, there came another revival of reader interest with the release of the silent film version.

Another aspect of the "Ben-Hur" promotion saw designer Ceil Chapman preview a collection of "Ben-Hur" inspired fashions yesterday (Tues.) at the Hotel Pierre, N.Y. to over 200 key fashion editors who are in N.Y. to size up the fall fashions.

UA in First Six Months of 1959 Racks Up $40,055,000 Globally

Pushing ahead with a brace of strong product, United Artists during the first six months of 1959 hit a record $40,055,000 in worldwide theatrical film rentals, Robert S. Benjamin, UA board chairman, reported this week. Figure represents a 20% increase over the $33,501,000 UA racked up worldwide in 1957.

The 1958 breakdown shows $21,842,000 in domestic rentals, up $3,570,000 from '57, and $18,213,000 in foreign revenue, a $2,984,000 rise over the prior year.

UA's gross in 1958 established a high of $84,072,000 for a net of $3,702,000. UA execs feel that the second half of '59 will equal if not surpass the first half due to the potential of the pictures going into release. Latter include "On the Beach," "The Unforgiven" and "Solomon and Sheba."

Once Night-Dead House In Financial District Thrives on Building

Solom Enterprises, headed by Murray Meinberg, has taken a lease on the 800-seat Tribune Theatre, a pioneer theatre in N.Y.'s downtown financial district.

Located in the old N.Y. Tribune building, the theatre, until recently, enjoyed most of its patronage during normal business hours. However, with the construction of a number of housing projects in the area (with more to come), the house is now getting patronage from the residential population. Due to reconstruction of the Brooklyn Bridge approach and the demolition of the old N.Y. World building, the theatre's lobby had to be moved and was rebuilt on Franklin St. adjoining Park Row.

LIZ TAYLOR'S WALK-ON IN TODD JR.'S 'SCENT'

Madrid, July 14.

Elizabeth Taylor flew from London to Malaga this week for her brief cameo walk-on in "Scent of Mystery," as producer Mike Todd Jr. entered his 16th and last week of shooting. Meanwhile, a second "Scent" unit, helmed by cameraman John Drake, broke through the Smell-O-Vision show's Andalucian confines to pick up footage in Avila, Burgos, Logrona and Pamplona. This unit is currently filming the Pamplona Fiesta of San Firmin.

A third Todd Jr. group is in Madrid dubbing and editing a "Scent" segment which the producer will project next month to exhibs and mag entertainment editors in Chicago as a demonstration of synchronized sight, sound and smell.

Darlington, New Firm, To Roll One on Racing

New production outfit, Darlington Films Inc., has been formed to make a feature with a stock car racing background. It's tentatively titled "The Southern 500."

J. Francis White will produce the picture which will use the Darlington Raceway at Darlington, S.C., as its background. Robert Griffin is prez of Darlington.

Veepcy to E. A. Manning

Edgar A. Manning Jr., head of the Amusement Industries Group of the Bankers Trust Co., New York, since 1958, last week was given vicepresident's epaulets.

Manning began with Bankers Trust in 1945 doing general credit and loan work. As head of the amusements division, he has a key role in negotiating loans with film and telefilm producers and production companies.

Jeanne Moreau to N.Y.

French star Jeanne Moreau ("The Lovers") will tour the U.S. for a month in connection with the opening of the film at the Paris Theatre, N. Y.

"The Lovers" has yet to pass the scrutiny of the N. Y. censors.

Seek 'Orderly Profits'

Detroit, July 14.

United-Detroit Theatres and Northio Circuit managers met with home office officials for an all day business building session. "Orderly Profits" drive was the keynote.

Circuit is launching a program to expand and diversify its picture selling effort with attention to special events revenue hypos.

Millers Prefer Do-It-Yourself On Collections

Hollywood, July 14.

Miller Consolidated Pictures (John and Michael Miller, but no relations), which has clicked with its first package of exploitationers, is setting up its own distribution outfit. As Michael Miller explains it:

"We found we were getting tough deals from distributors with inadequate accounting or no accounting at all. This started us thinking in terms of our own distribution which would give us an honest and competent basis on which to base our production."

Added Miller: "We feel that if we don't go out and give the exhibitor more concrete help in selling our product we might as well get out of the business."

Miller is a comparative newcomer to producers' ranks. After graduating from Yale in '54, he worked for an ad agency, then headed west to break into films. He wound up as associate producer on "My World Dies Screaming" and—with that experience under his belt, teamed with John Miller to set up their production outfit.

'Diary' Goes Grind July 15

July 15 has been set as the starting date by 20th-Fox for opening "The Diary of Anne Frank" on a regular, continuous performance basis.

Several houses, including the Palace, N.Y., have been playing the film that way for some weeks. However, these are situations which started off roadshowing the picture and which switched when it became obvious that "Diary" wouldn't do business that way.

Skouras Touring USSR, Satellites

Spyros P. Skouras, president of 20th-Fox, left N.Y. for Paris last week to start a swing through the Iron Curtain countries. He'll visit Moscow, Warsaw, Budapest, Bucharest, Sofia, Prague, Belgrade, Vienna, Athens and London.

Stated purpose of the Skouras trip is to "survey the motion picture industry as it exists in countries behind the Iron Curtain" and to "seek means of broadening cooperation between motion picture producers of east and west and of the possibility of an exchange of acting and technical talent."

Skouras did not go with a mandate from the other film companies, but went simply for 20th.

FILM-VIDEO MERGER OF COAST CHARITY

Hollywood, July 14.

Motion Picture Permanent Charities and Radio-Television-Recording-Advertising Charities, fund-raising organizations of the various branches of the entertainment industry, will merge. Two groups have agreed in principle, following approval of the general proposal by board of both parties.

Separate campaigns will be conducted this Fall, but provided the legal work can be successfully worked out a consolidated campaign will be held next year.

After Repeated Tries, Dave Lannes Finally Succeeds, Kills His Wife

Chicago, July 14.

An indictment is expected shortly against freelance photographer Dave Lannes, whose clients included several show trade companies and personalities, for the confessed slaying of his ex-wife, Marilyn.

Lannes, a former mental patient, shot and mortally wounded Mrs. Lannes after pulling her from a car in which she had been sitting with her landlord. Latter also was shot (but survived) when he ran to the woman's aid. Mrs. Lannes was employed as a copywriter by the Olian & Bronner ad agency here.

Lannes registered deep remorse after the shooting, explaining his action by saying he "couldn't take it anymore." Police said the couple, divorced last February, had frequently had bitter quarrels. Subsequent to the divorce, Lannes was arrested several times for alleged attempts on his wife's life, but each time went free in court.

Numbered among Lannes' clients were Balaban & Katz theatres and several film distribs. His most recent theatrical assignment was July 1—two days before the killing—when he lensed the world preem festivities of "North by Northwest" for Metro.

After his arraignment, the photog was ordered to undergo a complete psychiatric examination. Two children also survive the victim.

UA Sues P.O. on Cards

Washington, July 14.

United Artists Corp. Monday (13) filed suit in U.S. District court here to prohibit Post Office Dept. from seizing its promotional postcards for "Naked Maja."

Department last March impounded 2,000 cards of Goya masterpiece, calling them obscene and not mailable. UA claimed post office lacked statutory authority to seize cards and had no right "to act as a universal censor of public tastes and morals."

UA argued violation of its constitutional rights.

Bureaucrats Clip Amateur Boxing In Film House

Lewiston, Me., July 14.

Plan of the Lewiston Drive-In here to put on amateur boxing bouts at intermission time during the Saturday shows ran into tax and licensing problems.

The Maine Boxing Commission notified the ozoner that it must have a license to conduct the bouts and must also kick in 30% of the admissions.

According to a law passed by the Maine legislature some years ago, the boxing commission has the legal right to demand licensing of the theatre, as well as payments by boxers, managers, seconds and the referee. Boxers are assessed $6 each and the others $5 each for licenses.

Among Selves, Film Tradesters Gossip Re Gossip Columns

By FRED HIFT

Motion picture people, constantly asked to reevaluate their thinking and their methods, are giving a good deal of thought to the current status and impact of the syndicated newspaper columnists. Question asked is: Do these columnists justify the time and effort that is still expended on "planting" them?

The answers to this question are tinged with the same feeling that colors the film companies' general relations with the scribes—*fear*. Even the man who has strong opinions on the columnists (as distinct from hard-news journalists) won't allow his name to be used and there's a tendency to drop the voice as if the gossip columnist might be listening over his shoulder.

And yet, even without the accustomed public pronouncements, there is no question that the people whose job it is to promote films have strong doubts about the actual impact of the columnists; and some are even beginning to voice cautious resentment about the casual unchecking, uncaring way in which many columnists gather and print "the news."

It's an area in which it's not at all unusual for items to be completely fabricated, often to suit a particular columnist's current "feud" with a star or some other personality; in which the "blind" item, which means virtually nothing to the public, is commonplace; in which news is rarely "confirmed" and retractions of wrongs are practically nonexistent.

Balanced 'Scoops'

It's a field in which press agents carefully dole out the "scoops" so as not to "offend" rival columnists and in which there are a number of known instances where the "insiders" actually had their column written by outsiders in trade for a strong plug.

The attitude in the film biz towards the columnists differs. On the Coast, the "mention" is all-important and the power of the printed word is exaggerated out of all reasonable proportion. In the East, a somewhat saner attitude prevails, and the more-than-occasional outbursts of viciousness and back-biting in the columns do generate a certain reaction. But in N.Y., too, "the item" still holds magic and a lot is forgiven for its sake.

Rarely, very rarely, will a film company hit back or make any attempt to set the facts straight. In one recent instance, where Dorothy Kilgallen printed a nasty and personal item which was totally false, the pressagent's complaint was primarily that she didn't mention the name of the picture involved. Asked if he had called the columnist to correct the item, he replied: *"What for?"*

While they have learned to accept the strange ways of some columnists and their occasionally political slants (a la Hedda Hopper who once shocked an exhibitor audience into silence by stating that no person mentioned before a Congressional committee looking into Communism should be permitted to appear on the screen again), the film crowd's immediate concern is with the equation of catering to the gossipists and the payoff.

One view is that the columnists today, partly because of greater public sophistication, are no longer nearly as powerful or as effective as they once were, and that the industry—in pandering to them—is simply following a reflex motion rooted in an attitude of decades ago.

Another view is that the columnists are important, simply because they are read. "If a person reads a column over a period of time, that means that they basically agree with the columnist's 'slant,'" was one opinion. "It means, too, that they consider these writers—whether responsible or not—as people 'in the know.' Therefore, if such a columnist advocates a certain picture, or boosts a certain personality, it's bound to help."

How Important?

Then there is the middle ground view, which holds that the columnists are still important (if for no other reason than that they get into print) but that their ability to influence and to generate interest has diminished a great deal. "Such a flood of gossip is thrown at the public, the individual mention no longer really counts," opined one film man. Yet, he added, "we keep trying to hit those columns because it's visible proof that we're on the job. It helps with the boss!"

There has never been an attempt to gauge the actual impact of the columnists. "It'd be impossible to get an accurate picture," said one promotion topper. "How do you establish what motivates a man to see a film?"

Yet, even without surveys, there's a sixth sense that tells the film people which columnists are slipping and which are not. And the p.r. men no longer shake in their boots when the phone rings and it's so-and-so's office.

They've also learned that there's no premium on accuracy in the columnist biz. A good planter will send columnists five or six items a day and see what happens. One p.r. man admitted last week that he's quite apt to write these "news" bits off the top of his head. He knows that rarely is an invented item checked. Just is it "colorful?"

But the planting business is no longer cultivated as intensely by the companies. Interest today is more in getting out stories in the news sections, where they are more widely read and more generally believed.

L. A. to N. Y.

Justus Addiss
Irwin Allen
May Britt
Steve Cochran
Dean Crane
Hillard Elkins
Harry R. Flynn
Gordon Gordon
Mildred Gordon
Larry Greene
June Havoc
William Holden
Rowland V. Lee
Buddy Lewis
Julie London
Jack Lord
Vera Miles
Tom Pryor
John Raitt
Hayden Rorke
Mark Stevens
Mary Ellen Terry
Robert Wise
Fred Zinnemann

N. Y. to L. A.

Fred Amsel
Michael Callan
Oscar Doob
Jack Entratter
Harry E. Gould
Robert E. Griffith
Malcolm Gurburg
Paul N. Lazarus Jr.
Stu Ostrow
William Perlberg
Lucile A. Phillips
Harold S. Prince
Barrie Sheehan
Charles Simonelli
William L. Snyder
Stella Unger

U. S. to Europe

Lucy Barry
Tobe C. Davis
Carl Foreman
Leo Kerz
Gina Lollobrigida
Joseph Meyer
Otto Preminger
Sol C. Siegel
Sylvie St. Clair
Don Tannen
Mabel DeVries Tanner
Jay Wolf
David L. Wolper

Europe to U. S.

Fred Astaire
Polly Bergen
Claudette Colbert
Fred Fields
Bill Jacobson
Edward F. Kook
Hilda Kook
Paula B. Landry
Louis Lober
Hobe Morrison
Harold Myers
Charles O'Neal

Kings' 'Gorgo' to Metro

A deal is about to be closed for Metro to distribute the King Bros.' production "Gorgo," a sci-fi film about a monster that destroys London.

The film is currently before the cameras at Metro's British studio.

'SINGLE BILL SAM' HITS SAFE

TOA Counts 'Em—And Weeps

Theatre Owners of America again states that "the product situation for 1960 still looks pitifully small." TOA's estimate, however, appears at odds with a VARIETY survey (see separate story). The TOA estimate, as well as others relating to the so-called picture shortage, is causing considerable confusion as to exactly how many pictures will be available for release in the near future.

Noting that 18 pictures went before the cameras in the last 30 days, TOA says this is an amount equal to 22% of all the films started in the prior four and half months of 1959. As of June 20, according to TOA, 98 films had been started in 1959, with only 10 more slated to roll by July 20. If production for the first six months could be assumed to continue at the same rate in the July-December period, says TOA, this would mean a total of only about 200 pictures for all of 1959, indicating an even tighter product situation in 1960 than last year or this year.

TOA sets the production picture as of June 20 as follows:

	1959	1958
Allied Artists	4	10
Columbia	16	13
Disney	3	1
Metro	11	13
Paramount	7	9
20th-Fox	16	14
Universal	4	4
Warner Bros.	5	7
Independents	32	44
Total Films	98	115

National Boxoffice Survey

Trade Continues Big; 'Story' First, 'Murder' 2d, 'Earth' 3d, 'Horse' 4th, 'Hercules' 5th

Business in key cities covered by VARIETY this session is holding up surprisingly well. Big pictures plus fairly mild weather in many spots is helping trade as picture after picture, just released, appears to be catching on with the public.

"Nun's Story" (WB), first last stanza, is holding in No. 1 spot by a wide margin, the length of this opus appearing not to hurt too much wherever it plays. "Anatomy of A Murder" (Col), which was out in only three keys last week, is capturing second position.

"This Earth Is Mine" (U), fourth a week ago, is winding up third. "Horse Soldiers" (UA), second last stanza, is finishing fourth. "Hercules" (WB), which was third a week ago, is capturing fifth place.

"Five Pennies" (Par), fifth last stanza, is taking sixth money. "Say One For Me" (20th) is winding up seventh. "South Seas Adventure" (Cinerama) will be eighth.

"Darby O'Gill" (BV), comparatively new, will take ninth position. "Room At Top" (Cont), long high on the list, is finishing 10th. "Ask Any Girl" (M-G) is placing 11th while "Don't Give Up Ship" (Par) will be 12th.

"Sleeping Beauty" (BV), back on repeat runs currently; "Gigi" (M-G), "South Pacific" (Magna-20th), and "Love Is My Profession" (Kings) are the runner-up films in that sequence.

"Big Circus" (AA) looms as one of the more promising new entries. It is socko in Denver, big in Philly, fine in Washington and good in Balto. "Hole in Head" (UA) shapes as potentially great, being smash in K. C., sockeroo in Chi, hotsy in Boston and big in L.A. "Middle of Night" (Col) also shapes big, being smash in Washington, solid in N. Y., hot in L. A. and great in Philly. "Tarzan's Greatest Adventure" (Par) looks fine in Philly, fair in Denver, and okay in Washington.

"North by Northwest" (M-G), due into N. Y. Music Hall next, is great in Chi and smash in Detroit. "Last Train From Gun Hill" (Par), also new, looks big in K. C., sock in Detroit, fancy in Omaha and good in Minneapolis.

"Hound of Baskervilles" (UA), mild in N. Y. is hefty in Minneapolis. "Some Like It Hot" (UA) still is sickeroo in 15th week at N.Y. State.

"Diary of Anne Frank" (20th), okay in Minneapolis, is capacity in Toronto and big in N.Y. "World, Flesh, Devil" (M-G) is sad in Buffalo.

"John Paul Jones" (WB) is rated okay in Cincy and Chi. "Imitation of Life" (U), now on circuits and in smaller keys, is fine in Louisville.

(*Complete Boxoffice Reports on Pages* 8-9-10)

DOME TO MOSCOW PARK FOR CIRCARAMA TOP

Washington, July 14.

A second (but smaller) geodesic dome has gone up in Moscow's Sokolniki Park to house Walt Disney's Circarama at the American National Exhibition there, State Dept. advises. In-the-round building will house 500.

Sequences taken here and in Ohio, Michigan and California have been added to the film which was acclaimed at the Brussel's World's Fair last year. Eighteen-minute film was produced with aid of Ford Motor Co. Fund.

LONG ISLANDERS SPURN DUALLERS

In a sea of double-feature situations on Long Island, N.Y., a couple of single-feature spots are blossoming. As a matter of fact, they tend to outgross the dualers.

This was related in N.Y. last week by Sam Baker, exhibition vet who, with his sons, now operates the Associated Independent Theatre in the Island. Circuit is expanding. Three new houses were built last year, and two more are opening, one the Deer Park in the Deer Park-Babylon section and the other the Amity at Amityville.

Frankly optimistic about the future of the business, at least in his situations which cater to the ever-growing mass of people emigrating from the city, Baker said he intended to keep building. His houses are modern 600-seaters, capable of maintaining long runs with top pictures. And all of them offer single-bill programs.

"We build a two-hour show, with shorts run along with the feature," Baker said. "Quite often, we outgross the double-feature houses down the street. I'm convinced that people want single features, particularly if the pictures are good."

Double featuring has long been deplored throughout the industry. Argument has always been that most houses would switch to single features provided the competition did the same. Fear is that the public, if given a choice, will take the "most-for-our-money" approach. Baker's circuit is proving that theory wrong.

Queen's Tour Film

Ottawa, July 13.

"Royal River," a National Film Board three-reeler on the current visit to Canada of the Queen, will be released Aug. 1.

Documentary will get worldwide distribution via 20th Century Fox.

'Shackles of Royalty-Rental Terms'

Allied States' Tart Commentary; Goldwyn Started With 'Andersen'; Par's Backdown on '10 C's'

Allied States Assn. contends that Paramount has retreated from its initial policy that demanded royalty payments for children at drive-ins exhibiting "The Ten Commandments." This position, exhibitors charged, forced ozoners, which formerly admitted children free, to charge admission for moppets.

According to Allied, Par's new licensing agreement for drive-ins requires royalty payments for children only if the exhibitor maintains an admission charge for children. Abram F. Myers, Allied's board chairman, reiterates that Par's former policy constituted price fixing. Myers adds that when the drive-ins started charging for children "it brought home to the public the extent to which the film companies were controlling the operating policies and prices of theatres throughout the country, regardless of local conditions . . ."

Par's retreat, says Myers, eases to some extent "the shackles exhibitors must wear when playing under the royalty method," but he emphasizes that "it does not relieve the method of its inherent vice and illegality."

Myers accuses film company attorneys of "vapid sophistry" in their arguments that the royalty system does not violate the injunction against price fixing. How can an exhibitor be free to charge what he wants, Myers asks, if he is required to return so much a head for every man, woman and child admitted. He points out, in addition, that under the royalty system exact uniformity of admission prices has resulted in all parts of the country.

Myers accuses Samuel Goldwyn of introducing the royalty system with his "Hans Christian Andersen" several years ago. A Cincy exhibitor, it was charged, was forced to sign an agreement whereby he was required to pay the distributor, RKO at that time, 32c for each adult and 16c for each child.

The Allied official charges that "sworn law offices of the Government willfully refuse to perform their duty to put its (the royalty method) to the test."

Preminger's Sky-Oh-My

Producer - director Otto Preminger was among the 113 occupants of the Pan Am jet which circled Idlewild four hours Saturday (11) before making a desperation landing because of stripped landing gear. Plane had just taken off for London.

Finally made a belly landing without casualties.

Despite the nervous experience Preminger took the next available plane, went off to Britain.

Britain and Italy To Clutch Rent Coin—Per Habit

Complete freedom of remittances in either Britain or Italy, the two key European territories where such freedom is theoretically in sight, is unlikely, competent observers feel. Even if free convertibility should be decreed in either or both countries, films probably will be exempt.

In Italy, such convertibility is being granted on a limited basis, but the U.S. film biz is bound by a three-year Italian film deal under which remittances have been raised (to $7,000,000 annually). In Britain where, as in Italy, the economic situation has improved, those close to the situation strongly doubt a complete liberalization for films.

The respective governments feel that motion pictures are in a different category from other goods,

(Continued on page 28)

Check-List on Hollywood Product

Hollywood, July 14.

Hollywood's current product position—standing at 150 features completed, being edited or in production—clarifies the situation as to film shortage. More than 130 features were released by Hollywood companies during the first six months of this year, and in nearly every case the firms presently have in the can or are producing more than their first six months' product. In other words, current backlogs and pix in production can carry majority of companies through their 1959 releasing schedules.

In the overall category of films completed, being edited or in production, Columbia leads with 28, followed closely by United Artists with 25. Paramount has 17, with Metro and 20th-Fox listing 15 each, Warner Bros. and Allied Artists 9 each, Universal-International 8, Buena Vista 7 and American International 7. Various smaller indie companies will bolster Hollywood output, bringing current figure up to the 150 figure.

Product summary herewith:

Columbia—"Porgy and Bess," "They Came To Cordura," "1001 Arabian Nights," "The Last Angry Man," "The Tingler," "The Legend of Tom Dooley," "Once More, With Feeling," "Babette Goes To War," "Battle of the Coral Sea," "Comanche Station," "The Crimson Kimono," "The Flying Fontaines," "Have Rocket, Will Travel," "Idol On Parade," "Juke Box Rhythm," "Killers of Kilimanjaro," "The 30-Foot Bride of Candy Rock," "Man On a String," "The Mouse That Roared," "Satan's Bucket," "Yesterday's Enemy," "Zex" and "The Warrior and the Slave Girl." In production are "Our Man in Havana," "The Franz Liszt Story," "Suddenly, Last Summer," "The Mountain Road" and "Jazz Boat."

United Artists—"10 Seconds To Hell," "Cry Tough," "The Devil's Disciple," "Cast a Long Shadow," "The Woman and the Puppet," "Summer of the 17th Doll," "Wonderful Country," "Day of the Outlaw," "The Unforgiven," "Solomon and Sheba," "Happy Anniversary," "Odds Against Tomorrow," "On The Beach," "The Rabbit Trap," "The Gallant Hours," "Timbuktu," "Pier 5, Havana," "Inside the Mafia," "Take a Giant Step," "Counterplot," "Gunfighters of Abilene," "The Pusher," "The Outcasts" and "Women Confidential." Shooting is "The Fugitive Kind."

Twentieth-Fox—"Blue Denim," "Blue Angel," "A Private's Affair," "Holiday For Lovers," "The Man Who Understood Women," "The Oregon Trail," "Miracle of the Hills," "Alligator People," "Return of the Fly," "Condemned Patrol." Shooting are "The Best of Everything," "A Journey To the Center of the Earth," "Five Gates To Hell," "A Dog of Flanders" and "Condemned Patrol."

Paramount—"But Not For Me," "Career," "Don't Give Up The Ship" (in pre-release), "The Five Pennies" (in pre-release), "The Hangman" (in pre-release), "Heller With a Gun," "The Jayhawkers," "Last Train from Gun Hill," "The Man Who Could Cheat Death," "One-Eyed Jacks," "Tarzan's Greatest Adventure" (in pre-release), "A Touch of Larceny," "That Kind of Woman" and "Visit to a Small Planet." Shooting are "Savage Innocents," "Li'l Abner" and "Olympia."

Metro—"The Beat Generation," "North By Northwest," "The Big Operator," "The Scapegoat," "For the First Time," "Tarzan, the Ape Man," "Girl's Town," "It Started With a Kiss," "Libel," "Ben-Hur," "The Last Voyage" and "The Time Machine." In production are "Home from the Hill," "The Wreck of the Mary Deare" and "Never So Few."

Warner Bros.—"Yellowstone Kelly," "The Bramble Bush," "A Summer Place," "Guns of the Timberland," "Cash McCall," "John Paul Jones" (in pre-release), "The FBI Story," "The Miracle" and "Island of Lost Women."

Allied Artists—"The Big Circus" (in pre-release), "The Rebel Set," "The Bat," "Face of Fire," "Battle Flame," "Surrender—Hell!," "Web of Evidence" and "Calling North Pole." Shooting is "Atomic Submarine."

Universal—"Pillow Talk," "Operation Petticoat," "The Leech," "Born To Be Loved," "The Snow Queen" and "Sapphire." "Spartacus" and "The Private Lives of Adam and Eve" currently are before the cameras.

Buena Vista—"The Big Fisherman" (in pre-release), "The Jungle Cat," "Third Man on the Mountain," "Toby Tyler" and "101 Dalmations," with "The Silver Skates" and "Kidnapped" now in production.

American International—"The Diary of a High School Bride," "Ghost of Drag Strip Hollow," "Sign of the Gladiator," "The Jailbreakers," "The Leeches" (title to be changed), "Colossus and the Golden Horde" and "The Living Dead" (title to be changed).

Lilting Melody Of 'Imitation'

"Imitation of Life," the picture that revitalized Universal, provided the company with another hypo as a result of its showing in the subsequent-run engagement in the Greater New York area.

Henry H. Martin, U's general sales manager, figures that on the basis of the $700,000 scored in the first seven days at 66 theatres, the total gross should hit $1,000,000 for the full run. The picture played the RKO circuit, other chains on the same split, and independent houses.

Booking of the film into the RKO circuit was on a mixed pattern with 22 of the RKO houses opening the picture on Monday (6). This was on U's insistence because it wanted to avoid the July 4 exodus to the beaches and the country. Five of the other key houses, with locked in "South Pacific" dates, did not open the picture until Wednesday (8). The picture is going eight days in 17 houses, and 10 days in five of the theatres. The 10-day bookings are in houses that are in predominantly Negro neighborhoods, the object, of course, being to cash in on the picture's Negro theme.

The Rebel Set

Well-made crime suspense meller for exploitation or programming.

Hollywood, July 10.

Allied Artists release of E. and L. Production. Stars Gregg Palmer, Kathleen Crowley, Edward Platt, John Lupton. Produced by Earle Lyon. Directed by Gene Fowler Jr. Screenplay, Lou Vittes and Bernard Girard; camera, Karl Struss; music, Paul Dunlap; editor, William Austin. Previewed at the studio, July 9, '59. Running time, 72 MINS.

John Mapes	Gregg Palmer
Jeanne Mapes	Kathleen Crowley
Mr. Tucker	Edward Platt
Ray Miller	John Lupton
Sidney Horner	Ned Glass
George Leland	Don Sullivan
Karen	Vikki Dougan
King Invader	I. Stanford Jolley
Lieut. Cassidy	Robert Shayne
Bali Dancer	Gloria Moreland
Rita Leland	Colette Lyons
Policeman	Joe Marsh

After an unpromising start, when "The Rebel Set" strikes an unconvincing attitude as a story on the beat generation, the film gets down to business as a straight crime suspense melodrama and from then on is reasonably taut and absorbing. Gene Fowler Jr. directed with competence for producer Earle Lyon. "The Rebel Set" will lend itself to exploitation or be a satisfactory program picture.

Plot of the screenplay by Lou Vittes and Bernard Girard is concerned mainly with the holdup of an armored truck carrying $1,000,000 in cash. Edward Platt is the mastermind of the crime. His confederates are three young men, an unsuccessful actor, Gregg Palmer; an unpublished writer, John Lupton; and the ne'er-do-well son, Don Sullivan, of a fading film star. The holdup is a success but the getaway isn't. All are killed except Palmer, who escapes when he has a change of heart and wins leniency for his help to the police.

Fowler, who knows editing and the technical uses of film for dramatic purposes as well as any young director around, uses his knowledge well in building and maintaining suspense through inter-cutting and contrasting shots. Karl Struss' photography is realistic but bright. Paul Dunlap contributes one of his good scores, a considerable help. David Milton's art direction is inventive in locations and backgrounds that suggest the mid-western locale of most of the action.

The cast is capable. In addition to Palmer, Platt, Lupton and Sullivan, particularly notable are Kathleen Crowley, Ned Glass, Nikki Dougan and Collette Lyons.

Powe.

Holiday for Lovers

(COLOR; C'SCOPE)

Good holiday fare. Romance, comedy, travel.

Hollywood, July 10.

Twentieth-Fox production and release. Stars Clifton Webb, Jane Wyman, Jill St. John, Carol Lynley, Paul Henreid, Gary Crosby. Produced by David Weisbart. Directed by Henry Levin. Screenplay, Luther Davis; based on the play by Ronald Alexander; camera (DeLuxe Color), Charles G. Clarke; music, Leigh Harline; title song, Sammy Cahn and James Van Heusen; editor, Stuart Gilmore. Previewed at Pantages Theatre, July 7, '59. Running time, 103 MINS.

Robert Dean	Clifton Webb
Mary Dean	Jane Wyman
Meg Dean	Jill St. John
Betsy Dean	Carol Lynley
Eduardo Barroso	Paul Henreid
Paul Gattling	Gary Crosby
Carlos	Nico Minardos
Joe	Wally Brown
Connie	Henry Backus
Mrs. Murphy	Nora O'Mahoney
Staff Sergeant	Buck Class
Technical Sergeant	Al Austin
Jose Greco	Himself

Nestor Amaral Orchestra

This is a 20th-Fox summertime package, not designed to tax the intellect but not very likely to ruffle it, either. It's a romantic farce traveiog that plays smoothly with a good many solid laughs. There are drags in spots, the plotting is not always smooth, not all the situations play off. But David Weisbart's production has a good mixture of young players salted with veterans, and Henry Levin's direction keeps things lively.

The point of Luther Davis' screenplay, based on Ronald Alexander's Broadway play, is that daughter, not father, knows best. The point may be questioned by some older members of the audience, but with younger fans it will go down like cherry Coke.

Clifton Webb is a Boston psychiatrist confronted with two daughters, Jill St. John and Carol Lynley, who are simultaneously bursting the adolescent cocoon to fall in love. The plot requires Webb and the girls' mother, Jane Wyman, to trek through South America in frustrated chaperonage. All ends happily, in the contemporary American idiom, when dense parents capitulate to siblings' wishes.

The background of the film, chiefly Sao Paulo and Rio de Janeiro, gives a fine opportunity to show a good deal of spectacular South American landscape and skyscrapers. The long shots of Sao Paulo are particularly interesting. This city makes most North American architecture look parochial, and the freshness of this background gives a lift to the story.

Webb, with his customary acerbity, takes a line and pins it to the wall, often managing to make humor seem like wit. There is some tired dialog, too. Approximate sample: "Mother — Our daughter is studying under a famous South American architect." "Father — Please say with not under."

Miss Wyman has only a few opportunities for laughs but these she gets adroitly, otherwise being an attractively young and harried mother. Miss St. John is pretty, but seems confused by some of her dialog. Carol Lynley is a real film find, a cameo beauty who plays beat or sensitive and makes the transition with finesse. Paul Henreid handles his assignment suavely, and Gary Crosby is a strong comedy asset. Others who register include Nico Minardos, Wally Brown, Henry Backus, Nora O'Mahoney, Buck Class, Al Austin and Tom Hernandez. Gardner McKay, Life magazine's new candidate for Eros, is seen briefly in a crowd scene. Jose Greco, in for a specialty at the film's end, gives the production a sock next-to-closing.

Charles G. Clarke's CinemaScope photography in DeLuxe Color is generally fine, although the superimposed scenes of principals against Brazilian backgrounds are not convincing. Color balance is off and the process work is easily discernible. It would have enhanced the film to have gone all the way for locations. This is not Clarke's fault, of course, and his shots of Sao Paulo and Rio are stunning. Lima is inaccurately reproduced.

There's a catchy title tune by Sammy Cahn and James Van Heusen for further exploitation.

Powe.

The Alligator People

(C'SCOPE)

Good program horror film packaged with "Return of the Fly."

Hollywood, July 9.

Twentieth-Fox release of a Jack Leewood production. Stars Beverly Garland; co-stars Bruce Bennett, Lon Chaney, George Macready, Frieda Inescort, Richard Crane, Douglas Kennedy; with Vince Townsend Jr., Ruby Goodwin, Hal K. Dawson, Dudley Dickerson, John Merrick, Bill Bradley, Lee Warren, Boyd Stockman. Producer, Jack Leewood. Director, Roy Del Ruth. Screenplay, Orville H. Hampton, based on a story by Hampton and Charles O'Neal; camera, Karl Struss; editor, Harry Gerstad; music, Irving Gertz; art direction, Lyle R. Wheeler, John Mansbridge; sound, W. Donald Flick. Previewed at the studio, July 8, '59. Running time, 73 MINS.

Jane Marvin	Beverly Garland
Dr. Mark Sinclair	George Macready
Paul Webster	Richard Crane
Mannon	Lon Chaney
Mrs. Henry Hawthorne	Frieda Inescort
Toby	Vince Townsend Jr.
Lou Ann	Ruby Goodwin
Paula Double	Boyd Stockman
Nurse No. 1	John Merrick
Nurse No. 2	Lee Warren
Dr. Erik Lorimer	Bruce Bennett
Dr. Wayne McGregor	Doug Kennedy
Patient No. 6	Bill Bradley
Porter	Dudley Dickerson
Conductor	Hal K. Dawson

In "The Alligator People" producer Jack Leewood and director Roy Del Ruth have a good program horror film which 20th-Fox intends to package with "Return of the Fly." Dramatically the stronger of the two, "Alligator" should help the bill considerably and the two pix should do okay in their specialized market.

Orville H. Hampton's screenplay is logically developed and provides some good characterizations which actress Beverly Garland and actors Richard Crane and Lon Chaney make the most of.

The story is told in flashbacks. Two psychiatrists are questioning a nurse, portrayed by Miss Garland, who has been put under pentothal. She tells a story which she doesn't remember while conscious.

Her tale, perhaps imaginary, is that her husband (Richard Crane) abandoned her on their wedding night. After a year's search, she arrives at a mansion in Louisiana's bayou country. Near the mansion is a hideway clinic where a physician (George Macready) is trying to discover an antidote to a serum he had developed.

The serum, extracted from alligators, permits humans to regrow damaged body parts just as some reptiles do. An unforeseen aftereffect—the reason the husband so treated fled from his wife—is that the humans gradually acquire the physical characteristics of alligators.

The wife elects to stand by her horribly disfigured husband, but in his anxiety to return to normal he forces the conscious-stricken doctor to use an untried technique involving radioactive cobalt to cure him. The cure backfires and he is transformed into a real human alligator. In grief and terror he flees to the swamp and dies in quicksand while his hysterical wife watches helplessly. The cobalt machine explodes and destroyes the clinic, the doctor, the other "alligator" patients and the drunk, well played by Lon Chaney, who caused the hitch in the treatment.

The psychiatrists, assuming that the shock may have caused amnesia or that it was a delusion best left undisturbed, elect not to treat the nurse who is apparently happy except when under pentothal.

Hampton's script provides plausible explanations for the implausible and injects warmth and humor at points making the horror more horrible. Equipped with well motivated lines, Miss Garland turns in a fine performance. While Frieda Inescort overacts her well written mother role, the rest of the principal supporting cast does well.

The picture lags in the middle stretch—after the girl has arrived at the mansion but before she discovers her husband—which prevents the film from being exceptional, but it's more than good enough for the market at which it's aimed.

Karl Struss' photography, Arthur Cornell's sound effects and Harry Gerstad's editing are decided plusses and Lyle R. Wheeler and John Mansbridge's art direction is masterful, particularly when the budget is taken into consideration.

Glen.

Return of the Fly

(C'SCOPE)

Inept sequel to "The Fly." Quickie bookings may exploit the original's reputation.

Hollywood, July 9.

Twentieth-Fox release of Bernard Glasser production. Stars Vincent Price; co-stars Brett Halsey, David Frankham, John Sutton, Dan Seymour; features Danielle De Metz, Janine Grandel, Richard Flato; with Barry Bernard, Pat O'Hara, Jack Daly, Michael Mark, Gregg Martell, Francisco Villalobas, Joan Cotton. Directed by Edward L. Bernds. Screenplay by Bernds; camera, Brydon Baker; editor, Richard C. Meyer; music, Paul Sawtell, Bert Shefter. Previewed at studio, July 8, '59. Running time, 78 MINS.

Francois	Vincent Price
Philippe	Brett Halsey
Alan	David Frankham
Charas	John Sutton
Max Barthold	Dan Seymour
Cecile	Danielle De Metz
Mme. Bonnard	Janine Grandel
Dubois	Richard Flato

"Return of the Fly" was conceived and executed as a sequel to "The Fly" in order to cash in on the latter's reputation as a grosser. On the title alone, it should make back its relatively modest budget and may turn a small profit.

Word-of-mouth will injure the film's chances, however, because, with justice, it will be unfavorably compared with the first, which was a superior horror film.

The sequel's amateurishly contrived plot picks up at the death of the inventor's widow, who had been acquitted of murdering him. Vincent Price, the only actor carried over from the original, explains to the inventor's now-grown son, played by Brett Halsey, the plot of the other picture.

Halsey's mother, Price explains, had actually crushed his father in a high-pressure press at the man's request. The inventor had botched an experiment which resulted in his head and right arm being replaced with those of a fly. He chose suicide because the fly's instincts were beginning to rule him.

It's typical of writer-director Edward Bernds' script that this incredible and dreadful tale, told to the loving son himself on the day of his mother's funeral, should be made to seem almost banal for a lack of imaginative dialog and absence of appropriate tempo in the scene. What follows is one unmotivated episode after another, loosely tied to the theme that the son, in following in his father's footsteps, will come to the same bad end. An obnoxious reporter is featured in initial scenes but simply doesn't appear in later scenes, although he was clearly being set up for some horrible demise.

Suspense is attempted by making the son's assistant a traitor who is trying to steal the secret of the "matter transmitter." Horror is achieved when the assistant uses the device to scramble a policeman's corpse with a guinea pig and to scramble the inventor's scientist son with a fly.

Halsey, with a fly's head and limbs, kills the assistant and his confederate but these deeds are not depicted as the crimes they certainly are. Ultimately, Halsey is unscrambled and co-eds will be relieved to see his handsome face again; their dates will appreciate his girlfriend Danielle De Metz. John Sutton is wasted in the Herbert Marshall role. Dan Seymour does a good characterization of the slimy confederate and David Frankham does his best with the assistant role. Considering the

(Continued on page 12)

Berlin Film Festival Reviews

Un Uomo Facile

(The Defeated Victor)

(ITALIAN)

Berlin, July 14.

Serena Film (Rome) (Romano Dandi) production. Stars Maurizio Arena, Giovanna Ralli. Directed by Paolo Heusch. Screenplay, Fausto Tozzi; camera, Roberto Gerardi; music, Carlo Rustichelli, Piero Umiliani. At Zoo Palast, Berlin. Running time, 95 MINS.

An interesting theme has been smoothly developed in this Berlin festival entry. The subject has a boxing background, and the central male characters are the champ who is beginning to slide from the peak, and the novice who is starting to climb.

Careers of the two men are viewed through the eyes of the women in their lives. The champ has married the novice's sister at the height of his career, and she has to suffer the subsequent humiliation and misery of poverty.

Although the development is somewhat uneasy, the overall effect yields a holding entertainment. The two femme roles are filled by lookers, and acting all round is okay.

Myro.

Hadaka No Taiyo

(The Naked Sun)

(JAPANESE—C'SCOPE)

Berlin, July 14.

Toei (Hiroshi Okawa) Motion Picture Co. (Tokyo) production and release. Stars Tatsuya Nakadai, Hitomi Nakahara, directed by Miyoji Ieki. Screenplay, Kazutoshi Himuro, Kaneto Shindo; camera, Giyu Miyajima; music, Yasushi Akutagawa. At Zoo Palast, Berlin. Running time, 85 MINS.

A pleasant disarming tale of a young lover's tiff, "The Naked Sun" is a competently made pic which has basic entertainment ingredients, but no outstanding qualities to hypo it in Western markets.

The two principal characters in the story are a young couple who deny themselves the little luxuries so that they can save to get married. Then, impetuously, the boy lends all their savings to a friend, and the girl is furious. But she relents later when she learns the money was needed to help someone undergo surgery.

Both the stars play their respective roles with a measure of charm. Direction is smooth, and handled. CinemaScope lensing is fine.

Myro.

Sagar Sangame

(The Holy Island)

(INDIAN)

DeLuxe Film Distributoris (Calcutta) production and release. Stars Bharati Devi and Monju Adhikary. Directed by Debaki Kumar Bose. Camera, Bimal Mukherjee; screenplay, Premen Mitra and Bose; music, B. C. Boral. At Zoo Palast, Berlin. Running time, 90 MINS.

A modest production, obviously intended primarily for local consumption, "The Holy Island" hardly merited a late night screening at an international film fest. It's a slow, tedious subject, naively acted and directed, with no chances whatsoever in Western markets.

This is a story of a childless widow, shipwrecked while en route to the Holy Island, who rescues a brat of a girl, and finds herself developing maternal instincts towards the child, against her better judgment. It's virtually a two-character yarn and is related in a pedestrian way, without warmth, without humor and without shading. Inadequate lighting robs the pic of its scenic values, too.

Myro.

Meus Amores No Rio

(Three Loves In Rio)

(BRAZILIAN—COLOR)

Berlin, July 14.

Carlos Hugo Christensen production. Directed by Christensen. Camera (Agfacolor), Anibal Gonzales Paz; screenplay, Pedro Bloch. At Berlin Film Fest. 116 MINS.

The Girl	Suzana Freyre
First Man	Fabio Cardoso
Second Man	Jardel Filho
Third Man	Domingo Alzugaray

As a feature film, this has little if any value. However, as a documentary about the Brazilian capital, it's an appealing item. Pic offers a number of excellent shots of the "world's most beautiful city." If properly cut to about 80 to 90 minutes, "Rio" stands a good commercial chance on the European market.

The story line that goes through the whole thing is harmless but occasionally very amusing. It concerns a young Argentinian girl, who has won a trip to Rio de Janeiro on a tele quiz. Three young men—a pilot, a playboy and a journalist—fall in love with her. With each of them, she experiences the excitement of this city. The Agfacolor camera exploits the latter substantially.

Hans.

Flor de Mayo

(Tumult of Sentiments)

(MEXICAN)

Berlin, July 14.

Cinematografica Latino Americana, Mexico (Alallo Rubio Jr.), production and release. Stars Jack Palance, Maria Felix, Pedro Armendariz and Juanito Musquiz. Directed by Roberto Gavaldon. Screenplay, Edwin Blum, Julien Silvera from a novel by Vicente Blasco Ibanez; camera, Gabriel Figueroa; music, Gustavo C. Carrion. At Congress Hall, Berlin. Running time, 100 MINS.

Althoug it has Jack Palance as a name for the marquee, this Mexican film, which was the windup presentation for the Berlin Festival, is a sub-standard entry with mild entertainment values and limited commercial chances. It's naive, sentimental and unsophisticated to a degree.

Palance plays the heavy, the role of an American adventurer who returns to a Mexican fishing village and meets up again with the girl he once loved. She's married to a wealthy fisherman and her husband soon suspects—with justification—that the visitor is the father of the boy he believed to be his own child. Leisurely direction and indifferent scripting are matched by casual performances. Maria Felix plays the woman, Pedro Armandariz, the husband and Juanito Musquiz, the son.

Myro.

Korkarlen

(Thy Soul Shall Bear Witness)

(SWEDISH-AGASCOPE)

Berlin, July 7.

Svenska AB Nordisk Tonefilm (Stockholm) production and release. Stars George Fant, Ulla Jacobsson. Directed by Arne Nattsson. Screenplay, Rune Lindstrom, from novel by Selma Lagerlof; camera, Max Wilen; music, Dag Wiren. At Zoo Palast, Berlin. Running time, 108 MINS.

A remake of a famous silent film, this Swedish production is arty-type pic with a somewhat involved and confusing story-line. Slow in development, it is nicely photographed and directed. Commercially, its prospects must be restricted, but it will have some appeal to ardent cinema patrons who respect and admire the current Swedish trends in film-making.

The plot is based on the old legend about the last person to die on New Year's eve. The victim is George Fant. Once he's dead, he looks back on a miserable past of suffering and drunkenness. It's largely an essay in despair and hope, but thanks to a fine cast is occasionally very moving.

Myro.

Diez Fusiles Esperan

(Ten Rifles Wait)

(SPANISH)

Berlin, July 14.

Eduardo de la Fuente production. Directed by Jose Luis Saenz de Heredia. Camera, Francisco Sempere; screenplay, Carlos Blanco. At Berlin Film Fest. Running time, 100 MINS.

Jose	Francisco Rabal
Miguel	Ettore Manni
Teresa	Rosita Arenas
Lucia	Berta Riaza
Don Leopoldo	Menmo Carotenuto
Mother	Carola Fernan Gomez

This drama about love, honor and duty shapes mainly a local Spanish bet. It offers good acting, some suspense plus a number of nice dialog sequences. However, the theme and an overdose of pathos and passion makes this an item that's not of much interest outside of Spain.

A Spanish officer has been sentenced to death but is granted a leave before the execution. First, he intends to flee with his girl but later decides to remain a man of honor and choses death. Direction is somewhat slow. Technical credits are fair.

Hans.

Sven Tunava

(Sven Dufva, the Hero)

(FINNISH)

Berlin, July 7.

Oy Suomen Filmiteollisuus (Helsinki) production and release. Stars Veikko Sinisalo, Salme Karppinen. Directed by Edvin Laine. Screenplay, Vaino Ninna, from poem by J. L. Runeberg; camera, Osmo Harkimo and Olavi Tuomi; music, Heikki Aaltoila. At Zoo Palast, Berlin. Running time, 106 MINS.

The title character in this Finnish production is an historic figure of the Finnish-Russian war of some 150 years ago. He's a sort of good soldier Schweik, but without the cunning and guile of the legendary Czech soldier.

The war scenes are capably handled, with an adequate amount of action. This is counterbalanced by a deft light touch, introducing a humorous note at the right moment. There's not much subtlety in the plot. However, the femme star (Salme Karppinen is an attractive, well-developed blonde with an easy thesping style. Her costar, Veikko Sinisalo, is an able actor and realistically suggests the simpleton soldier.

Myro.

BLUENOSES FASHIONABLE IN CHI

Wave of Shock Hits Churches

By **ROBERT J. LANDRY**

When the U.S. Supreme Court recently ruled that New York State unreasonably denied license to the French film based on D. H. Lawrence's novel, "Lady Chatterley's Lover," the decision cited that the right to advocate unpopular viewpoints and theories was implicit in the Bill of Rights. That sounded routine enough. But the Court then spelled it out more explicitly: among the viewpoints which were unpopular, but not unconstitutional, was advocacy of adulterous relations in some circumstances.

This was the jolt that rocked the church world. It had to. The very idea would be repugnant. Moreover "Thou Shalt Not Commit Adultery" is one of the 10 Commandments. Hence a predictable wave of shock has passed cross-country and is echoing in many a state legislation. not to mention the United States senate.

One reader of VARIETY called to urge that this publication canvass the clergy of the various Christian and Jewish bodies to see what they had to say. But why? It is simply not possible to imagine any cleric having a pro-Court comment. Of course all moral elements are of one mind if approval of adultery seems involved. A canvas of opinion could be written in advance.

The situation involving "Chatterley" is loaded in the way the old courtroom question, *"Have you stopped beating your wife?"* is loaded. An issue of the licensing authority and of the right to delete or deny dramatic situations has been tied to another can of worms entirely. As the critics have since pointed out, the cause of this remarkably snarled-up controversy, the film itself. now that it has been shown in public, seems singularly oldfashioned and in no way different from many another "triangle" plot.

General comment at the present time is that a new tidal wave of attempted censorship has been exploded by the adultery-advocacy-is-a-right bomb. The echoes are readily predictable in the fall and winter to come.

Manchester Bum-Raps Film Ads

'They Could Not Print Any Copy, and Spare Themselves Apologies'

Manchester, N.H., July 14.

Manchester Union-Leader, New Hampshire's largest newspaper, has admitted that imposing its own censorship on film theatre advertisements is not an easy task.

When a reader wrote to the newspaper, complaining about a recent ad, the newspaper replied: "Strict orders have been given to the advertising staff not to accept any advertisements such as the one referred to, but once in a while one gets by. It is almost a full-time job to censor and clean up the moving picture advertisements being offered this newspaper. 'We have repeatedly turned down theatre advertisements involving considerable amounts of money, rather than publish obscene advertisements."

Film theatre operators in this area are thoroughly weary of the Manchester Union-Leader's holier-than-thou slant on ticket-selling copy. One comments, *"They take the money, don't they? Maybe they could refuse all film ads and save themselves the embarrassment of their apologies."*

It is not denied that the newspaper has refused ads and probably settled for smaller space or no space in some instances. What riles show business is that the paper incessantly sides with the pious carpers. They are always "justified" in their complaints and the film industry is always "guilty" in its practices.

To the showmen of the territory the film industry is consistently bum-rapped by the newspaper to court favor with the bluenoses, of which the area is not believed to have any undue proportion.

Space Age Role Of Films, Video

Role of films and tv in the space age will be the theme of the 86th semi-annual convention of the Society of Motion Picture and Television Engineers in N. Y. Oct. 5-9.

Various papers to be read at the convention will concern themselves with the application and development of techniques to be used in space travel.

Convention will feature an exhibit of the latest film and tv equipment.

Knickerbocker News Raps 'Naked Maja' Postcards, Defends Postoffice Ban

Albany, July 14.

U. S. Postoffice recent ruling that reproduction of the famous painting "Maja Nude" by Francisco de Goya "may not pass through the mails in the form of a postcard sales pitch for a motion picture in which the traditional title of the painting has been changed to 'The Naked Maja.'" was editorially defended (9) by Gannett's Albany Knickerbocker News. "This may look like censorship of a great masterpiece, but it isn't that sort of censorship," asserted the paper. This, of course, is the United Artists ballyhoo for the Ava Gardner feature.

P.O. via its judicial officer, Charles D. Ablard, had gone into the question, pending for more than three months. "not only with a view to protecting its own integrity but incidentally preserving the dignity of an art treasure marked for exploitation and debasement," the editorial continued.

"The ruling sets forth that use of the painting with its revamped title was not just in bad taste, but obscene," The Knickerbocker News observed. "It not only plugged a motion picture under that title, but also one called 'Some Like It Hot.'"

The paper doubted if "the purveyors of this sort of thing will find much, if any, support among artists, for a very good reason . . . study of the nude figure is one of the indispensable fields of serious art study . . . nakedness is not, and the difference in the terms is well recognized in any studio that pretends to be devoted to art."

The editorial concluded: "It doesn't take an artist, nor even an art student, to discern the purpose of Hollywood in substituting the new title for the widely accepted old one. The connotation is clear and the general public can feel its repellent nature, as would Goya. Here is an instance where Shakespeare's remark about 'a rose by an other name' goes into the reverse."

A censored form was used to advertise "The Naked Maja" in both Albany dailies.

STUDY HARD TO STAY ARCHAIC

Chicago, July 14.

The city last week finally submitted its promised revision of the motion picture censorship ordinance, intended to restore to the police the power to limit films to adult audiences. At present, the censors can't issue restrictive permits but instead must ban a film outright if it displeases them.

Revised code differs from the current one only by reducing the juvenile age top from 21 to 18. Power to limit features to adults was ruled unconstitutional several months ago when Paramount won in the courts the right to show "Desire Under the Elms" here without permit restrictions. Corporation Counsel John Melaniphy, however, said he thought the revision, virtually sure of adoption, would stand up in court tests.

At the same time, the City Council resurrected a measure that would plain eliminate censor scrutiny provided the picture is exhibited only for adults. Films intended for general audiences, though, would still require censor board approval and a permit.

No one, not even its author, independent Ald. Leon Despres, expects this proposal to pass. Its only conceivable hope would be press pressure in the extreme, and that's most unlikely.

But while Chi's censorship code with the proposed revision would not basically alter blue pencil authority, sentiment appraisers close to the police commissioner and the censors believe it would be applied henceforth with much the same effect sought by the drastic Despres bill. Basis for the feeling is that Chi censorship is now at its groggiest from court blows, latest setback being over Otto Preminger's "Anatomy of a Murder" (see separate story).

America's Worse?

More vigorous critics of local picture censorship claim it's the most archaic extant in America, and high city officialdom is pictured by insiders as juggling a "hot potatoe" it can't, or doesn't know how to, dispose of. One of the unhappiest, it's said, is Police Commissioner Timothy O'Connor. He gets it enough from the press anent crime syndicate doings, without the added discomfiture of editorial needles on his censorship posture.

Mayor Daley, a most politic gent, has kept pretty much aloof from the censorship hassling, refusing to upset decisions of the six widows who sit in picture judgment. He tends to view the squabbles as small concern against the weightier problems of administrating a big city; but it's understood he would support, at least privately, a sensible (in the judgment, i.e., of censor foes) overhaul of the censorship structure. Subject is the more sensitive at this time because of efforts to re-shape the image of Chicago as a progressive town, a world seaport with plenty of culture to offer.

The Adultery Issue

Washington, July 14.

How the Supreme Court decision on "Lady Chatterley's Lover" is being adopted as a moral issue of the day was evident in an air debate over American Forum of the Air, the Ted Granik panel show, for Westinghouse stations.

Senator Sam Ervin of North Carolina: "The right of freedom of speech is not absolute and does not contemplate that people preach adultery and encourage its practice."

Senator Jacob Javits of New York: "The Court is not encouraging adultery. All it is saying is that the public has the right to buy or not buy as it chooses, and that is what a free America is about."

Majors Benefit From Censor Battles But Let Indies Bear Whole Brunt

Paradox of U.S. Courts: Curb Censors as Persons But Leave Censorship

Unwillingness on the part of the U.S. Supreme Court to rule on the basic constitutionality of pre-release censorship of motion pictures has, in effect, put the courts into the position of becoming censors themselves.

Situation was pointed up again in Chicago recently when Judge Julius H. Miner, after viewing "Anatomy of a Murder," reversed the ban of the Chicago police censor on the picture, but affirmed the city's right to refuse a license to films which are either obscene or immoral. "Taken as a whole, the film cannot be placed in the category of the obscene or the immoral because its dominant effect does not tend to excite sexual passion or undermine public morals."

What appears to be happening is that, in the absence of some final ruling on the constitutional legality of pre-release censorship, it'll be up to individual Federal judges —or to the Supreme Court itself— to determine on their own whether or not a censor board erred in banning a given picture. Since the question involved is largely one of degree, and no amount of "defining" of terms can change this, the judges' final decision must inevitably root in his views and attitudes as an individual rather than a legalistic analysis.

Some of the justices on the U.S. Supreme Court appear to be aware of this. Filing their concurring opinions in the "Lady Chatterley's Lover" case recently, Justices William O. Douglas and Hugo Black minced no words. "Censorship of movies is unconstitutional since it is a form of 'previous restraint,'" they wrote, adding that it was "at war" with both the First and Fourteenth Amendments. The justices noted that the Constitution did not provide for "reasonable" regulation of communications media. But, they said, the language of the First Amendment, in absolute terms, "is utterly at war with censorship."

Censorship experts feel that, while Black and Douglas have sympathizers among their colleagues on the High Court, none of the rest want to go as far as these two, and there is no likelihood of any early negative ruling that would pronounce prior censorship unconstitutional. Thus, future censorship cases will have to be fought up to the Court, which will judge each case on its merits and—depending on the contents of the film—will either reverse the censors or sustain them.

While the prospect of having judges act as censors doesn't appeal to film people, some of them prefer this to a new and drastic situation in which censorship would be outlawed, to be replaced by a mushrooming number of over-zealous police boards.

COLUMBIA SHOOTS 8, MAJORITY OVERSEAS

Hollywood, July 14.

Columbia Pictures this week has eight films currently before the cameras, a new high. Five are shooting overseas.

Starting yesterday at studio were George Sidney's "Who Was That Lady?" produced by Norman Krasna from his own play, and Philip A. Waxman's "The Gene Krupa Story." Charles Schneer likewise launched "Gulliver's Travels" in Spain, for Columbia release.

Pair of William Goetz productions are locationing, "The Franz Liszt Story," in Germany, and "The Mountain Road," Arizona. Three other films for Columbia release are lensing in London: Sam Spiegel's "Suddenly, Last Summer"; Carol Reed's "Our Man in Havana"; Warwick's "Jazz Boat."

The major companies were accused last week of failing to support—financially and morally—the anti-censorship fights of the independents.

Edward L. Kingsley, whose Kingsley-International fought the "Lady Chatterley's Lover" case up to the U.S. Supreme Court and won, said the Motion Picture Assn. of America was guilty of "neglect" in not coming to the aid of an outfit like his own when it's engaged in battling the censors.

"After all, they benefit from it later on," Kingsley said. "We pave the way for them and they reap the benefits. But when it comes to helping a small company fight it out, they turn the other way."

Kingsley noted that, with American films becoming more candid and frank, the question of censorship was bound to loom more importantly as time went by.

Most of the important censorship decisions have come over foreign films. Jean Goldwurm and Kingsley have been in the forefront of the indies who've fought it out with the bluepencillors. MPAA, while active in the censorship field, hasn't come out openly to support the indies. One of the reasons for this, it's said, is that MPAA finds it embarrassing to support a foreign film if its own Code wouldn't issue a seal to the picture.

Kingsley stressed the importance of a new indie organization (now forming) in actively opposing film censorship. "You can't ask individual small companies to carry the burden," he said. Estimated cost of Kingsley-International in fighting the "Lady Chatterley" case to the High Court—$20,000.

Revise Paramount Plan for Canada

In a new setup brought about by George Weltner, Paramount global distribution v.p., the Paramount subsidiary, Paramount Film Service Ltd. of Canada, will utilize the management services of Par's domestic distribution organization. In other words, the Canadian organization will now put to use personnel and facilities of Par Film Distributing Corp. in connection with distribution and promotion of Par promotion of Par product in the Dominion.

Management services and supervision will be under the direction of Sidney Deneau, who'll also continue as v.p. of the western domestic distribution end of Par. Gordon Lightstone will continue as general manager of Par of Canada.

According to Weltner, the new move is designed to enable the Canadian operation, which is comprised of six branches, to be of greater service to Canadian exhibitors in the area of sales planning, advertising and exploitation.

Meeting of the Canadian Par execs with homeoffice brass anent the new setup is scheduled for tomorrow and Friday (16-17) in New York.

DIVERT THE KIDS SO MOTHERS MAY SHOP

Northfield, Minn., July 14.

Merchants in this college town are having the only film theatre here do the joint baby-sitting job for parents throughout the area summer Saturday afternoons.

The storekeepers are sponsoring Saturday afternoon free shows for children of 12 and under at the Grand theatre for the next 10 weeks.

Idea is to have the parents park their offspring in the theatre while they go Saturday shopping in the stores. Films are chosen for their special juvenile appeal and appropriateness.

L.A. Still Sturdy; 'Some Hot' Fancy $20,500, 'Earth' Fine 20G, 'Jones' NG 7G; 'Murder' Boffo 21G, 'Hole' 12G

Los Angeles, July 14.

First-runs are continuing fairly strong here this week despite the torrid weather but down a bit from a week ago. "Some Like It Hot," out on first general run and playing three theatres, is running neck-and-neck with "This Earth Is Mine," also in three houses for first place among newcomers. "Hot" shapes nice $20,500 while "Earth" looms fine $20,000 or slightly over.

"John Paul Jones" is dull $7,000 at Egyptian in first round. "Anatomy of A Murder" is pacing the city in second stanza with smash $21,000 or thereabouts. "South Pacific" is rated solid $20,500 in third, two spots.

"Around World in 80 Days" hit a fast $19,500 in fourth stanza, also two locations. "Nun's Story" shapes good $17,000 in third at Hollywood Paramount. "Hole in Head" is seeking big $12,000 or close in fourth at Fox Bev.

"Don't Give Up Ship" looms sturdy $11,000 in second in two houses. "Darby O'Gill and Little People" is rated mild $11,000 in third Chinese week. "South Seas Adventure" was big $18,800 in 41st week at Warner Hollywood, lone hard-ticket pic in town.

Estimates for This Week

Egyptian (UATC) (1,392; $1.25-$2)—"John Paul Jones" (WB). Dull $7,000 or close. Last week, "Ask Any Girl" (M-G) (3d wk-5 days), $4,600.

Downtown, Wiltern, New Fox (SW-FWC) (1,757; 2,344; 765; 90-$1.50)—"This Earth Is Mine" (U) and "Tap Roots" (U) (reissue) (Downtown), "Hangman" (Par) (Wiltern) (2d wk), "Count Blessings" (M-G) (repeat) (New Fox). Fine $20,000. Last week, Downtown With Hollywood, "Hound of Baskervilles" (UA), "Four Skulls Jonathan Drake" (UA) $12,500. Wiltern with Hillstreet, Iris, "Don't Give Up Ship" (Par), "Hangman" (Par) $25,500. New Fox with Orpheum, Uptown, "Horse Soldiers" (UA), "Subway in Sky" (UA) (New Fox, Orph) (2d wk), "Bride Much Too Beautiful" (Coop) (reissue) (Uptown) $15,100.

Orpheum, Uptown, Hollywood

(Continued on page 10)

'Earth' Solid $9,000 In Balto; 'Story' Sock 10G, 'Circus' Great $13,000

Baltimore, July 14.

Holdovers are dominating here this frame. "This Earth Is Mine" is strong in second at the Stanley. "Horse Soldiers" in third looks okay at Century. "Nun's Story" shapes big in second at the New. "Room at the Top" now in 11th week at the Playhouse is still sturdy.

New entries include "Big Circus," which opened sock at Hippodrome; "Lady Chatterley's Lover," boff at the Cinema and "H-Man" and "Woman Eater" dualer, rated slow at the Town.

Estimates for This Week

Century (R-F) (3,200; 50-$1.25)—"Horse Soldiers" (UA) (3d wk). Oke $5,000 after $7,000 in second.

Cinema (Schwaber) (460; 90-$1.50)—"Lady Chatterley's Lover" (Kings). Wow $8,000. Last week, "Love My Profession" (Kings) (6th wk), $1,800.

Five West (Schwaber) (460; 90-$1.50)—"Happy is Bride" (Indie) (2d wk). Good $3,000 after $2,000 opener.

Hippodrome (R-F) (2,300; 50-$1.25)—"Big Circus" (AA). Loud $13,000. Last week, "Hercules" (WB) (2d wk), $15,000.

Little (R-F) (300; 50-$1.25) — "Milkmaid" (Indie) (9th wk). Steady $1,100 after same in eighth.

Mayfair (R-F) (900; 50-$1.25) — "Don't Give Up Ship" (Par) (3d wk). Fair $4,000 after $5,000 in second.

New (R-F) (1,600; 50-$1.25) — "Nun's Story" (WB) (2d wk). Big $10,000 after $11,000 opener.

Playhouse (Schwaber) (460; 90-$1.50)—"Room at Top" (Cont) (11th wk). Sturdy $5,400 after $3,200 in 10th week.

Stanley (R-F) (2,800; 50-$1.25)—"Earth Is Mine" (U) (2d wk). Strong $9,000 after $12,000 in first.

Town (R-F) (1,125; 50-$1.25) — "H-Man" (Col) and "Woman Eater" (Col) Slow $4,000. Last week, "Sleeping Beauty" (BV) (repeat), $3,000.

Key City Grosses

Estimated Total Gross
This Week $2,627,633
(Based on 23 cities and 231 theatres, chiefly first runs, including N. Y.)
Last Year $2,734,300
(Based on 23 cities and 249 theatres.)

'Girl' OK $14,000, Frisco; 'Horse' 9G

San Francisco, July 14.

First-run biz continues quite strong here this stanza. "This Earth Is Mine" is rated excellent in third Golden Gate week. "Nun's Story" still is great in second St. Francis session. "Horse Soldiers" looms hep in third at United Artists while "Say One For Me" shapes nice in second at the Fox. "Hercules" is off sharply from opener but still stout in second frame at Paramount. "Ask Any Girl" is okay in opener at Warfield.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25) —"This Earth Is Mine" (U) (3d wk). Excellent $11,000. Last week, $16,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Say One For Me" (20th) and "Here Come Jets" (20th) (2d wk). Nice $12,000 or close. Last week, $16,800.

Warfield (Loew) (2,656; 90-$1.25) —"Ask Any Girl" (M-G). Okay $14,000. Last week, "Beat Generation" (M-G) and "Angry Hills" (M-G), $12,000.

Paramount (Par) (2,646; 90-$1.25) —"Hercules" (WB) and "Westbound" (WB) (2d wk). Stout $13,000. Last week, $33,000.

St. Francis (Par) (1,400; $1.25-$1.50)—"Nun's Story" (WB) (2d wk). Sockeroo $16,000. Last week, $27,000.

Orpheum (SW-Cinerama) (1,456; $1.75-$2.65)—"South Seas Adventure" (Cinerama) (33d wk). Fine $16,000. Last week, ditto.

United Artists (No. Coast) (1,151; $1.25-$1.50)—"Horse Soldiers" (UA) (3d wk). Hep $9,500 or better. Last week, $16,000.

Stagedoor (A-R) (440; $1.25-$3)—"Gigi" (M-G) (53d wk). Potent $7,000. Last week, $7,200.

Presidio (Hardy-Parsons) (774; $1.25-$1.50)—"Gold Rush" (Lopert) (3d wk). Big $4,500. Last week, $6,600.

Vogue (S.F. Theatres) (364; $1.25)—"He Who Must Die" (Indie) (6th wk). Okay $2,900. Last week, $3,100.

'Story' Smash $20,000, Denver; 'Circus' 9½G, 2d

Denver, July 14.

"Nun's Story" is top newcomer here this session with a smash take at the Denver. "Big Circus" still is socko in second round at Orpheum. "Horse Soldiers" is rated smooth in third stanza at Paramount while in same week "Say One For Me" looks fine at Centre. "Room At Top" is big in third week of moveover at Esquire.

Estimates for This Week

Aladdin (Fox) (1,324; 90-$1.80) —"South Pacific" (20th) (4th wk). Smart $5,500. Last week, $8,000.

Centre (Fox) (1,270; $1-$1.45) — "Say One For Me" (20th) (3d wk). Fine $9,000. Last week, $12,000.

Denham (Indie) (1,584; 75-$1) — "Tarzan's Greatest Adventure" (Par). Fair $7,000. Last week, "Don't Give Up Ship" (Par) (3d wk), $6,000.

Denver (Fox) (2,432; 75-$1.25)—"Nun's Story" (WB). Smash $20,000. Last week, "This Earth Is Mine" (U) $12,000.

Esquire (Fox) (650; $1)—"Room At Top" (Cont) (m.o.) (3d wk). Big $2,000. Last week, $2,500.

Orpheum (RKO) (2,690; 75-$1) —"Big Circus" (AA) (2d wk). Socko $9,500. Last week, $14,500.

Paramount (Indie) (2,100; 75-$1.25)—"Horse Soldiers" (UA) (3d wk). Smooth $8,500. Last week, $12,000.

'Murder' Big Noise In L'ville, Wham $18,000; 'For Me' Lofty 9G, 2d

Louisville, July 14.

"Anatomy of A Murder" at United Artists, is making the big noise this week, with a smash session in sight. Looks like one of the biggest stanzas in many weeks, and gross may go beyond expectations. All h.o's are doing well. "Hercules" at the Mary Anderson in second; "Love Is My Profession" in third stanza at Brown; "Say One For Me," second week at the Rialto, and "Imitation of Life," in 11th week at the Kentucky, all are excellent. Talk of town is the Kentucky's "Life," still plenty alive despite its prolonged run.

Estimates for This Week

Brown (Fourth Avenue) (1,200; 60-90) — "Love Is Profession" (Kings) (3d wk). Nice $5,000 after second week's, $6,500.

Kentucky (Switow) (900; 75-$1.25)—"Imitation of Life" (U) (11th wk). No letup in sight at fine $5,000, same as 10th week.

Mary Anderson (People's) (1,000; 75-90)—"Hercules" (WB) (2d wk). Nights off but good, $6,500 after first week's $18,000.

Rialto (Fourth Ave.) (3,000; 60-90)—"Say One For Me" (20th) (2d wk). Lofty $9,000 after first week's $12,000.

United Artists (UA) (3,000; 75-$1.25)—"Anatomy of A Murder" (Col). Teed off smash with $18,000 in sight. Last week, "Horse Soldiers" (UA) (2d wk), $9,000.

'Story' St. Loo Ace, 18G; 'Earth' 11G

St. Louis, July 14.

Sock new ones this stanza are "Nun's Story" at the St. Louis and "Darby O'Gill and Little People" at Loew's, former being especially big. "Go, Johnny, Go" looks okay at Orpheum. "Sleeping Beauty" in fifth week is stout at the Pageant. "Gigi" in 13th at Shady Oak still is lively. "This Earth Is Mine" in second frame at the vast Fox shapes solid.

Estimates for This Week

Apollo Art (Grace) (700; 90-$1.25)—"Gold Rush" (Indie). Good $3,500. Last week, "Sins of Rose Bernd" (Indie), $2,500.

Fox (Arthur) (5,000; 60-90)—"This Earth Is Mine" (U) and "Silent Enemy" (Col) (2d wk). Solid $11,000. Last week, $15,000.

Loew's (Loew) (3,600; 60-90)—"Darby O'Gill" (BV). Sturdy $15,000. Last week, "Ask Any Girl" (M-G) and "Verboten" (Rank) (2d wk), $10,000.

Orpheum (Loew) (1,900; 60-90)—"Go, Johnny, Go" (Indie) and "Plan 9 From Outer Space" (Indie). Okay $6,500. Last week, "World, Flesh, Devil" (M-G) and "Screaming Mimi" (Indie), $6,000.

Pageant (Arthur) (1,000; 50-$1.75)—"Sleeping Beauty" (BV) (5th wk). Stout $7,500. Last week, $8,000.

St. Louis (Arthur) (3,800; 60-90) —"Nun's Story" (WB). Great $18,000. Last week, "Say One for Me" (20th) (3d wk), $10,000.

Shady Oak (Arthur) (760; 60-90) —"Gigi" (M-G) (13th wk). Rugged $3,000. Last week, $3,200.

'Hercules' Giant 25G, Buff; 'Story' Sock 18G

Buffalo, July 14.

Biz at first-runs looms bright here this round. "Nun's Story" shapes smash opening week at the Center while "Anatomy of a Murder" is rated fine at Century. However, "Murder" is regarded as being under hopes. "Hercules" is rated terrific at Paramount. "Horse Soldiers" still is bright in second frame at the Buffalo.

Estimates for This Week

Buffalo (Loew) (3,500; 70-$1.25) —"Horse Soldiers" (UA) (2d wk). Bright $9,000. Last week, $13,200.

Center (AB-PT) (2,000; 70-$1)—"Nun's Story" (WB). Smash $18,000 or near. Last week, "Say One For Me" (20th) (3d wk), $8,000.

Century (UATC) (2,700; 70-$1.25) — "Anatomy of A Murder" (Col). Under hopes but fine at $13,000. Last week, "Happened to Jane" (Col) (2d wk), $7,200.

Lafayette (Basil) (3,000; 60-$1)—"Sleeping Beauty" (BV) (reissue). Mild $8,000. Last week, "This Earth is Mine" (U) and "Floods of Fear" (U) (2d wk), $7,000.

Paramount (AB-PT) (3,000; 70-$1)—"Hercules" (WB) and "Island of Lost Women" (WB). Terrific

(Continued on page 10)

Broadway Grosses

Estimated Total Gross
This Week $622,733
(Based on 22 theatres)
Last Year $576,600
(Based on 22 theatres)

'North' Boffo 12G, Det.; 'Murder' 21G

Detroit, July 14.

Familiar humdrum summer biz has not appeared here as yet, with current round holding in fine style. Top newcomers are "North by Northwest" at the Adams and "Last Train From Gun Hill," both being great. "Anatomy of A Murder," which was terrific opening stanza at the United Artists, still is boffo in second. "This Earth Is Mine" continues smash in third at the Madison as is "Nun's Story," in third at Michigan. "Hercules" looks socko in second at Broadway-Capitol.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 90-$1.25) — "Sleeping Beauty" (BV) and "Sabu and Magic Ring (AA). Good $17,000. Last week, "Say One For Me" (20th) and "Plunderers Painted Flats" (AL) (3d wk), $11,000.

Michigan (United Detroit) (4,000; $1.25-$1.49)—"Nun's Story" (WB) (3d wk). Good $17,500. Last week, $20,000.

Palms (UD) (2,296; $1.25-$1.49) — "Last Train from Gun Hill" (Par) and "Battle Flame" (AA). Great $23,000. Last week, "Horse Soldiers" (UA) and "Riot in Juvenile Prison" (UA), $22,500.

Madison (UD) (1,900; $1.25-$1.49)—"This Earth Is Mine" (U) (3d wk). Solid $14,000. Last week, $16,500.

Broadway-Capitol (UD) (3,500; 90-$1.25) — "Hercules" (WB) and "Island of Lost Women" (WB) (2d wk). Big $24,000. Last week, $29,000.

Adams (Balaban) (1,700; $1.25-$1.49) — "North by Northwest" (M-G). Great $12,000. Last week, "Ask Any Girl" (M-G) (4th wk), $7,000.

Music Hall (SW-Cinerama) (1,208; $1.55-$2.65)—"South Seas Adventure" (Cinerama) (41st wk). Good $15,000. Last week, $16,200.

Trans-Lux Krim (Trans-Lux) (1,000; $1.40-$1.65) — "Middle of Night" (Col). Starts today (Tues.). Last week, "Love Is My Profession" (Kings) (7th wk), okay $3,500.

United Artists (UA) (1,667; $1.25-$1.50)—"Anatomy of A Murder" (Col) (2d wk). Looks like boffo $21,000 or close. First was $25,000.

'Story' Strong $10,000, Port.; 'Museum' Oke 6½G

Portland, Ore., July 14.

Biz is on upbeat despite the many transient name shows and heat wave. Strongest new pic is "The Nun's Story," lofty at the Fox. "Sleeping Beauty" is back at the Broadway at pop prices, but is not so hot. "Windjammer" moves into a solid 10th frame at the Hollywood. "Horrors of Black Museum" is rated okay at Orpheum.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50) — "Sleeping Beauty" (BV) (reissue) and "Last Stagecoach West" (Rep). Modest $5,000. Last week, "This Earth Is Mine" (U) and "Born To Be Loved" (U) (2d wk), $4,200.

Fox (Evergreen) (1,536; $1-$1.49) —"Nun's Story" (WB). Lofty $10,000. Last week, "Say One For Me" (20th) and "Here Come Jets" (20th) (2d wk), $9,900.

Hollywood (Evergreen) (1,200; $1.48-$1.75)—"Windjammer" (NT) (10th wk). Solid $6,000. Last week, $6,100.

Orpheum (Evergreen) (1,600; $1-$1.49)—"Horrors of Black Museum" (AI) and "Headless Ghost" (AI). Okay $6,500. Last week, "Horse Soldiers" (UA) and "Riot In Juvenile Prison" (UA) (2d wk), $10,300.

Paramount (Port-Par) (3,400; $1-$1.50)—"Don't Give Up Ship" (Par) and "Hangman" (Par) (2d wk). Modest $7,000. Last week, $7,300.

Cincy Fine; 'Earth' Torrid $17,500; 'Story' Sturdy 14G, 'Ship' 7½G, H.O.s

Cincinnati, July 14.

Cincy first-runs shape better than seasonal par this canto. Newcomer "This Earth Is Mine" looms hotsy in simultaneous showings at Shor's downtown Keith's and the hilltop Twin Drive-In. Mainstem coin lead is held by "Nun's Story" in second big week at Albee. "Johnny Dark" and "Man Without A Star" bids for an okay session at the Grand.

Holdover "Don't Give Up Ship" continues okay at the Palace. Suburban Valley looms mildly for second week of "Five Pennies" in switch from hard-ticket policy. Longrun "South Seas Adventure" rolls merrily along in 37th week, at the Capitol.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.50) — "Nun's Story" (WB) (2d wk). Fine $14,000 after $17,000 preem. Holds for third week.

Capitol (SW-Cinerama) (1,376; $1.20-$2.65)—"South Seas Adventure" (Cinerama) (37th wk). Sturdy $18,500. Last week, $18,000.

Grand (RKO) (1,400; 90-$1.10)—"Johnny Dark" (U) and "Man Without A Star" (U). Oke $6,000. Last week, "Tarzan's Greatest Adventure" (Par) and "Man Who Cheated Death" (Par) (2d wk), $5,500.

Keith's (Shor) (1,500; 90-$1.25)—"This Earth Is Mine" (U). Hep $8,000. Last week, "Say One For Me" (20th) (2d wk), $7,500.

Palace (RKO) (2,600; 90-$1.25)—"Don't Give Up Ship" (Par) (2d wk). Okay $7,500. Last week, $10,000.

Twin Drive-In (Shor) (1,600 cars; 90-$1.25)—"This Earth Is Mine" (U). One side of double screen. Torrid $9,500. Holds for second week.

Valley (Wiethe) (1,200; $1-$1.50) —"Five Pennies" (Par) (2d wk). Fairish $6,000. Last week, $7,000.

'Murder' Wham $18,000, D.C.; 'Pennies' Hot 11G; 'Hercules' Big 18G, 2d

Washington, July 14.

Trade is holding good here this round, with a big assist from some strong openers. "Anatomy of Murder" is giving Trans-Lux one of its biggest weeks in months with a mighty take at $2 top. "Five Pennies" shapes socko at 1,240-seat Ontario.

"Hercules" still is big in second frame two houses. "H-Man" at Columbia is weak. "Horse Soldiers" still is great in third Keith week. "Ask Any Girl" was nice in second Capitol round.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,490; 1,000; 90-$1.25)—"Hercules" (WB) (2d wk). Big $18,000. Last week, $29,000.

Capitol (Loew) (3,426; 90-$1.49)—"Say One for Me" (20th). Opened Saturday (11). Last week, "Ask Any Girl" (M-G) (2d wk), nice $14,000.

Columbia (Loew) (904; 90-$1.25) —"H-Man" (Col) and "Woman Eater" (Col). Weak $5,000. Last week, "Compulsion" (20th) (8th wk), $4,500.

Keith's (RKO) (1,850; 90-$1.49)—"Horse Soldiers" (UA) (3d wk). Great $21,000 following $23,000.

MacArthur (K-B) (900; $1.10)—"Room at Top" (Cont). Big $4,000, moving over from 10 weeks at K-B Ontario. Last week, "Happy Is Bride" (Kass) (3d wk), $2,500.

Ontario (K-B) (1,240; 90-$1.49)—"Five Pennies" (Par). Big $11,000; holds. Last week, "Room at Top" (Cont) (10th wk), $4,500.

Palace (Loew) (2,390; 90-$1.49)—"Hole in Head" (UA) (4th wk). Sock $11,000 after $13,500.

Plaza (T-L) (276; 90-$1.49)—"Love Is Profession" (Kings) (7th wk). Good $3,500. Last week, same.

Town (Indie) (600; 90-$1.25)—"Tarzan's Greatest Adventure" (Par). Okay $4,000. Last week, "Angry Hills" (M-G), $2,500.

Trans-Lux (T-L) (600; $1-$2)—"Anatomy of Murder" (Col). Socko $18,000, way over hopes. Last week, "Happened to Jane" (Col) (7th wk), $3,500.

Uptown (SW) (1,100; 90-$1.25)—"Big Circus" (AA) (2d wk). Fine $9,000. Last week, $8,000.

Warner (SW-Cinerama) (1,308; $1.20-$2.75)—"South Seas Adventure" (Cinerama) (29th wk). Excellent $12,000 for second week in row.

Playhouse (T-L) (458; $1-$1.80)—"Middle of Night" (Col) (2d wk). Smash $13,000 following $15,000 opener. Stays on.

Chi OK; 'Murder' Wham 46G; 'North' Boff 35G, 'Story' Hot 29G, Both 2d, 'Horse' Stout 27G, 'Hole' Sock 28G

Chicago, July 14.

Comfortable weather and blockbuster array continue to keep deluxer biz here on hep side despite a few soft spots. "Anatomy of a Murder," abetted by the censor row which it won in court, looms giant $46,000 on Woods preem. Monroe's "Riot in Juvenile Prison" plus "Guns, Girls, Gangsters" shape nice $5,000.

"North by Northwest," after notching great world preem stanza, sights boff second round at United Artists. In ditto frame, "Nun's Story" looks nice at the Chicago.

"John Paul Jones" is good at Roosevelt for second. Garrick's "Darby O'Gill and Little People" shapes nice in second.

"Horse Soldiers" still is solid in third round at State-Lake. Oriental's "Hole in Head" shapes socko in fourth session.

"Five Pennies" is dandy at the Esquire in third. "Al Capone" is rated brisk in 10th round at Todd's Cinestage. "Gigi" is trim again in 20th session at the Loop.

Lone hard-ticketer, "South Seas Adventure," pushed to stout $20,000 in 42d round at Palace.

Estimates for This Week

Chicago (B&K) (3,900; 90-$1.80) —"Nun's Story" (WB) (2d wk). Fancy $29,000. Last week, $32,000.

Esquire (H&E Balaban) (1,350; $1.25-$1.80)—"Five Pennies" (Par) (3d wk). Tall $17,000. Last week, $22,000.

Garrick (B&K) (850; 90-$1.25)—"Darby O'Gill" (BV) (2d wk). Nice $12,500. Last week, $14,000.

Loop (Telem't) (606; 90-$1.80)—"Gigi" (M-G) (20th wk). Strong $10,800. Last week, $10,600.

Monroe (Jovan) (1,000; 65-90)—"Guns, Girls & Gangsters" (UA) and "Riot in Juvenile Prison" (UA). Good $5,000 or close. Last week, "Gunfight at Dodge City" (UA) and "Escort West" (UA), $6,300.

Oriental (Indie) (3,400; 90-$1.80) —"Hole in Head" (UA) (4th wk). Socko $28,000. Last week, $32,000.

Palace (SW-Cinerama) (1,434; $1.25-$3.40)—"South Seas Adventure" (Cinerama) (42d wk). Sturdy $20,000. Last week, $19,000.

Roosevelt (B&K) (1,400; 90-$1.80)—"John Paul Jones" (WB) (2d wk). Fat $16,000. Last week, $17,000.

State-Lake (B&K) (2,400; 90-$1.80)—"Horse Soldiers" (UA) (3d

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'Train' Fast $10,000 In K.C.; 'Girl' 8G, 'Story' 7G, 'For Me' Loud 8½G

Kansas City, July 14.

Two newcomers are chalking up big figures, to join a long list of holdovers. "Last Train from Gun Hill" at Paramount is big. "Ask Any Girl" is giving the Midland a good week. "Nun's Story" at Missouri in second week, and "Say One for Me" at Roxy in third week both are stout. "Go, Johnny, Go" new in three Fox Midwest houses is pleasant. "Horse Soldiers" for third week at Plaza is satisfactory.

Estimates for This Week

Capri (Durwood) (628; $1.50, $2.25, $2.50) — "South Pacific" (Magna) (16th wk). Steady $6,000. Last week, $7,000.

Crest, Riverside (Commonwealth) (900 cars each; 85c)—Currently sub-runs. Last week, split with sub-runs in first half. Second half, "My World Dies Screaming" (Indie) and "Lost and Lonely" (Indie), three days, oke $3,000.

Isis, Fairway, Granada (Fox Midwest) (2,360; 700; 1,217; 75-90)—"Go, Johnny, Go" (Indie) and "Lone Texan" (20th). Okay $8,000. Last week, Isis, "Adam and Eve" (Indie) (2d wk), $4,500; Fairway, "Shaggy Dog" (BV) (6th wk), $2,800. Granada, day-date with Uptown.

Kimo (Dickinson) (504; 90-$1.25) —"Love Is My Profession" (Kings) (4th wk). Nice $2,000. Last week, $2,500.

Midland (Loew) (3,500; 75-$1)—"Ask Any Girl" (M-G) and "Angry Hills" (M-G). Good $8,000. Last week, "Mysterians" (M-G) and "First Man Into Space" (M-G), $5,000.

Missouri (RKO) (2,585; 75-$1)—"Nun's Story" (WB) (2d wk). Bright $7,000. Last week, $9,000.

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Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Earth' Wow 15G, Toronto; 'Room' 8G

Toronto, July 14.

Among newcomers, "This Earth is Mine" is wham, with "Shake Hands with the Devil" okay. Of the holdovers, "Five Pennies" is hefty but "Sleeping Beauty" is disappointing in five-house tiein, both in second stanzas. "Horse Soldiers" just okay in third frame. However, "Diary of Anne Frank" in fourth stanza, and "Room at Top" in seventh frame, show no change at the wickets over last week.

Estimates for This Week

Beach, Eglinton, Palace, Runnymede, University (FP) (1,288; 1,080; 1,485; 1,385; 1,556; 50-$1)—"Sleeping Beauty" (BV) (2d wk). Disappointing at $17,000. Last week, $27,000.

Carlton (Rank) (2,518; 75-$1.25) —"Horse Soldiers" (UA) (3d wk). Skidding to okay $8,000, despite rave reviews. Last week, $12,000.

Downtown, Glendale, Kingsway, Prince of Wales, State (Taylor) (1,059; 995; 697; 1,200; 695; 50-75) —"H-Man" (Col) and "Woman Eater" (Col). Fair $13,500. Last week, "Hound of Baskervilles" (UA) and "Gunfight Dodge City" (UA), $16,000.

Hollywood (FP) (1,080; $1-$1.25) —"Diary of Anne Frank" (20th) (4th wk). Wham $11,000. Last week, ditto.

Hyland (Rank) (1,087; $1)—"Captain's Table" (Rank). (5th wk). Swell $5,500. Last week, $6,000.

Imperial (FP) (3,343; 75-$1.25)—"Five Pennies" (Par) (2d wk). Hefty $14,000. Last week, $20,000.

International (Taylor) (557; $1)—"Gigi" (M-G) (50th wk). Big $3,000. Last week, same.

Loew's (Loew) (2,075; 75-$1.25)—"Shake Hands With Devil" (UA). Okay $12,000. Last week, "Doctor's Dilemma" (M-G) (2d wk), $7,500.

Tivoli (FP) (995; $1.75-$2.40)—"South Pacific" (Magna) (53d wk). Upsurge to fine $7,500. Last week, $6,500.

Towne (Taylor) (695; 75-$1.25)—"Room at Top" (Cont) (7th wk). Lusty $8,000. Last week, ditto.

Uptown (Loew) (2,745; 75-$1.25) —"This Earth Is Mine" (U). Wow $15,000 or near. Last week, "Mysterians" (M-G) (2d wk), $4,500 for 5 days.

'STORY' SOCKEROO 12G, OMAHA; 'TRAIN' BIG 7G

Omaha, July 14.

Thanks to a pair of strong new entries, biz is soaring at downtown first-runs this round. "Nun's Story" is boffo at Orpheum, Tri-States flagship, and figures to hold. "Last Train from Gun Hill" looms big at the Omaha. "Sleeping Beauty" is good in fourth stanza at State. Remarkable hard-ticket "South Pacific" remains bangup in 38th week at the Cooper.

Estimates for This Week

Cooper (Cooper) (708; $1.50-$2.20) — "South Pacific" (Magna) (38th wk). Heatthy $6,300. Last week, $6,000.

Omaha (Tristates) (2,066; 75-$1) — "Last Train from Gun Hill" (Par). Big $7,000. Last week, "Don't Give Up Ship" (Par) (2d wk), $6,000.

Orpheum (Tristates) (2,877; 75-$1)—"Nun's Story" (WB). Smash $12,000. Last week, "Say One for Me" (20th) (2d wk), $7,000.

State (Cooper) (743; $1.45) — "Sleeping Beauty" (BV) and "Grand Canyon" (BV) (4th wk). Trim $7,500. Last week, $10,000.

'Story' Rousing $19,000, Pitt; 'Hercules' Brisk 12G, 'For Me' Loud 9G

Pittsburgh, July 14.

Holdovers are playing at all five downtown houses with "Love is My Profession" at the nabe Squirrel Hill the only new entry. It's boff. Biggest sock in town is "Nun's Story" at Warner, now in second week. "Hercules" cooled down a little but still was comparatively big in second stanza at Stanley. "Horse Soldiers" is rated fair in third week at Penn. "Say One For Me" stays strong in third at Harris. "This Earth Is Mine" also is solid in third Fulton session.

Estimates for This Week

Fulton (Shea) (1,635; 85-$1.50)—"This Earth Is Mine" (U) (3d wk). Solid $6,000. Last week, $6,600.

Harris (Harris) (2,100; $1-$1.50) —"Say One For Me" (20th) (3d wk). Hefty $9,000. Last week, $9,500.

Penn (UATC) (3,300; $1-$1.50)—"Horse Soldiers" (UA) (3d wk). Looks only fair $7,000. Last week, $10,100.

Squirrel Hill (SW) (824; $1.25)—"Love Is My Profession" (Kings). Boffo $3,400 for an arty house. Last week, "Room at Top" (Cont) (8th wk), $2,600.

Stanley (SW) (3,700; 85-$1.50)—"Hercules" (WB) (2d wk). Big $12,000. Last week, $20,800.

Warner (SW) (2,000; $1-$1.50)—"Nun's Story" (WB) (2d wk). Excellent $19,000. Last week, $20,200.

'Earth' Mighty $18,000 in Hub; 'Murder' $21,000

Boston, July 14.

Heat is still slugging the boxoffice here, but opening of department stores Saturday (11) helped some. Holdovers predominate but the two new entries, "Anatomy of Murder" at Gary and "This Earth Is Mine" at Memorial, both are smash. "Hole In Head" leads the holdovers, being smash in second week at State. "Hercules" shapes great in second at Pilgrim. "Nun's Story" is still big in third round at Metropolitan.

"Five Pennies" looks okay at Paramount in third. "Horse Soldiers" is still bright in third week at Orpheum. "Ask Any Girl" is lively at the Saxon in fourth week.

"Room at Top" is longest run grind in Hub in ninth frame at Kenmore and still amazing.

Estimates for This Week

Astor (B&Q) (1,381; $1.25-$1.50) —"Don't Give Up Ship" (Par) (2d wk). Smash $10,000. First week, $13,000.

Beacon Hill (Sack) (678; $1-$1.50) —"Love Is Profession" (Kings) (3d wk). Good $6,000. Last week, $7,000.

Boston (SW-Cinerama) (1,354; $1.25-$2.65)—"South Seas Adventure" (Cinerama) (14th wk). Oke $12,000. Last week ditto.

Capri (Sack) (1,150; 90-$1.50)—"Young Philadelphians" (WB) (m.o.) Just opened. Last week, "Love Is Profession" (Kings) (2d wk), $4,000.

Exeter (Indie) (1,376; 75-$1.25)—"I Was Monty's Double" (Indie) (2d wk). Second week opened Sunday (12). First week, okay $5,500.

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'Story' Smash $13,000, Indpls.; 'Earth' 7G, 2d

Indianapolis, July 14.

"Nun's Story" shapes socko at Keith's this stanza to lead first-run entries by wide margin. Biz otherwise is offish. "Don't Give Up Ship" looks fair. "This Earth Is Mine" is okay. "Horse Soldiers" looks mild, all being second-weekers.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 75-90)—"This Earth Is Mine" (U) (2d wk). Oke $7,000. Last week, $11,000.

Indiana (C-D) (3,200; 75-90)—"Don't Give Up Ship" (Par) and "Hangman" (Par) (2d wk). Fair $7,200. Last week, great $12,000.

Keith's (Cockrill-Dolle) (1,300; 90-$1.25)—"Nun's Story" (WB). Sock $13,000. Last week, "Diary Anne Frank" (20th) (2d wk), $6,000.

Loew's (Loew) (2,427; 75-90)—"Horse Soldiers" (UA) (2d wk). Mild $5,000. Last week, $11,000.

N.Y. Holds Up Despite No New Films; 'Murder' Boffo 75G, 2d, 'Story' Hotsy 160G, 4th, 'Porgy' Capacity $37,000

Despite the lack of newcomers, Broadway first-run trade is holding up well in current session. Compartively mild summer weather plus some rainy days, is proving a plus factor. Biggest coin for straight-filmer is going to "Anatomy of A Murder," with a mighty $51,500 for second stanza at the Criterion and great $23,500 or over for second at the arty Plaza.

Greatest coin total continues to go to "Nun's Story" with stageshow at the Music Hall with a smash $160,000 in fourth session at the Music Hall. "Porgy and Bess" still is capacity $37,033 for second round at the Warner.

"Horse Soldiers" is heading for smash $36,200 in current (3d) week at the Astor. "This Earth Is Mine" with stageshow looks fair $44,000 in third-final round at the Roxy, where "Big Circus" opens next Friday.

"Five Pennies" is heading for fine $32,000 in fourth week at the Capitol. "Say One For Me" looks to hit nice $31,000 in fourth at the Paramount. "Some Like It Hot" is winding up the final (15th) week of 10 days at the State with a big $35,000 or close. "Hole in Head" replaces today (Wed.) though "Hot" could have continued. But the distrib wanted to get it out on N.Y. circuits.

"Middle of Night" hit lively $14,000 in fourth stanza at the Forum and big $11,500 for same week at the arty Trans-Lux 52d Street where day-dating. "Hound of Baskervilles" looks lean $12,500 in second round at the Victoria, with "10 Seconds To Hell" replacing next Friday.

"Diary of Anne Frank" continues to thrive on continuous-run at the Palace with a potent $16,000 for 17th frame and second on current pop-scale policy. "John Paul Jones" looks only thin $7,500 in fourth week at the Rivoli. "The Fisherman" is due in Aug. 5.

"Gigi" held with a wham $16,900 in 36th stanza at the Sutton while "Room At Top" was great $13,800 in 15th session at the Fine Arts. "Grand Illusion" looks to hold with sock $9,300 on reissue run at the Baronet.

Estimates for This Week

Astor (City Inv.) (1,094; 75-$2)—"Horse Soldiers" (UA) (3d wk). This stanza winding up tomorrow (Thurs.) is heading for smash $36,200. Second week, $40,000.

Capitol (Loew) (4,820; $1-$2.50) —"Five Pennies" (Par) (4th wk). Current week ending today (Wed.) looks like fine $32,000 or near. Third was $41,000. Continues on.

Criterion (Moss) (1,671; 90-$2.40) —"Anatomy of a Murder" (Col) (2d wk). This round finishing up today (Wed.) shapes to get wow $51,500. First was $57,400.

Palace (RKO) (1,642; 90-$2) — "Diary of Anne Frank" (20th) (18th wk). The 17th frame concluded last night (Tues.) was splendid $16,000, being second week on continuous run, popscale. First on that policy was $19,500.

Forum (Moss) (813; 90-$1.80) — "Middle of Night" (Col) (5th wk). Fourth round concluded last night (Tues.) was lively $14,000. Third, $16,000.

Paramount (AB-PT) (3,665; $1-$2) — "Say One For Me" (20th) (20th) (4th wk). This week winding up tomorrow (Thurs.) looks to get nice $31,000. Third, $37,000. Stays.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75) — "Nun's Story" (WB) and stageshow (4th wk). This session is heading for big $160,000 in current week ending today (Wed.). Third was $171,000. Continues a fifth and likely a sixth.

Rivoli (UAT) (1,545; 90-$1.25) — "John Paul Jones"(WB) (5th wk). Fourth week concluded last night (Tues.) was thin $7,500. Third was $8,700. Stays on since "The Fisherman" (BV) is not due until Aug. 5.

Roxy (Indie) (5,705; 90-$2.50) — "This Earth Is Mine" (U) with stageshow (3d-final wk). Current frame winding up tomorrow (Thurs.) looks like fair $44,000. Second was $55,000. Stays until "Big Circus" (AA) opens next Friday (17).

State (Loew) (1,900; 90-$2) — "Hole in Head" (UA). Opens today (Wed.). In ahead, "Some Like It Hot" (UA) (15th wk-10 days), held with big $35,000 in final 10 days. The 14th week, $32,600.

Victoria (City Inv.) (1,003; 50-$2) — "Hound of Baskervilles" (UA) (2d-final wk). This stanza ending tomorrow (Thurs.) looks to dip to mild $12,500. First was $14,500. "10 Seconds To Hell" (UA) opens Friday (17).

Warner (SW) (1,461; $1.50-$3.75) —"Porgy and Bess" (Col) (4th wk). Third stanza concluded Saturday (11) was capacity $37,033 for 10 shows. Second week and really first full week here was also capacity.

First-Run Arties

Baronet (Reade) (430; $1.25-$2)—"Grand Illusion" (Cont) (reissue) (3d wk). Current stanza winding

(Continued on page 10)

'Circus' Loud 12G, Philly; 'Room' 13G

Philadelphia, July 14.

Biz shapes good at many local first-runs this session, with some new entries helping the over-all total, and many holdovers coming through with amazing trade. "Big Circus" looks solid opening week at the 1,200-seat Goldman but not as big as hoped for. "Middle of Night" is rated great at the Trans-Lux.

"Say One For Me" still is sockeroo in second at Arcadia. "Nun's Story" looms boffo in third Randolph round. "This Earth Is Mine" looks smash in third at Stanton. "Horse Soldiers" shapes very big in third at the Fox.

Estimates for This Week

Arcadia (S&S) (536; 99-$1.80) — "Say One For Me" (20th) (2d wk). Big $15,000. Last week, $20,000.

Boyd (SW-Cinerama) (1,430; $1.10-$2.60)—"South Seas Adventure" (Cinerama) (21st wk). Good $8,000. Last week, $8,300.

Fox (National) (2,250; 90-$1.80) —"Horse Soldiers" (UA) (3d wk). Fast $15,000. Last week, $22,000.

Goldman (Goldman) (1,000; 99-$1.49)—"Tarzan's Greatest Adventure" (Par) and "The Hangman" (Par). Fine $8,000. Last week, "H-Man" (Col) and "Woman Eater" (Col), $7,500.

Midtown (Goldman) (1,200; $1.10-$2) — "Big Circus" (AA). Great $12,000. Last week, "Hound Baskervilles" (Lopert), $5,000.

Randolph (Goldman) (2,250; 94-$1.80) — "Nun's Story" (WB) (3d wk). Boff $18,000. Last week, $20,000.

Stanley (SW) (2,900; 99-$1.80)—"Ask Any Girl" (M-G) (3d wk). Mild $8,000. Last week, $10,000.

Stanton (WB) (1,483; 99-$1.40)—"This Earth Is Mine" (U) (3d wk). Smash $11,000. Last week, $15,000.

Studio (Goldberg) (483; 94-$1.80) —"Room At Top" (Cont) (2d wk). Wham $13,000 or over. Last week, $14,000.

Trans-Lux (T-L) (500; 99-$1.80) —"Middle of Night" (Col). Great $15,000 or near. Last week, on reissues.

Viking (Sley) (1,000; 75-$1.80)—"Don't Give Up Ship" (Par) (3d wk). Oke $6,000. Last week, $8,000.

World (Pathe) (499; 90-$1.49) — "Heroes and Sinners" (Indie) (2d wk). Sock $3,000. Last week, $3,200.

'HORSE' HEFTY $8,000, PROV.; 'HERCULES' 7½G

Providence, July 14.

Weather is always a factor hereabouts in the summer, a dull, rainy Sunday will help the main houses this week. Majestic with "Hercules" holdover and State's second with "Horse Soldiers" are both still fairly active. Second of "This Earth Is Mine" at RKO Albee is just okay. "Don't Give Up Ship" moved into Strand after "Sleeping Beauty" fell part in second.

Estimates for This Week

Albee (RKO) (2,200; 65-80)—"This Earth Is Mine" (U) and "I Mobster" (20th) (2d wk), Oke $5,000 after $7,000 opener.

Majestic (SW) (2,200; 65-80)—"Hercules" (WB) and "Island of Lost Women" (WB) (2d wk). Fancy $7,500. First was $14,600, way over estimate.

State (Loew) (3,200; 65-80)—"Horse Soldiers" (UA) (2d wk). Oke $8,000 or near. First was $11,000.

Strand (National Realty) (2,200; 65-80)—"Don't Give Up Ship" (Par) and "Gunmen from Laredo" (Col). Opened Sunday (12). "Sleeping Beauty" (BV) was yanked after three days of announced second week with poor $1,700.

H.O.s Help Mpls.; 'Hound' Fast $6,000, 'Story' Great 11G, 'Seas' Huge $26,000

Minneapolis, July 14.

Current product strength is reflected here by the predominance of holdovers. There are only a pair of newcomers. "Last Train From Gun Hill" and "Hound of Baskervilles," both okay, "Hound" being especially good for 1,000-seat Gopher. "Nuns Story" still is sock in second Lyric round.

Hard-ticket "South Seas Adventure" is very socko in third week at Century. "Don't Give Up Ship" looks okay on RKO Pan moveover.

Estimates for This Week

Academy (Mann) (947; $2-$2.25) —"Diary of Anne Frank" (20th) (5th wk). Bows out after successful hard-ticket run. Okay $4,000 for 4 days. Last week, $4,000.

Century (SW-Cinerama) ($1.75-$2.65)—"South Seas Adventure" (Cinerama) (3d wk). Huge $26,000.

Gopher (Berger) (1,000; 85-$1)—"Hound of Baskervilles" (UA). Healthy $6,000. Last week, "Ask Any Girl" (M-G) (3d wk), $4,000.

Lyric (Par) (1,000; $1.25-$1.45)—"Nun's Story" (WB) (2d wk). Word-of-mouth helping this one. Smash $11,000. Last week $13,000.

RKO Orpheum (RKO) (2,800; 85-$1)—"Last Train From Gun Hill" (Par). Well-liked picture but shapes only good $9,000. Last week, "Don't Give Up Ship" (Par) and fight pix (2d wk), $8,000.

RKO Pan (RKO) (1,800; 85-$1)—"Don't Give Up Ship" (Par) (m.o.). Third Loop week. Very good at $5,500. Last week, "Mysterians" (M-G), "First Man Into Space" (M-G) and fight pix (2d wk), $3,500.

State (Par) (2,200; $1-$1.25)—"Horse Soldiers" (UA) (2d wk). Fairly good $6,000 on h.o. Last week, $10,000.

Suburban World (Mann) (800; 85) —"It Happened to Jane" (Col) (2d run). Good $2,200. Last week, "Some Like It Hot" (UA) (2d run) (2d wk), $2,000.

World (Mann) (400; 85-$1.25)—"Love Is My Profession" (Kings) (3d wk). Hefty $6,000. Last week, $6,500.

BOSTON

(Continued from page 9)

Gary (Sack) (1,240; 90-$1.50)—"Anatomy of Murder" (Col). Great $21,000 or colse. Last week, "Young Philadelphians" (WB) (7th wk), $5,000.

Kenmore (Indie) (700; 90-$1.25) —"Room at Top" (Cont) (9th wk). Big $6,500. Last week, $7,500.

Memorial (RKO) (3,000; 60-$1.10) —"This Earth Is Mine" (U) and "Born to be Loved" (U). Smash $18,000 or over. Last week, "Say One For Me" (20th) and "Lone Texan" (20th) (3d wk), $16,000.

Metropolitan (NET) (4,357; 70-$1.10)—"Nun's Story" (WB) (3d wk). Great $18,000. Last week, $21,000.

Paramount (NET) (2,357; 70-$1.10)—"Five Pennies" (Par) (3d wk). Oke $8,500. Last week, $11,000.

Pilgrim (ATC) (1,000: 60-$1.10)—"Hercules" (2d wk). Good at $9,000. First week, $24,000.

Saxon (Sack) (1,100; $1.25-$1.50) —"Ask Any Girl" (M-G) (4th wk). Slick $6,500. Last week. $8,000.

Trans-Lux (T-L) (730; 75-$1.25)—"8th Day of Week" (Indie) and "Girls of Night" (Indie). Fast $3,200. Last week, "Ecstasy" (Indie) (reissue) and "Naughty Paris Nights" (Indie), $3,400.

Orpheum (Loew) (2,900; 90-$1.50) —"Horse Soldiers" (UA) (3d wk). Bright $16,000. Last week, $20,000.

State (Loew) (3,600; 90-$1.50)—"Hole In Head" (UA) (2d wk). Fat $19,000. Last week, $24,000.

CHICAGO

(Continued from page 9)

wk). Sturdy $27,000. Last week, $32,000.

Surf (H&E Balaban) (685; $1.25) —"He Who Must Die" (Kass) (6th wk). Trim $2,300. Last week, $3,200.

Todd's Cinestage (Todd) (1,036; 90-$1.80)—"Al Capone" (AA) (10th wk). Brisk $12,000. Last week, $13,000.

United Artists (B&K) (1,700; 90-$1.80) — "North by Northwest" (M-G) (2d wk). Smash $35,000. Last week, underquoted rounding out wham $46,000; world preem bally helped.

Woods (Essaness) (1,200; 90-$1.80) — "Anatomy of a Murder" (Col). Wham $46,000. Last week, "Ask Any Girl" (M-G) (4th wk), $8,500 in 8 days.

World (Teitel) (606; 90-$1.50)— —"Night With Charlie Chaplin" (Indie) (3d wk). Good $3,300. Last week, $3,500.

'Darby' OK $9,000 In Seattle; 'Mummy' 7G

Seattle, July 14.

There are too many holdovers here this session to make a good showing at the wickets. However, "Darby O'Gill and the Little People" looms okay at the Fifth Avenue. Also doing fairly good trade is "Mummy," playing at Orpheum. Second round of "Say One for Me" looms only fair at Paramount in second stanza. "This Earth is Mine" looms okay in third at Music Box.

Estimates for This Week

Blue Mouse (Hamrick) (739; 90-$1.50)—"Ask Any Girl" (M-G) (2d wk). Good $4,500. Last week, $6,300.

Coliseum (Fox-Evergreen) (1,780; 90-$1.50)—"Horse Soldiers" (UA) and fight pix (3d wk). Hep $5,000 in 5 days. Last week, $11,700.

Fifth Avenue (Fox-Evergreen) (2,500; 90-$1.50)—"Darby O'Gill" (BV) and "Up in Smoke" (AA). Okay $9,000. Last week, "Room At Top" (Cont) (2d wk-6 days), $5,800.

Music Box (Hamrick) (850; 90-$1.50)—"Earth Is Mine" (U) (3d wk). Okay $4,000 or near. Last week, $4,300.

Orpheum (Hamrick) (2,700; 90-$1.50)—"Mummy" (U) and "Curse of Undead" (U). Okay $7,000 or over. Last week, "Angry Hills" (M-G), $4,100.

Paramount (Fox-Evergreen) (3,107; 90-$1.50)—"Say One for Me" (20th) (2d wk). Fair $7,000. Last week, $10,700.

LOS ANGELES

(Continued from page 8)

(Metropolitan-FWC) (2,213; 1,715; 756: 90-$1.50)—"Some Like It Hot" (UA) (1st general release) and "Riot in Juvenile Prison" (UA). Nice $20,500 or near.

Fox Wilshire (FWC) (2,296; 90-$1.50)—"Five Pennies" (Par) (2d wk). Stout $8,000. Last week, $10,800.

Hillstreet, Iris (Metropolitan-FWC) (2,752; 825; 90-$1.50)—"Don't Give Up Ship" (Par) and "Hangman" (Par) (2d wk). Sturdy $11,000 or close.

Warner Beverly (SW) (1,612; 90-$1.50) — "Anatomy of a Murder" (Col) (2d wk). Smash $21,000 or a bit over. Last week, $20,500.

Hollywood Paramount (Elect) (1,468; $1.40-$2.40)—"Nun's Story" (WB) (3d wk). Good $17,000. Last week, $21,000.

Four Star (UATC) (868; 90-$2)—"Middle of Night" (Col) (3d wk). Busy $3,600. Last week. $5,600.

Chinese (FWC) (1,408; $2-$2.40) —"Darby O'Gill" (BV) (3d wk). Mild $10,500. Last week, $12,400.

State, El Rey, Loyola (UATC-FWC) (2,404; 861; 1,298; $1.50-$2) —"South Pacific" (20th) (3d wk). Solid $20,500. Last week, $28,400.

Fox Beverly (FWC) (1,150; $1.49-$2)—"Hole in Head" (UA) (4th wk). Big $12,000 or close. Last week, $14,400.

Pantages (RKO) (2,815; 90-$1.75) —"Say One For Me" (20th) (4th wk). Light $6,700 in 5 days. Last week, $11,000.

Los Angeles (FWC) (2,017; 90-$1.50)—"Al Capone" (AA) (4th wk) and "Baby Face Nelson" (UA) (reissue) (2d wk). Tidy $5,000. Last week, $7,100.

Downtown Paramount, Hawaii (ABPT-G&S) (3,300; 1,106; $1.25-$1.75)—"80 Days" (UA) (4th wk). Fast $19,500. Last week, $27,800.

Fine Arts (FWC) (631; 90-$1.50) —"Room at Top" (Con) (9th wk). Boffo $8,000. Last week, $8,500.

Warner Hollywood (SW-Cinerama) (1,389; $1.20-$2.65)—"South Seas Adventure" (Cinerama). Started 42d week Sunday (12) after big $18,800 last week.

KANSAS CITY

(Continued from page 9)

Paramount (UP) (1,900; 75-$1)—"Last Train from Gun Hill" (Par). Big $10,000; holds. Last week, "Don't Give Up Ship" (Par) (2d wk), $6,500.

Plaza (Fox Midwest) (1,900; 75-$1) — "Horse Soldiers" (UA) (3d wk). Okay $5,000. Last week, $8,000.

Roxy (Durwood) (800; $1, $1.50) —"Say One For Me" (20th) (3d wk). Handsome $8,500. Last week, $10,000.

Rockhill (Little Art Theatres) (750; 90-$1.15) — "The Crucible" (Indie). Steady $1,700. Last week, reissues.

Uptown (Fox Midwest) (2,043; 85-$1)—"This Earth Is Mine" (U) (3d wk-5 days). Satisfactory $4,000. Last week, in combo with Granada, $9,000.

NEW YORK

(Continued from page 9)

up tomorrow (Thurs.) is heading for smash $9,300. Second was $9,500.

Fine Arts (Davis) (468; 90-$1.80) "Room At Top" (Cont) (16th wk). The 15th round completed Sunday (12) was wow $13,800. The 14th week $14,400.

Beekman (R&B) (590; $1.20-$1.75) — "Wild Strawberries" (Janus) (4th wk). The third frame finished Sunday (12) was sock $11,300. Second, $11,000.

Mayfair (Indie) (1,386; $1-$1.50) —"Great Is My Country" (Indie) (3d wk). First holdover session concluded Monday (13) was big $25,000, after big $32,000 opening week, which was on $1.50-$3.50 scale. This is the Russian-made travelog documentary done in Kinopanorama.

Normandie (T-L) (592; $1.80-$2.80)—"Darby O'Gill" (BV) (3d wk). Second week ended Monday (13) was great $12,500. First, $17,000.

Guild (Guild) (450; $1-$1.75)—"Happy Is Bride" (Indie) (3d wk). Second round concluded Sunday (12) was rather unhappy $5,000. First hit $7,800. Stays two days longer to open "World of Art" (Indie) on Wednesday (15).

Paris (Pathe Cinema) (568; 90-$1.80)—"Women Are Weak" (NTA) (6th-final wk). Fifth week ended Sunday (12) was okay $5,100 after $5,800 for fourth round. "The Possessor's" (Lopert) opens July 20.

Plaza (Lopert) (525; $1.50-$2)—"Anatomy of A Murder" (Col) (2d wk). This frame ending today (Wed.) is heading for mighty $23,800 after record $26,000 opening week.

Sutton (R&B) (561; 95-$1.80)—"Gigi" (M-G) (37th wk). The 36th round finished Saturday (11) was an amazing $16,900 after $17,400 in 35th week. May stay on here until the end of this year.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"Middle of Night" (Col) (5th wk). Fourth stanza ended last night (Tues.) was big $11,500 after $14,000 in third.

BUFFALO

(Continued from page 8)

$25,000. Last week, "Tarzan's Greatest Adventure" (Par) and "Man Could Cheat Death" (Par), $13,000 in 9 days.

Teck (Loew) (1,200; 70-$1.25) — "World, Flesh, Devil" (M-G) (3d wk). Soggy $2,300. Last week, $3,000.

Cinema (Martina) (450; 70-$1) — "This Earth Is Mine" (U) (m.o.). Fancy $3,000. Last week, "Love Is Profession" (Kings) (3d wk), $1,800 in 9 days.

Briefs From The Lots

Hollywood, July 14.

Paramount purchased "The Stepmother," novel by **V. C. Hutchinson** . . . **Mort Sahl** cast in **Hall Bartlett's** "All the Young Men," with **Alan Ladd, Sidney Poitier** and **James Darren,** at Columbia Pictures . . . **Susan Kohner** and **Millie Perkins** testing for title role of 20th-Fox' "The Story of Ruth" . . . Columbia, with "Anatomy of a Murder," filed protest with MPAA against Communications Corp.'s registration of "Anatomy of a Syndicate," also protested by King Bros. with its prior "The Syndicate" . . . **Milton Sperling** bought **Ray Robinson** article, "**Legs Diamond:** Gangland's Most Hated Mobster," for use in his projected United States Productions' biopic of gangster.

Richard Fleischer bought "The Big Storm," original screenplay by **Earl Felton** about the Galveston flood in 1915, for production under his Nautilus indie banner . . . **Anne Heywood** with **Robert Mitchum** and **Dan O'Herlihy** in **Raymond Stross'** UA release, "A Terrible Beauty" . . . **Betty Field** into "Hound Dog Man" at 20th-Fox . . . **Bill Williams** stars in Premium's "Oklahoma Territory," UA release directed by **Edward L. Cahn** for producer **Robert E. Kent** . . . **Wexler Bros.** will produce **John Killens** novel, "Young Blood," story of a Negro family in the South.

Composer **Andre Previn** makes film acting bow in Metro's "The Subterraneans" . . . tv director **William Conrad** returns to acting in **Jack Webb's** "-30-" feature for Warner Bros. . . . **Miriam Hopkins** takes title role in "Ma Barker," upcoming **William Paris** indie . . . Universal inked **Susan Hayward** for "Elephant Hill," **Ross Hunter** production to roll in India in Fall . . . **Jean Simmons** bowed out of **Hal Wallis'** "Summer and Smoke" . . . **Adele Mara** set as **Bill Williams'** costar in Premium's "Oklahoma Territory"

New York Sound Track

Brigitte Bardot going into the U.S. merchandising cash-in via **Jay Emmett** Associates which has licensed over 100 products for **Pat Boone** . . . Attorney **David Stanford Hecht,** who died at 51 in Georgetown U. Hospital at Washington, following an operation, and who lived at the Hotel Pierre, was billionaire Jean Paul Getty's U.S. "brain trust" in Tidewater Oil, Mission Development, Hotel Pierre (owned by Getty until recently "co-oped"), on the board of Parke-Bernet Galleries and a trustee of the Paul Getty Museum. Hecht governed the entertainment policy of the Pierre's Cotillion Room.

David O. Selznick has tentatively skedded **F. Scott Fitzgerald's** "Tender Is the Night," to star **Jennifer Jones,** for an October teeoff . . . **Jerry Wald** paging **Joseph Cotten** for role in his indie, "The Beloved Infidel" with **Deborah Kerr, Gregory Peck** and **Eddie Albert** at 20th-Fox . . . **Steve Forrest** skied to Rome to costar with **Gina Lollobrigida** in "Jovanka" . . . **William Wyler's** next will be "Roman Candle," play by **Sidney Sheldon,** to be co-produced with The Mirisch Co., for United Artists release . . . **Archer-Barnwell** International Productions Inc., has been set up with headquarters in Manila, to service producers projecting films in Far East or South Pacific . . . **Dwight Brooks Jr.** formed Helio Productions to film travelogs, with **Art Robinson** set as production head.

Bobbie and **Bill** (Paramount) **Perlberg's** invitations out for the nuptials of their son, **William Brock Perlberg,** to **Joyce Eleanor Ebenstein** at the BevHills Hotel on Aug. 16.

Turner B. Shelton, U.S. Information Agency's film boss, goes on a five-week tour of the Far, Middle and Near East on July 25 . . . **Irving Maas,** Motion Picture Export Assn.'s Far East supervisor, in N.Y. on his leave . . . The German "Wir Wunderkinder" (Miracle Children) into the Plaza Theatre after "Anatomy of a Murder." Is that to make up for "The Third Sex"? . . . **Marlon Brando** is taking it on the noggin' from some of the columnists . . . **Lacy W. Kastner,** prez of Col International, continues to improve at his home . . . Most of the **J. Arthur Rank** films taken on by Lopert Films heading for tv via UA . . . **Alex Harrison,** 20th-Fox general sales manager, to the Coast this week. He'll hit Los Angeles and Frisco . . . Actor **William Holden** has an interest in a Japanese electronics (tape and hi-fi) outfit . . . "Roots of Heaven" still shy of $1,000,000 domestic, but "South Pacific" in its 35m run is soaring at 20th . . . The **Charles Einfelds** (plus grandchildren) installed at Westport for the summer . . . French actor, **Alain Delon,** in Gotham to help plug "Women Are Weak," left NTA, the distributor, something less than ecstatic. Outfit found him "difficult."

DeLuxe Labs now running 70% of capacity as per president **Alan E. Freedman.** DeLuxe, like other labs, has lost some kinescope processing business due to tv use of tape and the generally larger use of filmed shows.

UMPO's revolving door: **Leo Samuels** has quit as sales chief for **Richard Davis's** UMPO, latest of a string of sales execs to work for the indie outfit. Samuels and Davis disagreed on ways to sell "Orders to Kill."

Walt Disney plans to shoot a feature in Canada next year, according to **Winston Hibler** and **Erwin Verity** of his production staff who attended the Shakespeare Festival at Stratford last week.

Billie Burke and **Willis Bouchey** go into Warner Bros.' "Captain Buffalo". . . British actor **Laurence Harvey,** on Coast to bally "Room at the Top," reported he has secured financial backing for an indie feature based on **Slavomir Rawicz'** "The Long Walk," story of seven men who escaped from a Russian concentration camp to India in 1938 . . . Australian thesp **Chips Rafferty** into **Fred Zinnemann's** "The Sundowners," for WB release.

As one of his first tasks as vice president of Dartmouth College, **Orton H. Hicks,** former director and currently a consultant to Loew's International, guided the College's capital gifts drive to top its two-year goal for $17,000,000 on schedule . . . **Kim Garfield,** a Metro homeoffice file clerk six years ago, is now a full fledged publicist, handling national and fan magazines . . . **Janet Gaynor,** who won the first Oscar for her performance in "Seventh Heaven," silent, will make her stage debut this fall on Broadway in **Joseph Hayes'** "The Midnight Sun." Her only professional appearances in recent years were in the film version of "Bernadine" in 1957 and on a tv drama last spring.

Tom O'Neil of RKO Teleradio and **Joseph Levine,** the "Hercules" man, own "The Mysterians," the Japanese sci-fi pic which Metro is releasing on a straight distribution deal . . . **Eva Marie Saint** off to the San Sebastian (Spain) film festival to represent Metro's "North By Northwest."

Metro homeoffice staffers received the following memo from office manager **Joseph G. Korsak:** "Please advise all your personnel that Frank the Shoe-Shine man is going on vacation and will return to service you on July 13. No arrangements have been made to bring in a relief." . . . **Harry Goldberg,** Stanley Warner pub-ad chief, to Sao Paulo, Brazil, to supervise the opening of "This Is Cinerama" at the Comodoro Theatre on July 31.

Barbara Bel Geddes signed to costar with **Gina Lollobrigida** in "Jovenka," a **Dino de Laurentiis** production to be directed by **Martin Ritt** for Paramount release . . . Add Golden Press to list of publishing firms coming out with a "Ben-Hur" book. A Golden Funtime Book is forthcoming this fall to coincide with the release of the Metro film . . . It's a boy, their second, for the **Marty Blaus** of Columbia . . . **Oscar Doob** at the Metro studio conferring with **Howard Strickling** on the pub-ad campaign for "Ben-Hur." . . . **Charles Simonelli,** Universal's eastern pub-ad manager, to the Coast to confer with studio chief **Ed Muhl** . . . Also on the Coast—Columbia v.p. **Paul Lazarus Jr.** for "top-level talks with studio executives." . . . **Solters, O'Rourke & Sabinson** succeeds **Joel Rose** as column contact for United Artists. Rose moved to the Coast with **Steve Allen** to serve as the comedian's press representative.

Eugene W. Castle, the former industrial film producer, has sent every member of Congress a letter attacking the Soviet Exhibit at the Coliseum as a "pageant of quackery." Attached are reprints of various commentaries on the Exhibit itself, also the Soviet Kinepanorama film at the Mayfair, N.Y. . . . Incidentally VARIETY's review *Hift* and the N.Y. Times review (**Bos Crowther**) of the latter film have been given the which-paper-do-you-read treatment in several publications, VARIETY finding the film technically inferior and propagandistic, Crowther seeing naught of these elements.

Russo 1sts on B'way

Editor, VARIETY:

Regarding the statement in VARIETY that "Great Is My Country" is "the first Soviet picture to play on Broadway since 1943," note that on Sept. 27, 1945. "The Fall of Berlin" opened at the Victoria. This was a feature-length documentary, produced by the Central Documentary Film Studios of Moscow, and directed by Yuri Reisman. The two previous Soviet films on Broadway also played the Victoria: "They Met In Moscow" (opened 6/6/1944) and "The City That Stopped Hitler—Heroic Stalingrad" (9/4/1943).

Thomas Foose.

SOLLY BAIANO REJOINS WB AS TALENT EXEC

Hollywood, July 14.

Solly Baiano, longtime Warner Bros. talent exec, this week returned to the studio after an eight-month stint with Screen Gems, Columbia's vidpix subsid. At Screen Gems, Baiano was in charge of scouting new talent for pilot films, but deal didn't work out.

Baiano will return to the same post he held at Warners for 20 years previous, in charge of scouting and signing new talent. Duties will cover both pix and tv, since Warner termpacts require its stars to work in both media.

'Diary of Anne Frank' to Moscow

George Stevens Film (20th) Is State's Choice— Runs 'Out of Competition'

The U.S. State Dept. has picked George Stevens' "The Diary of Anne Frank" to represent the U.S. at the Moscow film festival in August. The picture will be shown out-of-competition.

Five titles in all were submitted to the State Dept. by the film companies as possible choices for Moscow. They included, besides "Diary," "Black Orchid," "The Big Circus," "A Hole in the Head" and "The Mating Game." Final choice of "Diary" was made by an interdepartmental committee in Washington Monday (13).

Although the 20th-Fox film deals with a young Jewish girl and her family in Nazi-occupied Amsterdam, the State Dept. nevertheless felt that the picture had the kind of artistic merit which qualified it as the best available Yank entry. Decision to send "Diary" was made with the approval of the Motion Picture Export Assn., even though MPEA took no part in the selection of the film. Two shorts also will be shown in Moscow. They'll be picked in anotherr week.

This is the second time that "Diary" runs out-of-competition. It was shown the same way at the Cannes film fest earlier this year. The Moscow festival is skedded Aug. 3-17.

There is a possibility that a second American film may be invited for showing in Moscow. Whether, in such a case, the Government would allow this to be done is unclear. Washington isn't at all happy about the affair in the first place. It's staying clear of the competitive part of the festival, partly because it feels that the Soviets arranged the affair to detract attention from the American Exhibition in Moscow.

Decision on whether or not the Americans will participate at any festival, and how, is made by a committee in Washington under Turner B. Shelton, film chief of the U.S. Information Agency. Shelton is the Government's liaison man with the film biz when it comes to dealings with the Communist bloc.

One interesting aspect of "Diary" and the Soviets is that, for a long time, the Russians wouldn't allow the play to be performed in the Soviet Union. Reason given was that the piece represented "passive resistance." While the "villains" in "Diary" are obviously the Nazis, the picture carefully underplays the anti-German angle and concentrates on Anne Frank and her companions in the attic hideaway.

By keeping the American entry out of the competition, the U.S. skips fest rules providing for the subsequent exhibition of fest pictures in the Soviet Union.

'OUR MAN IN HAVANA' NEARING COMPLETION

By HALSEY RAINES

London, July 14.

Americans celebrated the Fourth of July week-end by shooting in the streets of London. The shooting was of a non-violent nature, it was done with a big Mitchell camera, and the Americans concerned were Maureen O'Hara and Columbia's new 19-year-old star, Jo Morrow.

So that the schedule of activities at the Shepperton studios would not be disturbed, exteriors for Carol Reed's "Our Man in Havana" were made on the week-end along Burlington Gardens and on Great George Street, off Parliament Square. Alec Guinness and Noel Coward took part in the sequences, along with the two American femme stars.

Multi-star feature, one of Columbia's all-time biggest, is rolling along smoothly, with another four weeks of studio work here required to wind up a four-months' schedule. Ralph Richardson, who began work on his part last week, will carry along the dual assignment of reporting at 8 a.m. each day at Shepperton, 20 miles outside London, and leaving there by 4:30 p.m. in time to motor back to London, have dinner and get to Globe Theatre for the 7:30 p.m. curtain of his current play, "The Complaisant Lover."

Taxes and Fruit Flies

Washington, July 14.

Federal departments are patting themselves on the back for response to their recent documentary films.

Internal Revenue Service reports that more than 40 million persons have seen the new 27-minute "Since the Beginning of Time," which shows what makes the world's largest tax organization tick. It has also been selected for entry in the International Film Festival in Edinburgh in August.

The Dept., of Agriculture's "Rise and Fall of the Medfly," depicting the successful Florida campaign against the Mediterranean fruit fly, is an official government entry at the International Exhibition of Scientific-Didactic Films being held at the University of Padua, Italy, Oct. 30.

Theatres Under Fed Minimum Of $1-$1.25 an Hr.?

Washington, July 14.

Motion picture theatres would be brought under the Federal minimum wage law at $1 per hour (stepped up to $1.25 after four years for houses grossing over $750,000 annually) under a bill approved Friday (10) by the Senate Labor Subcommittee.

Next step for it is a vote by the Senate Labor and Public Welfare Committee, the subcommittee's

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Zanuck Has Two Film Properties Ready For Prod. Overseas in Fall

Paris, July 14.

Darryl Zanuck now has two properties ready to go in October and November in Corsica and Israel, with five others nearing completion. Zanuck told VARIETY that new locales and fresh approaches were needed in Yank pix akin to the so-called "new wave" of production here.

Zanuck opined that the "new wave" had brought offbeat subject matter back into films, but this had been gone through in the U. S. when he started the early downbeat gangster cycles in America.

Zanuck feels that the star system was now overrated and that the story was the thing. A good film sans stars could make it but, naturally a good one with stars was still a bigger item. However, the new trends in filmgoing made an ordinary picture with big stars a chancey entry.

Zanuck's two pix ready to go are "The Fish Don't Bite," a comedy drama written by John Fanti, and "The Dangerous Ones," a tale of Israeli youth today, penned by Meyer Levin, a longtime Israeli resident. Zanuck added that Levin's penchant for suing had him sign a contract with Levin in which the latter promised not to sue no matter what changes were made in the script.

Zanuck looks to keep his headquarters in Europe. He is also looking-seeing the Hollywood productions of his son, Richard Zanuck. Zanuck opined that the good showing of "Compulsion" (20th), sans any big stars, bore out his point regarding story and stars.

Roof Fire Loss 50G's

Mercedes, Tex., July 14.

Roof of the Rio Theatre was damaged by a fire that destroyed a building adjacent to the theatre. The total loss to both structures was reported to be near $50,000.

Rio had closed for the night when the fire broke out.

'Six Widows' as Chicago Censors; Preminger Defeats Their Prudery On 'Anatomy of Murder' Dialog

Chicago, July 14.

Otto Preminger is the latest filmite to kayo Chicago's motion picture censor board. As generally expected, his "Anatomy of a Murder" was greenlighted in court last Wednesday (8) and opened a few hours later at the Woods Theatre, where it originally was slated to bow July 2. City lawyers said no appeal was planned.

Censors had ruled the Columbia release "obscene and immoral." Ordered to make cuts before a permit would be issued, Preminger refused and sued in Federal District Court here for a permanent injunction. Two days of hearings early last week resulted in Judge Julius H. Miner declaring the city had exceeded its constitutional authority.

"Taken as a whole," said the court, "the film cannot be placed in the category of the obscene or the immoral because its dominant effect does not tend to excite sexual passion or undermine public morals."

The jurist had viewed the picture, with his family, at a private screening.

It developed after his decision that only one of the six widows comprising the censor board had stood firm for refusing a permit. Mrs. Honey Fischman, whose husband had been a Cook County (Chi) commissioner, city alderman and Democratic committeeman, claimed she still was right in her judgment, "though I realize I wouldn't have been upheld in the Supreme Court."

Legalites thought the city's unwillingness to press the issue indicated there was little or no hope of getting Judge Miner reversed. His decision, in fact, had plenty of precedent in higher courts. U.S. Supreme Court had already established, for one thing, that obscenity charges must attach to a picture as a whole and not just to some part of it.

The censors were upheld first by Police Comr. Timothy J. O'Connor, then by Mayor Richard J. Daley on appeal by Preminger and his Chi attorney Hubert Will. O'Connor, after viewing the pic, suggested that some of the franker language be eliminated, notably the words "rape" and "contraceptive."

"Anatomy's" okay was applauded editorially by three of the four metropolitan gazettes. "Censorship can be justified only when there is a clear showing that public morals would be corrupted by the material in question," said the Daily News." "It is not be exercised merely because one disapproves of murder, rape or contraceptives. None of these things was recommended by the context in which they were used."

HAVE PARENTS ABDICATED?

Amsterdam Recorder Dubious About Any 'Official' Censoring

Amsterdam, N.Y., July 14.

The Evening Recorder of Amsterdam, editorially suggested, in the wake of the U.S. Supreme Court decision on "Lady Chatterley's Lover," several possible courses of action.

One: "A policy of self-regulation and the exercise of good judgment—backed by a tough prosecution of obscenity—are preferable in a free society to all forms of censorship, with its inherent dangers of abuse." Observing, "We are not unmindful that self-regulation has grown alarmingly weaker in recent years," the editorial continued, "Good taste and public sensibility have been repeatedly offended on the screen, and movie advertising has become increasingly bolder."

Paper suggested that "If official censorship is not the answer, and according to the U.S. Supreme Court, it is not, certainly the public—especially the parents—can insist on more responsibility within the movie and television industry.

"No producer," concluded the editorial, "will continue to make movies that are unpopular with the public."

Metro's Europeans

Hollywood, July 14.

Sol C. Siegel, Metro production veep, will huddle with indie foreign producers and directors regarding projects which could be filmed abroad for Metro release, during his current three-week trip in Europe. Producer skied yesterday to London from N. Y.

While in British capital, Siegel also will meet with Larry Bachmann, new European production rep, to discuss several projects on the fire. He will join Metro prexy Joseph R. Vogel, too, in either Paris or Rome for policy talks.

Eastman Fast Tint For 'Naples' Film Cuts Juice Costs

Madrid, July 14.

Introduction of new Eastman fast color film for the Clark Gable-Sophia Loren starrer, "Bay of Naples," will cut lamp rentals in half and consequently trim budget corners even further with economies in transportation and gaffer aides, according to lenser Robert Surtees, en route via Madrid to his assignment with the Rose-Shavelson production in Italy.

Newfangled celluloid, identified by Eastman as ASA 100, gives three times the speed as the current ASA 24, and makes it possible to light

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Cinerama's Aug. 6 Stockholder Rally; Seek Sanctions on Many-Sided Changes

Cinerama Inc. has summoned a special meeting of its stockholders on Aug. 6 for the purpose of transferring all the company's right, title and interest in Cinerama to two new wholly-owned subsidiary corporations. In addition, the shareholders will be asked to approve the creation of liens in favor of the Prudential Insurance Co. on substantially all assets owned by the company; to okay an amendment to the company certificate of incorporation increasing the authorized capital from $35,000, consisting of 3,500,000 shares of common stock; to $60,000, consisting of 6,000,000 shares; to act on employee restricted stock option; and to elect seven directors.

The various changes proposed to the stockholders stem from the recent $12,000,000 loan obtained by Cinerama Inc. from Prudential and Robin International. The company proposes to employ the coin for the production of Cinerama pix and for continued research and development of a single lens system.

Research Monies

The $12,000,000 is a maximum that is being made available to Cinerama under certain circumstances. For example, Prudential is alloting up to $1,500,000 for research and development of a single lens system; $1,500,000 for a revolving fund to be used as an investment in four Cinerama process productions, and up to $6,000,000 to be made available for 50% of the approved budget for the four new pix. Robin International, which now has the right to exhibit Cinerama films in certain foreign countries, has agreed to participate in the production of four new pix to a total of $3,000,000, but not more than 25% of the approved budget of each picture, or $750,000 for each picture.

The loan agreement provides for the issuance to Prudential to purchase a maximum of 300,000 shares of common stock at $4 per share and for participation by Prudential in certain recipts and profits of Cinerama Inc. The loan agreement also provides for certain restrictions as to payment of dividends and maintenance of working capital.

In order to obtain the coin from Prudential, Cinerama Inc. is required to organize two wholly-owned subsidiaries. This will enable Prudential to obtain a first lien on all assets prior to the equity of the stockholders of Cinerama Inc. Up to about 11% of the assets of Cinerama Inc., based on book value, are to be transferred. One corporation will have the right, title and interest in the Cinerama camera, projection and certain other equipment. The other will hold all patents and equipment related to the new single lens camera.

As security for the Prudential loan, Cinerama Inc. is required to create liens in favor of the insurance company on substantially all assets now owned or hereafter acquired while any of the loans are outstanding. Cinerama Inc. is required to deliver to Prudential security documents on the following:

(1) All rights and properties which Cinerama may have in the four new pictures, including all proceeds and copyrights.

(2) All Cinerama patents related to the new single lens photography system.

(3) All stock owned by Cinerama in existing subsidiaries and subsidiaries to be formed in the future.

(4) All distribution and exhibition agreements with respect to Cinerama pictures.

(5) Other security documents which Prudential may require on any or all the property now owned or hereafter acquired by Cinerama Inc. or its subsidiaries.

The general effect of the liens to be created will give Prudential first call on all assets prior to any rights held by the stockholders of Cinerama Inc.

Prudential has also indicated that it will consider providing additional financing to Cinerama Inc. of up to $3,000,000 for the acquisition and/or equipping of Cinerama theatres. In addition, Robin International, has agreed that it will participate with Cinerama Inc. on up to one-half the expense of opening Cinerama theatres in the United States.

As consideration for arranging the Prudential agreement, Cinerama Inc. sold to Kidder, Peabody & Co., a Wall Street underwriting firm, five-year stock purchase warrants for $5,625, entitling the firm to purchase at $6.125 per share 45,000 shares of common stock. In addition, Kidder, Peabody will receive up to $75,000 as commission as and when notes are sold to Prudential.

For its commitment, Robin will receive options for $2.625 per share on 300,000 shares of Cinerama Inc.

The Prudential loan agreement also gives the insurance company 5% of the gross boxoffice receipts from the exhibition of the four proposed Cinerama pix after taxes and after recoupment by Cinerama Inc. of gross production costs; a 15% interest in films rentals realized from the exhibition of the four films starting April 1, 1974; and for the period of April 1, 1959 to April 1, 1974, a 15% interest in the total consolidated pre-tax profit of Cinerama Inc., excluding profits realized from theatres owned and operated by Cinerama Inc.

Stockholders have been asked to approve the following additional options: 35,000 shares for Wentworth D. Fling, exec v.p. (engineering) and director; 50,000 shares Byron Cherry, exec v.p. (administration) and director; and 15,000 shares for L. Grant Leenhouts, veepee.

Directors nominated include Hazard E. Reeves, president and whose Reeves Soundcraft owns 453,441 shares of 17% of the company; Fling, Cherry, John H. Hartley, secretary-treasurer; Nicolas Reisini, board chairman and head of Robin International; Bernard Goodman, former head of Metropolitan Broadcasting Co., and Marshall A. Jacobs, member of the law firm of Jacobs & Persinger.

Film Reviews

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Return of the Fly

script's limitations, the cast does fairly well.

The picture is technically slick and the special effects—for which no credit is given—are good. Except for the art director (Lyle Wheeler, who shares credit with John Mansbridge) the technical crew is different from the original. Paul Sawtell, who scored the original, assists Bert Shefter in scoring the sequel, adding a plus factor. But without the reputation of "The Fly" to trade on, this one would be a dud. *Glen.*

The Giant Gila Monster

Texas-made science - fiction "horror" thriller; photography best bet. Trite story. Part of package.

Dallas, July 7.

McLendon Radio Pictures release of Hollywood Pictures Corp. production. Stars Don Sullivan, Lisa Simone; features Shug Fisher, Fred Graham, Ken Knox. Executive producer, Gordon McLendon. Produced by Ken Curtis. Directed by Ray Kellogg. Story and screenplay by Kellogg, Jay Sims; camera, Wilfred Cline; production manager, Ben Chapman; sound effects, Milton Citron, James Richard; music, Jack Marshall; editor, Aaron Stell. Premiered at Majestic Theatre, Dallas, June 25, '59. Running time, 74 MINS.

Chace Winstead	Don Sullivan
Lisa	Lisa Simone
Mr. Harris	Shug Fisher
Bob	Jerry Cortwright
Gay	Beverly Thurman
Gordy	Don Flourney
Chucky	Clarke Browne
Sherry	Pat Simmons
Rick	Pat Reeves
Whila	Anne Sonka
Sheriff	Fred Graham
Wheeler	Bob Thompson
Compten	Cecil Hunt
Steamroller Smith	Ken Knox
Liz Humphries	Yolanda Salas
Eb Humphries	Howard Ware
Agatha Humphries	Stormey Meadows

This second McLendon Radio Pictures feature (budgeted at $300,000, but under the wire at $138,000, tandems with the earlier (Jan., '59) feature, "The Killer Shrews," as a good double-bill. It got that treatment in a "world premiere" June 25 at the Interstate Circuit's flagship house, the Majestic, here, also at the Palace in Fort Worth and in 11 other Texas towns.

Story is mild, but as an "audience reaction" feature, "Gila Monster" has appeal for the science-fiction situations. Slick black-and-white photography, mostly outdoors, captures some fine North Texas scenery, to make this a worthwhile feature. Trick camera work has a Gila monster, giant sized, feeding its way through wooded areas, wrecking a train, breaking into a dance hall to panic a teenage "record hop."

Director Ray Kellogg's special effects rate the big nod against trite yarn about a sheriff who calls on the leader of a hot-rod gang to help him find a missing couple — and then chances upon the giant reptile.

Don Sullivan is adequate as the male lead; he uses the appearance to exploit three of his own compositions. A dubious interpolation. His vocal assets don't match even his minor acting talents. Add that Lisa Simone, a beauty contest winner, is a dull leading lady. Ken Knox, a local deejay, gets off a slick stint, before posing as a KILT jock (that's the McLendon station in Houston, hence the plug) at the teenage hop.

Acting honors goes to veteran Fred Graham, who plays the diligent sheriff. *Bark.*

J'Irai Cracher Sur Vos Tombes

(I Will Go Spit On Your Graves) (FRENCH)

Paris, July 14.

Lux release of CTI-SIPRO production. Stars Christian Marquand, Antonella Lualdi; features, Renate Ewert, Paul Guers, Fernand Ledoux, Marina Petrowa, Daniel Cauchy. Directed by Michel Gast. Screenplay, Boris Vian, Jacques Decombe, adapted from Vian's novel; camera, Marc Fossart; editor, Eliane Bensdorp. At Biarritz, Paris. Running time, 95 MINS.

Joe Grant	Christian Marquand
Lisbeth	Antonella Lualdi
Sylvia	Renata Ewart
Sheila	Marina Petrowa
Chandley	Fernand Ledoux
Stan	Paul Guers
Sonny	Daniel Cauchy

After "The Respectful Prostitute" and "Guts In The Sun," the French are still making films on race problems in the U.S. It just does not work, particularly in this case where the problem is used as an exploitation gambit in an essentially sensational film.

Besides the difficulty in properly portraying the U.S., this drags in the long line of juve delinquent French pix which of late are trying to cast them in a Yank mold via black jackets, violence, tests of juve endurance. What is left is a film with some exploitation chances here and abroad on its nudity and love candor but sans much continuity and lacking characterization. This is strictly for bally hypo chances in the U.S.—nothing more.

A Negro who looks white sees his brother lynched in the south. He decides to go up north, and pass as a white man thereby ostensibly getting some sort of revenge on the whites. All the girls in a little town go for him but he can not bring himself to kill any. Finally he falls for a rich girl betrothed to a local hoodlum. It ends in death for the Negro as well as the girl who loves him.

Director Michel Gast rarely gets any feeling for the plight of the hero into this. The indecisive playing of Christian Marquand in this role does not help either. Technical credits are okay but the spurious set, supposedly an American town, is flimsy. A fair resemblance is ruined by the English papers on display, French telephones, and signs like "Cross The Street." This is too naive for Yank arties with only possible exploitation on its theme and love scenes.

Yank pix like "Paths of Glory" and "I Accuse" are not allowed to play here because they show the French army in a bad light. "Graves" is not objectionable on its plot so much as on the lack-lustre way it is made and the exploiting of an important theme for strictly sensational reasons. French producers perhaps could treat more local problems of this type rather than dabbling in this sectional American problem. *Mosk.*

Operation Bullshine

(BRITISH-COLOR)

Pleasantly amusing Army comedy with gags and gal which raises plenty of laughter.

London, July 7.

Associated British-Pathe release of an Associated British Production. Stars Donald Sinden, Barbara Murray, Carole Lesley, Ronald Shiner, Naunton Wayne, Dora Bryan. Producer, Frank Godwin; director, Gilbert Gunn; screenplay, Anne Burnaby and Rupert Lang, camera, Gilbert Taylor; editor, E. B. Jarvis; music, Laurie Johnson. At Carlton, London, June 30 '59. Running time, 90 MINS.

Lieut. Gordon Brown	Donald Sinden
Private Betty Brown	Barbara Murray
Private Marge White	Carole Lesley
Gunner Slocum	Ronald Shiner
Major Pym	Naunton Wayne
Private Cox	Dora Bryan
Gunner Willie Ross	John Cairney
Junior Commander Maddox	Fabia Drake
Private Finch	Joan Rice
Bombardier Palmer	Daniel Massey
Gunner Perkins	Peter Jones
Serg. Merrifield	Barbara Hicks
Brigadier	John Welsh
P. T. Instructress	Judy Grinham
Orderly Serg.	Cyril Chamberlain
Reporter	Ambrosine Phillpotts
Subaltern Godfrey	Naomi Chance
Serg. Cook	Marianne Stone
Gunner Wilkinson	Harry Landis
Gunner Pooley	Brian Weske
German Airman	George Mikell

By now, pretty well every branch of service life has been exploited as a picture, either dramatically or comically. It seems the well's not drained. With "Operation Bullshine," which originally had the more appealing title of "Girls In Arms," it's the turn of a mixed ack-ack gun site. It's an unashamed supplicant for yocks and garners them with ease.

Many of the usual cliches of this type of film crop up but it has the advantage of a basically amusing idea, an accomplished cast and a screenplay by Anne Burnaby and Rupert Lang which does attempt to keep to its theme and not become merely a string of disconnected gags and situations.

When a bunch of A.T.S. girls are posted to a Light Ack-Ack post the commanding officer rightly fears that the glamor will upset his men's morale. But his good-looking second-in-command (Donald Sinden) revels in the idea and soon gets the reputation of being a lady-kiler. He's doing particularly well with a blonde cutie who sets her sights firmly on him. All's well, till his wife is posted to the unit as a private. Since it's against Army Regulations for husband and wife to serve at the same unit they have to keep it a secret, which causes endless matrimonial mixups. The tangle is, of course, suitably sorted out in the required 90 minutes.

Sinden brings charm and a quiet humor to his role and Barbara Murray has both prettiness and attack, a useful combination. Naunton Wayne fusses and blusters amusingly as the commanding officer and Fabia Drake is a formidable dragon as boss of the A.T.S. unit. The blonde who causes Sinden all his grief is Carole Lesley, a cute miss who sails through this role with no trouble at all. Two certain insurances for laughs in this type of pic are Ronald Shiner and Dora Bryan and both score heavily. One of the biggest yocks is gained by Peter Jones as a private soldier with a specialty of double talk which adds to the confusion of lectures.

Daniel Massey, Joan Rice, Barbara Hicks, John Cairney and John Welsh are others on hand to help the fun moving, and glamor is represented by a dozen or so girls who take every opportunity to reveal underwear more suitable for the Folies Bergere than an Army unit. Gilbert Gunn's direction is brisk, especially in one hilarious sequence when the sudden, unexpected arrival of a Brigadier necessitates the sudden smartening-up of the camp causing Operation Bullshine to snap miraculously into effect. Gilbert Taylor's lensing is okay and the sets authentic.

"Operation Bullshine" is no comedy epic but it sets out to amuse and does so for a respectable portion of its running time. *Rich.*

Ferry to Hong Kong

(BRITISH-C'SCOPE-COLOR)

Hokum treatment of a romanticmeller. Overlong, but presenting some intriguing scenes of Hong Kong. Good stellar value, but routine b.o. prospects.

London, July 7.

Rank (George Maynard) production and release. Stars Curt Jurgens, Orson Welles, Sylvia Syms. Directed by Lewis Gilbert. Screenplay, Vernon Harris, Lewis Gilbert; camera, Otto Heller; editor, Peter Hunt; music, Ken Jones. At Rank Private Theatre, London. Running time: 113 MINS.

Mark Conrad	Curt Jurgens
Captain Hart	Orson Welles
Liz Ferrers	Sylvia Syms
Miguel Henriques	Jeremy Spenser
Joe Skinner	Noel Purcell
Miss Carter	Margaret Withers
Police Inspector	John Wallace
Johnny Sing-Up	Roy Chiao
Foo Soo	Shelley Shen
Tommy Cheng	Louis Seto
Yen	Milton Reid
Portugese Major	Ronald Decent
Archdeacon	Don Carlos
Second Police Inspector	Nick Kendall
First Guardian	Kwan Shan Lam

The most fascinating aspect of this slice of meller-hokum is the way Orson Welles has clearly conned director Lewis Gilbert. Welles seems to have been allowed to write his own dialog and give his own interpretation of his role. He might just as well have taken over direction. The result is a piece of hammy over-acting which might have been fun for a few minutes. But, carried on for around two hours remorselessly, it becomes grotesque and, in the end a boring caricature.

The film is a slab of commercial cinema. Intriguing glimpses of Hong Kong locations, star value and some splendid storm-at-sea scenes will fascinate the average cinemagoer. But it doesn't look like the film that the bosses tried to turn out. Artistically, it's a mess. Financially, it may well prove a click.

Welles, with a magnificently phoney makeup and an irritating accent which veers from the "refeened" to the Cockney, is a phoney skipper who runs a ferryboat between Hong Kong and Macao, a five-hour trip.

Jurgens is a no-good bum who is exiled from his native Austria. Hong Kong tosses him out. Macao wants no part of him. So he spends most of the film travelling on the ferryboat to the annoyance of Skipper Welles. Welles hates him and tries to get rid of him. Jurgens is, for the first time, happy. He has a home. The clash between these two offbeat characters is emceed by Sylvia Syms, a schoolmistress, who falls for Jurgens and prods him into action. It winds up with him saving the ship when it becomes involved in a giant storm and a raid from some Chinese pirates.

Otto Heller's lensing and Lewis Gilbert's direction are at their best in the storm and hold-up scenes. The acting is as good as can be expected considering the dialog and leisurely yarn. Welles, as has been indicated, has had himself an actor's holiday. Jurgens wanders through the film with the air of a man whose heart isn't in it. Miss Syms, comely and charming, does wonders with a colorless role.

Best pieces of thesping come from Noel Purcell, as the ship's engineer, and Margaret Withers, as a busybody spinster. Jeremy Spenser, as a young ship's officer, doesn't stand a chance. Milton Reid as the chief of the Chinese pirates, brings brawn and some brain to an unbelievably written part, which must cause twinges of conscience for script-writers Lewis Gilbert and Vernon Harris.

Authentic peeks at Hong Kong will stimulate any patron into taking a ticket to that exciting city, if only for the nightlife. Some Chinese kids bring fun to the piece. Some 25 minutes, ruthlessly scrapped from "Ferry To Hong Kong," could have helped a pic which doesn't deserve to succeed but may well do so, despite its faults. *Rich.*

The Mummy

(COLOR)

Mild horror film well produced and with exploitation potential for intended market.

Hollywood, July 7.

Universal release of Michael Carreras production. Stars Peter Cushing, Christopher Lee, Yvonne Furneaux; features Eddie Byrne, Felix Aylmer, Raymond Huntley, George Pastell. Directed by Terence Fisher. Screenplay, Jimmy Sangster; camera (Technicolor), Jack Asher; production designer, Bernard Robinson; music, Frank Reizenstein; editors, James Needs, Alfred Cox. Previewed July 7, '59. Running time, 86 MINS.

John Banning	Peter Cushing
Kharis	Christopher Lee
Isobel	Yvonne Furneaux
Ananka	Yvonne Furneaux
Mulrooney	Eddie Byrne
Stephen Banning	Felix Aylmer
Joseph Whemple	Raymond Huntley
Mehemet	George Pastell
Coroner	John Stuart
Pat	Harold Goodwin
Mike	Dennis Shaw

Producers of this British import twirl their narrative around the old Egyptian curse, that whoever desecrates the dead in their tombs shall die. Premise is fairly well developed while offering little of actual newness to plot, and via U's planned exploitation campaign pic should do okay in is particular market.

Lavishly produced by Michael Carreras, film's subject benefits sharply by use of Technicolor, which gives tone and quality to unfoldment. Yarn carries the type of action expected, and while chiller aspects aren't too pronounced they're sufficient for those who want to find them. Acting fits the requirements of script by Jimmy Sangster and Terence Fisher's direction makes good use of characters.

Plottage follows three English archaeologists who discover the 4,000-year-old tomb of Princess Ananka, high priestess in the court of the Egyptian god Karnak, and events befalling them when they return home. Menace is provided by the return to life of a high priest, buried alive as a guardian of the embalmed princess, who is brought to England by a mysterious Egyptian to avenge the desecration of the sacred tomb. He kills two of the scientists, but the third is saved by his wife resembling the ancient princess.

Peter Cushing delivers handily as the third archaeologist, and Yvonne Furneaux, seen briefly, lends distaff interest. Christopher Lee scores as the avenger, who seemingly cannot be destroyed by bullets or spears. Felix Aylmer and Raymond Huntley, the other two scientists; George Pastell, the Egyptian; and Eddie Byrne, a police inspector, handle their roles creditably.

Technical departments are excellently executed, including Jack Asher's camera work; Bernard Robinson's production designing, editing by Jack Needs and Alfred Cox, and music score by Frank Reizenstein. *Whit.*

Ten Seconds to Hell

Marquee lure of Jeff Chandler, Jack Palance and Martine Carol, plus exploitation values, should push this so-so meller into fair b.o. returns.

United Artists release of a Seven Arts-Hammer Production produced by Michael Carreras. Stars Jeff Chandler, Jack Palance, Martine Carol; features Virginia Baker, Wes Addy, Robert Cornthwaite. Directed by Robert Aldrich. Screenplay, Aldrich and Teddi Sherman, from the novel "The Phoenix" by Lawrence P. Bachmann; camera, Ernest Laszlo; editor, Harry Richardson; music, Kenneth V. Jones. Previewed N.Y., July 9, '59. Running time, 93 MINS

Wirtz	Jeff Chandler
Koertner	Jack Palance
Margot	Martine Carol
Loeffler	Robert Cornthwaite
Tillig	Dave Willock
Sulke	Wes Addy
Globke	Jimmy Goodwin
Frau Bauer	Virginia Baker
Major Haven	Richard Wattis

Hazardous job of deactivating dud bombs after World War II appears sound material for a melodramatic and suspenseful film. But curiously "Ten Seconds to Hell" emerges as a downbeat picture that registers little audience impact. Names of Jeff Chandler, Jack Palance and Martine Carol, however, offer some b.o. insurance.

While the story has some negative aspects, nevertheless it contains some exploitable values. A campaign designed to take advantage of the latter, plus the star power, should help generate fair returns in the general market for this United Artists release.

Based on Lawrence P. Bachmann's novel, "The Phoenix," the Robert Aldrich-Teddi Sherman screenplay seldom draws sympathy for any of its characters. Of six former German soldiers who form a bomb disposal unit in Berlin at the war's end, three are quickly killed in performance of their duties. The audience knows little of their backgrounds, and is affected only impersonally by their deaths.

Palance, self-styled leader of the unit, is a man of courage and conviction. But he's a moody individual who appears to be continually wrestling with inner problems. Ruthless and egotistical is Chandler who has regard for no one except himself. Miss Carol, in an unglamorous role, runs a boarding house, where Palance and Chandler reside.

Instead of developing the characters more fully, the script chooses to train the cameras on one bomb deactivation after another. While this is a nerve-tingling operation, anything can be made dull through repetition. A pact made at the unit's inception under which half of each member's earnings will go to the survivor (s) at the end of three months also tends to make filmgoers sit back in their seats and wait for te inevitable.

Co-scripter Aldrich apparently keyed his direction around the story's grim and sombre qualities. The depressing atmosphere undeniably is there. There's little relief from it with exceptions of a few scenes where Chandler and Palance vie for Miss Carol's affections. A night club scene, which would have offered some contrast, wound up on the cutting room floor.

Performances are only fair. Neither Palance nor Chandler appears at ease in their respective assignments. Sexy Miss Carol, whose flair for romantic roles is celebrated, is largely wasted as the rooming house landlady. Virginia Baker has little to do as a telephone operator at the unit's "command post." Seen briefly before meeting death are unit members Robert Cornthwaite, Dave Willock, Wes Addy and Jimmy Goodwin. All have the proper fatalistic attitude.

With the film shot on location in Berlin, cameraman Ernest Laszlo has provided some realistic backgrounds. Kenneth V. Jones' score is effective but Harry Richardson's editing has some weak points. Physical values of this Seven Arts-Hammer Production are adequate for a film of this nature. *Gilb.*

Far Jag Lana Din Fru?

(Lend Me Your Wife)

Stockholm, July 7.

Sandrew Film production and release. Stars: Edvin Adolphson, Sven Lindberg, Bengt Brunskog, Elsa Prawitz. Features Annalisa Ericson, Nils Hallberg, Sif Ruud, Mona Malm, Lena Granhagen, Torsten Winge, Curt Lofgren, Ludde Juberg. Director: Arne Mattsson. Screenplay: Lars Widding & Eva Seeberg. Camera: Sven Nykvist. Editor: Lennart Wallen. Music: Jules Sylvain. At Royal, Stockholm. Running time: 104 MINS.

Fredrik Fredri	Edvin Adolphson
Bertil Lund	Sven Lindberg
Thorbjorn	Bengt Brunskog
Ulla, his wife	Elsa Prawitz
Fanny, secretary	Annalisa Ericson
Kurre, salesman	Nils Hallberg
Kurre's wife	Sif Rund
Ingrid Fredriksson	Mona Malm
Stella	Lena Granhagen
The vicar	Torsten Winge
Bartender	Curt Lofgren
The Coachman	Ludde Juberg
Hansson	John Norrman

A job as vice-president is vacant at Everything-For-Baby-Company, but the man most qualified for it has one fault, he's a bachelor. His best friend (Bengt Brunskog), who happens to be married, decides to help him, first by a telephone call to the president of the company (Edvin Adolphson) when he spreads word that the bachelor is a married man. The president is very happy to find out and arranges a party for the employees, including their wives and husbands. The bachelor is now back in an even more difficult situation, but again his friend wants to help, suggesting him to bring along his wife, introducing her as his own.

What seems a fine solution naturally develops complications, when the president sends the couple on a business trip out of town, and, at the same time, the bachelor has happened to fall in love with the president's daughter (Mona Malm). The husband in the story has become jealous and carefully follows the couple on their trip.

Story is not new, and not particularly well made, but the film has some commercial appeal, at least in the European market. A handsome tune by Jules Sylvain sounds as having Hit-Parade-appeals if well exploited.

Sven Lindberg as the bachelor who pretends to be married to get the job he wants, is doing very good, well assisted by well - routined veteran Edvin Adolphson as the big boss of the wholesale - company. Elsa Prawitz as the pretended wife of Lindberg as well as real wife of jealous Bengt Brunskog has the very best part of the film.

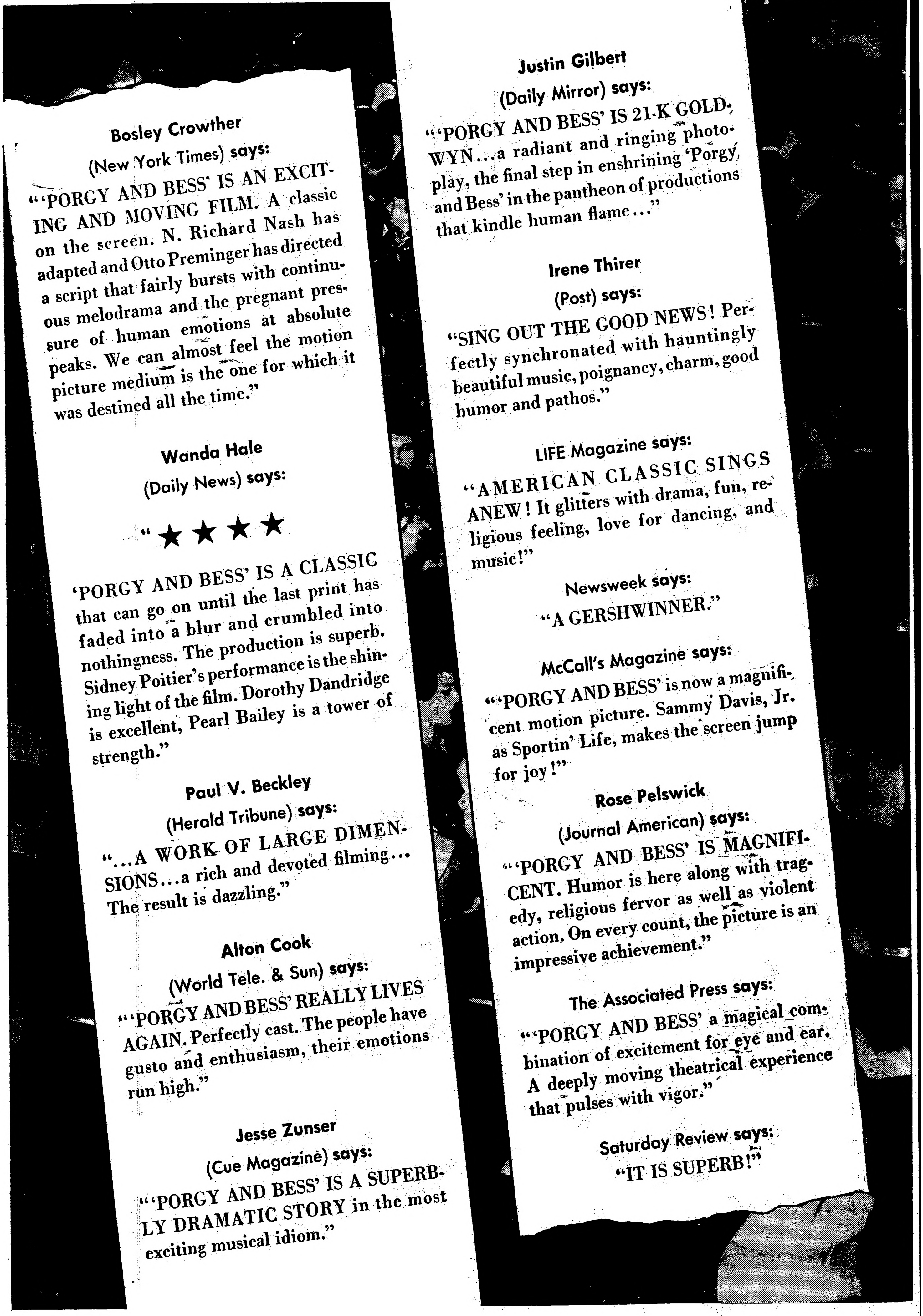
Technical credits are okay. *Winq.*

A new era in motion pictures has opened!

SAMUEL GOLDWYN'S

PORGY and BESS

[illegible] TECHNICOLOR [illegible]



Bosley Crowther
(New York Times) says:

“‘PORGY AND BESS’ IS AN EXCITING AND MOVING FILM. A classic on the screen. N. Richard Nash has adapted and Otto Preminger has directed a script that fairly bursts with continuous melodrama and the pregnant pressure of human emotions at absolute peaks. We can almost feel the motion picture medium is the one for which it was destined all the time.”

Wanda Hale
(Daily News) says:

“★★★★

‘PORGY AND BESS’ IS A CLASSIC that can go on until the last print has faded into a blur and crumbled into nothingness. The production is superb. Sidney Poitier’s performance is the shining light of the film. Dorothy Dandridge is excellent, Pearl Bailey is a tower of strength.”

Paul V. Beckley
(Herald Tribune) says:

“...A WORK OF LARGE DIMENSIONS...a rich and devoted filming... The result is dazzling.”

Alton Cook
(World Tele. & Sun) says:

“‘PORGY AND BESS’ REALLY LIVES AGAIN. Perfectly cast. The people have gusto and enthusiasm, their emotions run high.”

Jesse Zunser
(Cue Magazine) says:

“‘PORGY AND BESS’ IS A SUPERBLY DRAMATIC STORY in the most exciting musical idiom.”

Justin Gilbert
(Daily Mirror) says:

“‘PORGY AND BESS’ IS 21-K GOLDWYN...a radiant and ringing photoplay, the final step in enshrining ‘Porgy and Bess’ in the pantheon of productions that kindle human flame...”

Irene Thirer
(Post) says:

“SING OUT THE GOOD NEWS! Perfectly synchronated with hauntingly beautiful music, poignancy, charm, good humor and pathos.”

LIFE Magazine says:

“AMERICAN CLASSIC SINGS ANEW! It glitters with drama, fun, religious feeling, love for dancing, and music!”

Newsweek says:

“A GERSHWINNER.”

McCall’s Magazine says:

“‘PORGY AND BESS’ is now a magnificent motion picture. Sammy Davis, Jr. as Sportin’ Life, makes the screen jump for joy!”

Rose Pelswick
(Journal American) says:

“‘PORGY AND BESS’ IS MAGNIFICENT. Humor is here along with tragedy, religious fervor as well as violent action. On every count, the picture is an impressive achievement.”

The Associated Press says:

“‘PORGY AND BESS’ a magical combination of excitement for eye and ear. A deeply moving theatrical experience that pulses with vigor.”

Saturday Review says:

“IT IS SUPERB!”

Film Daily says:

"A MAGNIFICENT ARTISTIC ACHIEVEMENT AND A BOXOFFICE BLOCKBUSTER. Individual performances stack up as fore-runners of Academy nominations. Miraculous reproduction of the music. No previous production to compare with it. Will stand long as an industry record."

Hollywood Reporter says:

"ONE OF THE MONUMENTAL MILESTONES in the theatre's long history of entertainment. Powerfully enacted, presented with vocal and visual beauty. The musical bridges from mood to mood and scene to scene are probably the best the screen has ever voiced. Choreography is at its visual best. Fused into a moving and inspiring whole."

M.P. Daily says:

"A RARE EXAMPLE OF THE FINEST blending of photography, color and music. The best ever given the classic. Shines with memorable individual performances. The Gershwin music, has been magnificently recorded. A production of the highest quality in the established Goldwyn tradition. Fresh and new and vibrant—will endear it to all who see it."

Variety says:

"A BIG PICTURE. An American classic, handsome, intelligent, often gripping. Camera work stands forth."

M.P. Herald says:

"A TRIUMPH OF THE CINEMATIC ART, entrancing and exciting pictorial achievement. An event of first importance. Magnificent physical background. Fine and sensitive screenplay, utterly perfect technical job. Brought the great Gershwin music to new, fresh and wondrous life."

Boxoffice says:

"A TRIUMPH ON ALL COUNTS. A glorious and unforgettable motion picture experience, will stand as a monument to Goldwyn's producing genius. The acting is outstanding. All the warmth of feeling and dramatic intensity of the Heyward play. The score is superbly played and sung. Poitier proves himself one of our best actors."

M.P. Exhibitor says:

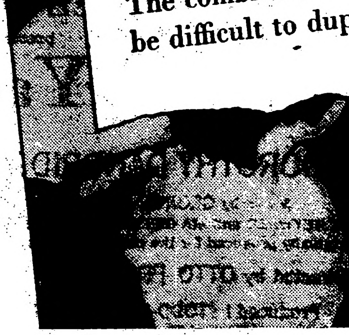
"SOMETHING SPECIAL as to entertainment value, magnificently attired, finely acted, outstandingly directed and produced. Cast is moving in its evaluation of the story."

Daily Variety says:

"FINELY PRODUCED AND DIRECTED. Intelligently acted and well sung. There is beauty and artistry."

Independent Film Journal says:

"STRIKING CINEMATIC STATURE, artistic as well as commercial strengths. The combined talent of the cast would be difficult to duplicate."



Variety says:

"'PORGY AND BESS' HIT ABSOLUTE CAPACITY IN INITIAL FULL WEEK WARNER THEATRE N.Y.C. AFTER THE SAME PACE IN THE PRIOR FOUR DAYS".

OPENS TODAY AT CARTHAY CIRCLE, LOS ANGELES
OPENS JULY 22, CORONET, SAN FRANCISCO...McVICKERS, CHICAGO
OPENS AUGUST 6th ASTOR, BOSTON

SAMUEL GOLDWYN
presents

PORGY and BESS

Co-Starring
SIDNEY POITIER · DOROTHY DANDRIDGE · SAMMY DAVIS, JR. · PEARL BAILEY

Music by GEORGE GERSHWIN · Libretto by DuBOSE HEYWARD
Lyrics by DuBOSE HEYWARD and IRA GERSHWIN (Founded on the play 'Porgy' by DuBOSE and DOROTHY HEYWARD)
Originally produced for the stage by the Theatre Guild · Screenplay by N. RICHARD NASH
Directed by OTTO PREMINGER · Distributed by COLUMBIA PICTURES
Produced in TODD-AO® · TECHNICOLOR® · STEREOPHONIC SOUND

GERMANS NOT TUNED IN ON N.Y.

East Berlin Can't Get U.S. Playdates

By HAROLD MYERS

Berlin, July 14.

Films which glorified war, fascism or militarism had no place in East Germany. Nor was there much interest in "artistic decadence." There would, however, always be a welcome for features promoting peace and socialism, provided they also had entertainment qualities.

That credo was outlined at a press conference held in the eastern sector of Berlin under the auspices of DEFA, the East German production and distribution outfit. It was attended by about 100 newsmen who were covering the annual film fest in the western part of the city.

The press conference in the east has become an annual event, but this year DEFA, was more ambitious. It gave a screening of its Cannes prize-winner, "The Stars," a coproduction with Bulgaria, and followed with a supper party. That shindig attracted a surprisingly high proportion of the top trade and press brass at the festival.

At the press conference, there was considerable emphasis on the desire to capture new markets. America, of course, remains elusive. It was stated that four DEFA features had been sold to the U.S., two to Excelsior and two to Brandon Films, but it had not been possible to obtain playdates so far. There were hopes that East German film weeks, on the lines of the recent event in London, would be held in other Western capitals and would help in the pioneering work.

Because diplomatic relations do not exist between east and west, the DEFA films are barred from the fest. DEFA did, however, make a pitch to participate in the recent documentary fest in Mannheim, but the East German entries were rejected in advance, and a protest to Bonn had yielded no reply. There was no justification for calling it a festival of world films," said one of the DEFA execs, his entries were censored in advance.

Natives Still Haven't Viewed Spoleto

But Second Year Corrects Many 1958 Flaws—Gielgud Clicks—Inge, Williams Playlets Mounted—Robbins

By TRUDY GOTH

Spoleto, July 14.

Gian-Carlo Menotti's "Festival of Two Worlds" is drawing to a close here. No exiting first nights remain. Soon the mountain town will go back to hibernation. Boutiques art galleries and boites will close, the Festival office will tote up accounts to figure how much in the red it is, organizers will then figure out the moves for the 1960 Festival.

Without any doubt this year avoided most of the mistakes of 1958. Press office, tickets and accommodations were better organized. Flow of attendance didn't dry up after the exciting opening week. Weekend performances were actually sold out (matinee and evening performances on Saturday and Sunday). This season the press was mostly enthusiastic. Menotti succeeded in establishing a serious Fesival with much of last year's swish missing. No "grands toilettes," few Cadillacs, no dancers with purple tights skipping across the town square and except for opening nights fewer gossip columnist and more music critics, plus radio, tv, theatre and opera executives.

A discordant note were the giantsize USA—Tv trucks Ed Sullivan brought along to tape the show—trucks which more than once endangered corners and rooftops of Spoleto's ancient streets. Also the taping done on squares, staircases and church portals showed all sorts of scenes not seen in any Festival performances. Impression here was that Sullivan wanted the Spoleto name but thought its fare too highbrow or esoteric for American television. A dance scene from "Romeo and Juliet" was enacted which never was on any 1959 program and Louis Armstrong, who was striken and recovered with more publicity than all of Spoleto had had up to then, was supposed to play for Sullivan in a Roman (excavated) theatre, both of which never figured in any of the scheduled shows.

Last week's highlights here included Sir John Gielgud's "Ages of Man" which was enthusiastically appreciated by a large public of Anglo-saxons as well as highclass Italians (educated by English nannies) and bi-lingual intellectuals.

The other theatre evening—in effective contrast with this one—was the performance of two (world-premiered) one-act plays by William Inge ("The Tiny Closet") and Tennessee Williams ("The Night of the Iguana"). Audience followed with perhaps more interest and wish to acquaint itself with the American stage than delight or unconditional approval.

The actors, Rosemary Murphy, Vivan Nathan, Arthur Storch, Patrick O'Neal and Thomas Milian did an excellent job and Frank Corsaro showed clearly that his directorial talents lie in this field and not in the operatic one—as he tried to prove with Prokofieff's "Angel of Fire." Paul Sybert did adequate sets, though the Williams play suffered from a small stage and poor scenic devices which did nothing to underline the rhythm and color of the play itself.

Ballet again triumphed with Jerome Robbins' "Ballets: USA," an almost repeat performance of last year plus a new work to no music and no scenery called "Moves" it was masterfully interpreted, danced and choreographed. There was applause, praise from press and public.

The people of Spoleto who up to now had to content themselves with the shows outside the theatre of arriving and departing audiences, had their wish fullfilled and assisted—at popular prices—on the church square at sunset at Verdi's Requiem Mass sung by Eileen Farrell and conducted by Thomas Schippers.

Berlin Festival's Films, Winners

"La Caida," Argentine.
"Love in Rio," Brazil.
"Poeten og Lillemor," Denmark.
"Sven Tuuva," Finland.
*"Les Cousins," France.
**"Archimede le Clochard," France.
"Astero," Greece.
"The Siege of Pinchgut," Britain.
"Tiger Bay," Britain.
"The Holy Island," India.
"The Broken Talisman," Iran.
"Home Is the Hero," Ireland.
"Un Uomo Facile," Italy.
"Lupi Nell Abisso," Italy.
"Hadaka no Tai Yoh," Japan.
***"Kakushitoride no Sanakunin," Japan.
"Chongkack," Korea.
"Flor de Mayo," Mexico.
"Dorp aan de Rivier," Netherland.
"The Man and His Servant," Norway.
"Panoptikum 59," Austria.
"Korkarlen," Sweden.
"Diez Fusiles Esperan," Spain.
****"Ask Any Girl," USA.
"That Kind of Woman," USA.
"Hassan and Nayima," United Arab Republic.
"Der Rest ist Schweigen," Germany.
". . und das am Montag Morgen," Germany.

DOCUMENTARY FEATURES

"Les Etoiles de Midi," France.
*****"White Wilderness," USA.
"Magic Land," Venezuela.
"Power Among Men," United Nations.
"Paradise und Feuerofen," Germany.

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* Best Picture.
** Best Actor—Jean Gabin.
*** Best Director—Akira Kurosawa.
**** Best Actress—Shirley MacLaine.
***** Best Documentary—Disney.

IF PRODUCT GOOD THEY 'SELL AWAY'

By FRED HIFT

If German films in the art houses aren't doing what they should, it's partly due to a lingering resentment and a resistance to them on the part of special audiences, Sam Baker, prez of Bakros Films, opined in N. Y. last week.

Bakros, which has a tieup with the German UFA, today rates as the largest distributor of German films in the States, not counting outfits like Casino Film Exchange, which cater specifically to German language houses. Bakros also runs the 72nd St. Playhouse in upper Manhattan.

Baker, who instituted a German policy at the 72nd St. house a year and a half ago, warned that, unless there was greater cooperation from the German industry, he would have to abandon the policy and switch to playing French, Italian and other pictures. "Operation of the theatre has cost us a fortune," Baker, who also runs a chain of houses on Long Island, said. "In the 18 months we've been operating the 72nd St. place, we've only had five pictures that did some business."

Raps German Producers

The Bakros topper blammed the
The Bakro topper blamed the German producers for refusing to share the risk, and for failing to support their showcase. "When they have a good picture, which is rare enough, they're quite apt to sell it to some independent for a lot of money. Only it doesn't do them any good. We don't get the film, and the distributor dubs it, so the Germans don't benefit from any success."

There is only one other established German house in New York. It is the Casino Theatre on 86th St., in the heart of the German district. The Casino plays German films without titles. The 72nd St. Playhouse uses titled versions and caters to an audience that isn't exclusively German. The theatre is generally considered to have a strong potential, provided it's given the product.

Baker said he had originally been strongly encouraged by the success of "Captain von Koepenick," which did well at the 72nd St. More recently, "Monpti" has done well too. The performance at the 72nd St. isn't necessarily duplicated elsewhere in the country, as Distributors Corp. of America found out with "Koepenick." There's now strong pressure on Baker to change the policy of the 72nd St., which would deprive the Germans of their single "art" outlet.

"I'd hate to do it," he admitted last week, "but I may not be able to help it. It's a good house, and it's getting potentially better all the time as the neighborhood develops. Also, with the Beekman Theatre, a little further downtown, going first-run, we could become the moveover house. I'd like to give the German pictures a chance, but you can't do it if the Germans work against you."

Baker deplored the lack of German industry activity in the States. It's needed, he opined, to over-

(Continued on page 18)

Per-Film Earnings Up in Germany

Attendance Off 6% in 1958 — Austrian Features Slump, Italians Better, Yanks Down

Despite a 6% drop in attendance in 1958 and only a slight rise in total film rental revenue from all sources, the German films in West Germany registered a 3.9% increase in average per-film earnings during the past year. The Americans took a 12% cut in the average per film take and, despite more films in release, their total share of the market declined by 3%.

Statistics are included in the annual report of the West German film producers association, received in N.Y. last week. They showed the Italians registering the largest per-film gain (142.8%) even though in actual numbers of films released the Italians dropped from 36 in 1957 to only 19 in 1958. The Austrian productions took it on the chin, dropping 27.2% from 1957.

The report says one of the important problems facing the German industry is the one concerning the importation of American films. It notes that, in agreements with other countries, the number of imports into Germany is automatically limited. With the Motion Picture Export Assn., however, it is up to "self-control" or limitation by the Yank outfits. It adds that the German producer group "has always considered this an unsatisfactory solution.

Only answer, says the report, is an oral deal with MPEA, but even that isn't likely to reduce adequately the volume of U.S. imports. It does seem possible, however, to prevent the importation of Hollywood pictures more than two and a half years old, the Germans believe. The report adds that, with things the way they are, the Americans are eager for income from any source and are therefore apt to try and exploit pictures made between 1939 and 1946 and not yet shown in Germany.

"The aim now should be to work out with MPEA and the American Embassy a deal under which no films older than two and a half years can be imported," the report holds. Yanks in 1958 released 232 pix and earned 26.3% of total revenue. In 1957 they released 226 films and took 29.3% of the market.

The report shows that, in 1958, the Germans themselves produced 114 films, an increase of 11 over 1957. Total releases during the year—from all sources—came to 566 pictures. The Germans released 120 (including six reissues), the French 69, Italians 19, Austrians 23, Americans 232 and others 103. In 1957 total releases ran to 547, with the Germans releasing 111 and the Americans 547.

Statistics concerning the West German films show that, of the 114 made 54 were in color and 1 was shot in an anamorphic process. The largest percentage—41%—was made in Berlin, with the Munich studios next with 25.4%. The 114 German productions were turned out by 47 companies and included 15 coproductions. Export take hit a record high of 25,400,000 DM ($6,000,000) in 1958, a sharp increase from the 17,565,000 DM ($4,000,000) the prior year. The 1958 figure is an estimate and doesn't include earnings not remitted back to Germany.

On the distribution level, total rentals for all films were up only 1.2% in 1958 over 1957, rising to 365,000,000 DM ($91,000,000) from 361,200,000 ($90,300,000). In 1957, the increase was still 9% over 1956. Slight rise in rentals is opposed by a sharp dip in attendance, from 801,000,000 in 1957 to 753,000,000 in '58, i.e. a 6% drop. In part this was made up for via a rise in admissions and a drop in taxes.

The average per-film earnings for the 109 new West German films released last year was 1,585,000 DM ($390,000) or 3.9% above the 1957 average of 1,526,000 DM (381,500).

Germany: 1946–1958 Statistics

The following chart traces the rise of West German production since 1946. It is contained in the 1958 annual report of the West German Producers Assn.

Year	Films Prod.	Color	Anamorphic
1946	1	..	..
1947	9	..	..
1948	22	..	..
1949	60	..	..
1950	79	1	..
1951	59	8	..
1952	80	7	..
1953	98	14	..
1954	99	20	..
1955	118	33	5
1956	117	73	8
1957	103	63	3
1958	114	54	1

Brit. Producers Push on Co-Prod.

London, July 7.

The British production industry moves to get out a memorandum on co-production with Continental countries for submission to the Board of Trade are quickening pace. Latest step is to seek an early meeting with the exhibitor organization, CEA, this following a recent confab between the British Film Producers Assn., Federation of British Film Makers and the six labor unions concerned with production.

There's a measure of urgency to the deliberations inasmuch as the new Quota Act, into which conditions covering co-production would be written, is skedded for introduction next spring.

Hence, industry recommendations ought accordingly to be submitted much earlier. According to A. W. Watkins, president of the BFPA, the memo on co-production, which must necessarily take into account the views of all sides of the trade, should be ready before September.

Who Divides German Screen

The German market at a glance. Following are the statistics contained in the 1958 report of the German Producers Assn. They trace changes in a still-expanding market last year. (DM for Deutschmarks).

	1958 DM		1957	DM	
German (109)	172.8 Mill—	47.3%	(106)	171.8 Mill—	47.6%
German Reissues (6)	1.6 Mill—	0.4%	(3)	.4 Mill—	0.1%
Austrian (23)	25.7 Mill—	7.0%	(25)	35.3 Mill—	9.8%
	200.1 Mill—	54.7%		207.5 Mill—	57.5%
U.S. (232)	96.1 Mill—	26.3%	(226)	106 Mill—	29.3%
French (69)	23.3 Mill—	6.4%	(64)	23.8 Mill—	6.6%
British	22.9 Mill—	6.3%		11.2 Mill—	3.1%
Ital'an (19)	9.7 Mill—	2.6%	(36)	7.7 Mill—	2.1%
Others	13.5 Mill—	3.7%		5.0 Mill—	1.4%
	DM 365.6 Mill — 100%			DM 361.2 Mill — 100%	

24 Works From 16 Nations Draw 100,000 to Theatre of Nations

By GENE MOSKOWITZ

Paris, July 14.

Third season of the Theatre of Nations concludes at the Sarah-Bernhardt Theatre with the five-day appearance of Jerome Robbins' "Ballets U.S.A." (July 14-19), which had opened at Spoleto, Italy.

Theatre of Nations season started March 20 and paraded 24 lyric, dance and theatrical troupes from 16 countries. It again enjoyed big support from Parisians, as well as tourists and foreign lingo residents.

Groups pay own way but get total boxoffice receipts for living expenses. Absence of language problems with musical and dance attractions helped them lead straight acting companies.

Biggest boxoffice went to the East German Comedy-Opera of Berlin. The brilliant stage effects for Offenbach's "Tales of Hoffman" won critical plaudits, as ditto the beguiling version of Benjamin Britten's "Albert Herring" based on Guy de Maupassant's comico-Rabelaisian tale of the deflowering of a village virgin.

Next money went to Spain's dance entry, the Pilar Lopez Ballet. The fine mixture of classical dance and frenzied flamenco and zapateado got out dance buffs for this.

Best of the dramatics proved to be Ireland's Dublin Gate Theatre with G. B. Shaw's "Saint Joan" starring Siobbhan McKenna whose earthy Joan got fine reviews and patronage here.

Attention, too, went to Brendan Behan's "The Hostage," done by the London Theatre Workshop, an irreverent romper that combined the bawdy, satiric and pathetic into a tale of naturalistic and epic feeling.

"Ulysses in Nighttown" is separately reported in another VARIETY story.

Operas

West Germany submitted the Stadische Opera of West Berlin and the Frankfort Opera in Richard Strauss' "Ariadne Auf Naxos," Wagner's "The Flying Dutchman" and Mozart's "Figaro." Latter two were done by Frankfort. All had fine staging and musicianship. Belgrade Opera did three operas to display expert staging and musical prowess. They were Gounod's "Faust," "Janecek's "Katia Kabonova" and Nicola Hercigonja's "The Crown of Mountains."

Sweden submitted a rather stilted classic in Hjalmar Bergman's "A Saga," and film people here flocked in due to the name of Ingmar Bergman as director. However, Bergman showed himself a more discerning film director than a theatrical force. Sweden's Stockholm Opera Ballet did a knowing "Miss Julie" but too much mime obscured the dance. West Germany's Schausupielhaus of Bochum did an expressionistic "Julius Caesar" of Shakespeare that obscured the play's beauty and humanism by trying to parallel it with Hitler.

Poland, Haiti, USSR

Poland sent the Warsaw Opera Ballet in a rather old fashioned romantic ballet "Mazepa" that denoted some good soloists but not much taking ensemble work. Philippines sent a beguiling amateur folk dance group, Manila Popular Dancers, for a charming if lightweight entry. Pilar Lopez Ballet was a solid Hispano knockout.

Haiti was represented by a folk dance group which was naive and had trouble transmitting its fervor. India's "Miss Vijayanthimala Troupe" gave some fetching classic rituals but repetitive. Indian National Ballet was more modernized but still evolving and now a cross between classic terp and a Yank-type musical revue. However, it was colorful and spirited.

Italy supplied the Morelli-Stoppa Company and the Gino Cervi Co. in Diego Fabbri's "Children of the Road," and Pirandello's "Giants of the Mountains" and Shakespeare's "Merry Wives of Windsor." All were well mounted and theatrically effective.

Russia submitted an eye-catching revolutionary entry in Vichnievsky's "The Optimistic Tragedy" which was old fashioned in its revolutionary tale but inventive theatrically and well received here. Finland was a negligible factor via an old verbose classic Kaj Munk's "The Idealist." Holland rendered Shakespeare's "Troilus and Cressida." Robbins' "Ballet USA" winds the fest with packed houses.

Theatre of Nations got about 100,000 visitors.

'Ulysses In Nightie' Wins Zero Mostel, Meredith Paris Critics' Praise

Paris, July 14.

A Yank originated off-Broadway piece, "Ulysses in Nightgown," adapted by Marjorie Barkentin from James Joyce's monumental novel "Ulysses," came in to the Theatre of Nations (July 7-10) as an English entry via the Arts Theatre of London. It was still directed by Burgess Meredith with Zero Mostel starring.

In spite of the hot-box aspect of the unairconditioned Sarah Bernhardt Theatre, work rated seven curtain calls. Though some French critics were baffled they all concurred on the acting of Mostel and the adept staging of Meredith. Some termed it the most unique offering of the TON season.

DON TESCHER TO HEAD HONOLULU COMMUNITY

Honolulu, July 7.

Don Tescher, director of the community theatre in Cedar Rapids, Ia., has been named managing director of the Honolulu Community Theatre, succeeding Jerome Mayer, who'll return to New York after directing "Guys and Dolls" this month and an August play.

Tescher, who's familiar with off-Broadway and summer stock dramatics as well as community theatre problems, is due in August for a "familiarization" period before assuming active management in September.

Cinecitta Plant Taken Over by Govt. Group

Rome, July 7.

Cinecitta Studios, among the largest in Europe, has been taken over by I.R.I., industrial grouping controlled by the Italian government.

Move was announced here today, with action said to have been taken by Ferrari-Agradi, Minister for State Participations, as part of a large-scale reshuffling of government-owned or subsidized organizations. Giant government-subsidized studio has in recent years run up very high deficits, despite the long tenancy of such U.S.-made items as "Ben Hur" and "The Nun's Story," both produced there during 1958.

Observers here note that it's too early to predict effects of this move on the studio and its personnel. However, the local hope is that the government will weigh the action carefully and go about any planned reorganization in cooperation with the film industry itself.

Germans and N.Y.

Continued from page 17

come the resistance that still makes itself felt against the German films. "The Germans are now where the French were years ago," Baker held. "But they're already acting as if they had decades of big hits behind them. They're asking a lot of money for the pictures." Bakros has a tie with UFA under which it can select given UFA pix for the States. It's taken three so far and has six more to go. "It's been a very discouraging experience," Baker said. "So far, we've had only one good picture from them, 'Monpti'." Bakros is selling it with the French title in the rest of the country.

"People will come in if they think it's French. I'm convinced that, once they are in there, they will like it. The problem is to attract the audience for a German film. Nobody here's very much interested in purely German problems. A German picture really has to be good to get attention. Personally, I think they should stick to the escapist stuff, the musicals, which people can enjoy." He cited the instance of the Apex Theatre in Washington, D. C. which staged a German "festival" and did well with such light stuff as "The Dancing Heart," "Beggar's Opera" and "White Horse Inn."

Baker said he had suggested to the Germans what he called a "fair" method of operations. He'd play the films at the 72nd St. theatre. If they're successful, Bakros would take them on for national distribution. If not, they'd just play at the house and Bakros wouldn't be responsible for print charges, etc. Tenor of the N. Y. reviews would be an influencing factor when it comes to making the decision.

"The trouble is that we haven't had a single German film that's broken through the barrier," Baker commented. "Once people get the idea that the Germans are capable of making fine films, which they certainly are, then, it'll be easier to sell these films. But such a breakthrough will never happen with dubbed product."

Close for U.S. Market

Berlin, July 14.

Keen interest in German features for the U.S. market was evidenced during this year's Berlin festival, and a number of important distribution deals were closed.

Richard Gordon acquired "Lila" and "Crime After School," while Irvin Shapiro bought "Dirty Angel" and "The Rest is Silence." Latter had previously acquired "Rosemarie." Emile Lustig acted as intermediary for both Gordon and Shapiro.

Lustig is also to act as supervisor on a German-U.S. coproduction which starts rolling at Spandau in September. The subject is "This is My Man," starring Mario Lanza and Caterina Valente, and it will be filmed in the English language jointly by Eliot Hyman, and Arthur Brauner's CCC. Ludmilla Tcherina is being paged for the lead dancing role.

Paris Discovers Lyon Co.

Paris, July 14.

Big legit stir has been created by an out-of-town company, the Theatre Villeurbaine of Lyon, headed by director-actor Roger Planchon. A month's stay at the Theatre Montparnasse has turned into nightly SRO with two Shakespeare entrics and one by Marivaux. Works have been given offbeat, unusual treatment with critics clashing over interpretations but audiences eating it up, perhaps proving that Paris is not the complete legit heart and center of France after all.

Planchon took Shakespeare's "Henry IV" and broke it up into two plays, "Henri IV" and "Falstaff." The audacious, dynamic staging made these bawdy, moving and seething with life with a feel for history in the making and the drama and comedy of power also pointed up. Played in an agitated, epic spirit these two made good theatre and critics were more or less in accord on this. It captured the verve, truculence and tragic spirit of Shakespeare even if the poetics of lingo were lost in translation.

But dissension broke out with Planchon's mounting of the usually delicate French classic, "Seconde Surprise De L'Amour" of Marivaux. Traditionally a muted tale of the fleeting, unsure movements and sentiments of two lovers, and a silken duel between two nobles, Planchon made this seeth with life and gave it a touch of drama and even tragedy. Some critics berated Planchon for sacrilege and falsifying of the original, but he did succeed in trenchant taking theatre again and crowds are going for it.

Company may get its stay extended and be a more regular Paris visitor with a probable government subsidy.

Berlin Festival Statistics

	Nations	Features	Documentaries	Shorts
1951:	20	34	3	79
1952:	20	34	3	84
1953:	35	36	3	62
1954:	37	28	5	74
1955:	36	27	4	60
1956:	39	31	6	55
1957:	54	34	7	59
1959:	44	29	5	47

Source: "Filmstadt Berlin"

Mex Director Barbachano Thinks 'Artie' Dates In U.S. Plenty Honorable

Madrid, July 14.

Mexican film producer Manuel Barbachano, unlike most foreign film-makers, is not disturbed by the "art house" classification his features generally receive in the U.S. On the contrary, he accepts it as recognition of effort to inject original film concepts and creative techniques in the celluloid market.

His first two, "Roots," and "Torero," more than made the grade on the Yank art circuits. Asked whether he banked on general U.S. release for his Cannes-prized "Nazarin," the Aztec impresario shook his head negatively but said the Paco Rabal-Margo Lopez starrer should clean up in special situations.

With Metro and another Yank major distrib pressuring for world release rights to his current Hispano-Mexican co-venture, "Sonatas," it remains to be seen whether he can escape the "art" designation. South-of-the-border film mogul, however, is temporarily deflecting offers until after "Sonatas" makes an officially-invited Golden Lion bid as Spain's entry at the Venice film fest.

Getting a Venice print ready is a major task in itself. One hour of footage is being processed in Mexico; the other in Madrid. To film the screen adaptation of Valle Inclan's tale contrasting prohibited love under sullen Galician skies and the passionate unrestraint of sun-baked sangre during Mexico's turbulent 1830 bid for freedom, director (and co-producer) Juan Antonio Bardem shot so much footage, the producer seriously thought of releasing "Sonatas" as two distinct films.

Brought in for 30,000,000 pesetas ($600,000), "Sonatas" is the costliest production (sans Hollywood talent) on record for Mexico or Spain. Unlike Spain, producer Barbachano pointed out, location shooting is very expensive in Mexico where Bardem exposed more than half his negative with "Sonatas" stars Paco Rabal, Maria Felix and Fernando Rey (Aurora Batista is Spanish femme) and staged budget-heavy battles.

A leading figure in newsreel and screen advert production, Barbachano can only find time to produce one film a year. To date, each of his three films has been prized at Cannes or Venice. Confident "Sonatas" will provide stiff competition for the Venice Lion, he feels fest showing will bring better release terms from the Metro Lion.

U.S. STAR OKAYS 'NEW WAVE'

Gary Cooper Sees Younger French Producers Helping Pix

Paris, July 14.

Gary Cooper, not taciturn with the local press here, opined that the "new wave" of filmmaking in France, with young critics making pix, is a good thing. It was especially good because letting young talents get training without ruining anybody (producers). The fact that the films were also good, and paying off, was fine for everybody.

Cooper stated he would still not go to an acting school if he had his career to do over again. He might think of going if schools taught how to fight and not really get beat up, how to fall off a horse without getting bruised and how to get slugged without feeling ill effects.

Cooper said he had thought of forming his own production company, like most U.S. stars, but felt it would be too much trouble. He was fond of oaters but felt they had become too violent of late.

Cooper is on vacation in Europe with his wife and daughter after winding "They Came to Cordura" (Col) recently. Incidentally, he is one of the leading Yank film boxoffice names in France today.

Export Union To Boost German Product in U.S.

Berlin, July 14.

A blueprint designed to hypo the promotion of German pix in the U.S. was drawn up here during the closing stages of the Berlin Film Festival by Dr. Gunter Schwarz, president of the Export Union; Horst von Hartlieb, head of the local distributors' organization, and Munio Podhorzer, U.S. rep of the Export Union.

It will be carried to its next stage at a special meeting of the Export Union to be held either in Frankfurt or Munich. In its present form, the plan is dependent on aid being received from the German government in Bonn, the Economic Ministry and the Motion Picture Export Assn.

From the government, the Export Union primarily wants financial aid, as it has limited funds of its own; from the Economic Ministry it seeks goodwill support; and from the MPEA it is asking good advice as well as practical assistance in carrying out its mission.

Throughout the postwar period, the German industry has found it tough going in the American market. Last year, around 20 German films were sold to America, but less than one third achieved a gross of $50,000 or more. After paying 35% distribution charges, and meeting other overheads, there has been little or nothing in the kitty to return to the producer.

This year the Germans are more bullish, but even so recognize that they have a tough nut to crack. During the last two or three weeks alone, particularly as a result of festival activity, five locally-made pix have been acquired by U.S. distribs. It's estimated that at least five other major films also will be sold before the end of the year.

It's not the selling that worries them primarily any more; it's the lack of returns. It's in this connection that their main activities are being directed.

Italian Censorship Law Continues Till Dec. 30

Rome, July 7.

Current Italian film censorship legislation has been extended for the "nth" time, and is now valid through Dec. 30 of this year.

Move was made necessary when it became obvious that the long-proposed new censor law could not be discussed in full and passed before the expiration date set at June 30th.

RED COLLEGE FOR PIX

Actors, Craftsmen To Be Trained In Shanghai, Per Times

Red China last year produced 103 feature films, 1,120 cartoons and a number of documentaries. Ten studios are currently turning out color pictures, and six of the ten make films in widescreen processes.

Information was contained in a story filed to the N. Y. Times Sunday by Greg MacGregor, its correspondent in Hong Kong. He reported that the Chinese Reds were setting up a large motion picture training centre at Shanghai. A Chinese broadcast said the "College" would train actors, cameramen and artists to create animated cartoons.

The Reds earlier reported that their film audience in 1958 ran to 32,000,000, a 60% rise over 1957. New studios are being built, and pictures being turned out are produced with subtitles, which Chinese all over the world can understand. The films themselves carry a Mandarin soundtrack which most overseas Chinese do not comprehend.

Westerns Come of Age in France; 21% of U.S. Imports in 5 Years

Paris, July 14.

About 740 American pix have played in France from 1954 to 1959, and 160 of them, or about 21.6%, were westerns. In Brussels for the choice of the greatest films of all time last year, 117 film historians chose 609 pix but only 15 were oaters despite the fact that Hollywood always has devoted about one third of its production to cowboy epics and that this type of pic also has served to boost many actors like Henry Fonda, Gary Cooper, John Wayne, James Stewart, Jack Palance, Robert Mitchum and Richard Widmark to stardom.

These are the statistics of two young French film critics, Jean Curtelin and Vargas, who are making a study of the U.S. western film, its implications, meanings and history. The pair feels that the action production now has grown up and is no longer only for youngsters. The new westerns are now intellectual, usually liberal in viewpoint and dressed up with freudian under and overtones. They maintain that the oater is one of the most popular forms of films, and, though intrinsically national in tone and feeling, the most international in appeal.

French Analysis of Oater

They point out that the horse opera is a meeting of mythology and a mode of expression (or aspect of mass show biz and entertainment) which is the American gesture and outlook par excellence. The western, they say, has made the American Civil War western civilization's Trojan War and the trek west has become our Odyssey.

The original Westerns were deeply anchored in historical, geographical reality with a good measure of folklore. But the new ones use the past mainly through the viewpoints of today. Thus while the older ones were racist in their attitude towards the Indians the newer ones are anti-racist with the redskin often a hero. Eroticism, sadism and just plain exploitation of its physical aspects are now a part of the oater. Heroes rarely kissed anything but their horses in the old days while today some love scenes are torrid.

So like their discovery of the era of Chaplin, the French are now boosting the head-'em-off-at-Eaglepass pix into a deserving category. The crix maintain that too many exhibs underrate the Western and feel it has only a limited specialized following and is primarily for men. Critics, however, opine that there is a big distaff pull and audience for oaters.

Think Westerns Here to Stay

Though the cowboys are slowly being demystified, Vargas and Curtelin feel that the appeal of the individual of decent moral fibre forging his own way, but trying to find a proper place in society, is something that still holds great pull for audiences today.

Some feel that the Western might keep its place and even forge ahead with the new types and new interest being brought to it here by film crix and scribes who can wield a necessary influence on audiences. Yank majors are watching this and might add even more oaters to their necessarily careful choices for dubbing here since it is a quota country. If these critics have their way the Western will become synnonomous with quota.

Among the top grossers here last year, the oaters took a fair share of the loot. "The Vikings" (UA), really a Norse opera, took top coin, as did "Bravados" (20th), "The Big Country" (UA), "Man of West" (UA), "The Hanging Tree" (WB), "Sheepman" (M-G), "Cowboy" (Col) and some others.

Union Fines Director For Not Walking Out

London, July 14.

Leslie Norman, who directed "Dunkirk" and "The Shiralee," has been rapped over the knuckles by the Assn. of Cinematograph and Tele Technicians, and fined $140. Norman, and eight other members of a film crew, have been fined a total of $574, despite having apologized to the union.

Their offense was to disobey a strike call while filming "The Summer Of The 17th Doll" in Australia.

Tender(loin) Trap

Honolulu, July 14.

Hawaiian Village Hotel suspects that not all tourists are adventurous enough to enjoy raw fish, poi and other Hawaiian delicacies(?).

Luau menu now includes a steak for, as a press release admits, "those who are unable to eat our native food."

Chaney Does All Horror Sequences for New Mex Picture in Two Days

Mexico City, July 7.

Lon Chaney hit a new record here when he used two days, 12 to 14 hour acting chore, in completing all his scenes in the Fernando de Fuentes production of "The House of Terror."

"I had more photographers than staff," said a sweating but pleased de Fuentes after the final take. Producer used a battery of three cameras to shoot complicated sequences using Chaney from every angle.

The San Angel Inn Studios, where picture was filmed, never saw such a bustle of nervous activity and speed. Chaney was almost a quick change artist in transferring from mummy makeup to that of a normal human, and then a werewolf.

Actor took it all in his stride, even showing up for a 7:30 a.m. starting schedule, and was particularly surprised with the smooth way things worked out. Also, some of his suggestions to beef up terror sequences were immediately adopted by producer de Fuentes and director Gilberto Martinez Solares.

British Producers Join Britain-Soviet Assn.

London, July 7.

The British Film Producers Assn. has become a member of the newly-formed Great Britain-USSR Association of which Lord Attlee, Prime Minister when a Labor Government was last in power, is prexy.

The Anglo-Russ body was set up recently at the instigation of a couple of Members of Parliament, one Conversative and one Labor, who took a looksee trip at the Soviet Union. Idea is to coordinate all cultural exchanges between the two countries.

WB to Roadshow Its 'Nun's Story' in Britain

London, July 7.

Warner Bros. is to give the roadshow treatment to "Nun's Story" in Britain, the first time it has handled a pic in this way in recent years. Film is skedded to open July 23 at Warner Theatre, on a two-a-day, upped-admission basis. Associated British Cinemas chain giving it like treatment in several key centres.

Arthur Abeles, Warner Bros. European topper, on returning last week from the Warner Burbank convention revealed the setup.

He pointed up how WB tele production had absolved the company from the worry of studio overhead.

120 Cinemas in Hawaii

Honolulu, July 7.

Latest survey, made with the cooperation of both of Hawaii's major theatre circuits, shows there are between 120 and 125 commercial picture theatres in the 50th State.

Consolidated books some 99 locations and a handful of other non-commercial outlets. Royal books between 25 and 30 outlets.

Most of the 120 to 125 houses are conventional four-wall cinemas although several rural theatres actually are open air, bench-seat operations. Isles have few actual drive-ins, essentially because of chronic rainy conditions.

82-YEAR-OLD PEER OBJECTS

Lord Amwell Raps Metro's Poster On 'Mating' As 'Pornographic'

London, July 7.

Lord Amwell, 82-year-old-peer, launched a bitter attack in the House of Lords on a poster advertising Metro's "The Mating Game," now at the Empire. Amwell described the poster as "frankly pornographic."

In the Lords, he asked the government what procedure was adopted by the Board of Film Censors in viewing screenplays, and if its attention had been drawn to this. Amwell was reminded that the BFC had no control over posters and that its procedure had nothing to do with the government.

The Socialist peer insisted that steps should be taken to deal with "this constant glamorization of lust." A few days earlier he had rapped another film, "Look Back In Anger," which he declared contained "lines of unadulterated filth."

Charles Goldsmith, Metro topper in U.K., would make no comment to VARIETY on Lord Amwell's accusation. However, he pointed out that the poster "has satisfied all the necessary authorities and a very similar advertisement has been used in national newspapers, without complaint." Though posters in U.K. are often based on the American ones, Metro makes their own arrangements in Britain and can design or adapt at will.

Other Yank Majors May Copy N. Zealand Joint Distrib Plan in Aussie

Sydney, July 7.

Success of the 20th-Fox and Metro distribution link in New Zealand, introduced several months ago as an economic operational measure, is viewed with great satisfaction by other American distributors operating in Australia. It's predicted that before long N.Y. distribution toppers will set about reorganizing the Down Under setups via a new economy move to pace with the swiftly-changing cinema scene and the current biz dropoff.

Majority of American distributors are finding the operation of branch offices coast to coast here not economical, with many majors figuring the key biz could be geared through a Sydney and Melbourne head office, thus eliminating Brisbane, Adelaide and Perth. Figuring presently is that distributors could cover the minor keys by a general combo via one top clearing house similar to the one 20th-Fox and Metro used in New Zealand.

Distributors with a limited product outlet are finding the going fairly tough here at the moment. And with tele to commence soon in Brisbane, Adelaide and Perth, distribs are reported as keen to put their house in order pronto after viewing the boxoffice downbeat in Sydney and Melbourne, where tv has been building strongly for the past two years.

There has been a marked ease-off in the British distribution field over the last few months. However, the British product does not at present carry a 25% right of rejection as applied to American distributors here.

Robbins Ballet to London

London, July 14.

Peter Daubeny is to bring the second "Ballets: U.S.A.," of Jerome Robbins, to London for a short season, following the show's appearance at the Edinburgh Film Festival. "Ballets" opens on Sept. 14, and is part of Daubeny's varied, international program for the fall. First comes Michael Redgrave's adaptation of the Henry James' novel, "The Aspern Papers," with Redgrave himself, Flora Robson and Beatrix Lehmann, and it will be the first play in the newly-rebuilt Queen's Theatre, following John A. Gielgud's one-man Shakespeare sesh.

France's two big hits, "La Vie Parisienne," with Jean-Louis Barrault, and "Le Pretentaine" by Jacques Deval are in the Daubeny rep, and from Germany will come the original version of Brecht's "The Threepenny Opera."

Golden Day for Mex Film Producers Getting Govt. Coin May Be Ending

Mexico City, July 7.

The golden heydey of federal money for Mexican film producers may be coming to an end. Federico Heuer, head of the Film Bank, which shells out coin for picture production, indicated that his private feelings have been that less and less official money should be made available for making pix. This means that producers will have to seek angels elsewhere as their participation in budget percentages rises.

Heuer, who was a well-known economist before he took over his current job as the moneybags for Mexican films, said that present ratio of financing is more or less 55% by the Bank and the remainder by producers. This compares with the 70-30 ratio in the past. And the present reduced percentage may be even cut further if Heuer finds he can have his way.

The Film Bank has other uses for its funds, and what Heuer would like to see is a buildup of Mexican-owned cinemas in Latin America and Europe so that an assured market can exist for national product. Citing 1952 as a base year at 100%, Heuer said that Mexican boxoffice grosses abroad have risen by 208% in six years. This figure can be doubled, tripled, quadrupled and continue to grow, in his opinion, if Mexico builds up a network of film houses. He cited the success of the Mexico Theatre in Bogota, recently-completed, modern theatre which has been bringing in a satisfactory return.

But building pix palaces is a costly affair and Heuer admitted that, for the moment, Mexico cannot spread out in this direction. He added, however, that perhaps in the near future something can be done. It is this phrase that has producers worried because it might mean a rechanneling of Film Bank funds into the exhibition instead of the production field. Privately, Heuer has said he'd like a buildup of houses in the U.S., too, apart from theatres in France, Italy, Germany and England as well as key cities in Latin America.

There may be a shakeup in the distribution end, too, although Heuer was evasive about this. This is not his sphere in any case, he said (although he has a vote in decisions made by the Film Bureau). Further he has not had time to look over reports of the three major official Mexican distributorships, including Cimex.

Jorge Ferretis, Film Bureau head, who does have authority to axe the current distributorship setup, is currently in Berlin for the festival. But he is remaining on for a first-hand tour of inspection of Cimex European subsidiaries: Cimex-France, Deutsce-Cimes, and Cimex-Italia, prior to a reorganization. This latter will not be done pending his return here and submission of a report which will be acted upon by all official entities.

Golden Disk Montiel

Madrid, July 14.

Hispavox Record prexy Jose Vidal served a golden disk last week to screen star and song stylist Sarita Montiel whose recordings of "La Violetera" from the film hit of the same name topped Hispavox sales in Spain and Latin America.

In awarding the Disco de Oro, Vidal revealed September issue of another Sarita Montiel platter grouping tunes from her recently-completed starring vehicle, "Carmen of Granada." Disk release will coincide with "Carmen" premiere in Madrid.

German Film Prods. Go For Scandal-Type Pix After 'Rosemarie' Click

Berlin, July 7.

The German NF release "The Girl Rosemarie," which became one of this country's most sensational b.o. hits, has inspired many German producers to quickly came along with similar themes. Here are some of the new titles of forthcoming product — Fritko-Rapid-Union's "Truth About Rosemarie" (a sequel to "Rosemarie"), Cinelux-Cosmopol's "Decoy of Night (same topic, different lady), Filmaufbau-Europa's "The Man Who Sold Himself" (attacks against the new rich German society and the country's scandal press) and Omega-NF's "Our Wonderland At Night." Last-named probably tops them all. It attacks just about everything from industry barons to prostitution and juvenile delinquency.

Although not always admitting it, these producers' prime object is to make "a nice amount of money" via such pix. There are also some producers who insist that aside from the financial angle, they have in mind also what they call "social-criticism." Some of their recent efforts failed to convince. Attacks against this or that evil have been exaggerated to such a degree in some cases that their efforts or messages rang untrue. "Man Who Sold Himself" is a characteristic recent example along this line.

Many patrons are, as usual, indifferent to this trend in pix. As many others favor this trend because they favor any opposition to so-called evil in society.

Assoc. British Net For '58-'59 Up to $6,465,000

London, July 7.

Group profits, before tax, of Associated British Picture Corp. for the year ended March 31 totaled $13,286,000 as compared with $7,906,000 for 1957-58. Total dividend for year of 60% is double the previous year's rate. The net of $6,465,000 was against $3,314,000 of the '57-'58 period.

Though it's not possible to assess how much of the group profits come from the wholly-owned subsidiary ABC Television, the commercial web operating in the Midlands and North at weekends, it is estimated that three-quarters of current profits came from the same.

'Darby O'Gill,' on First Date, Okayed by Irish

Dublin, July 7.

Walt Disney's "Darby O'Gill and Little People," after a preem at the 3,500-seat Theatre Royal, moved over to the 990-seat Metropole, No. 1 house of Odeon group in Ireland, for an extended run. Irish, usually touchy about stories which suggest they know anything about leprechauns and "little people," have taken to the pic with enthusiasm and warm notices.

The fact that the two leads, Albert Sharpe and Jimmy O'Dea, are both known as vaude and revue players here has been a help to acceptance.

Stolz's Swiss Operetta Opens in Italy July 25

Trieste, July 14.

Robert Stolz's Swiss operetta, "Gruezi," alternately titled "Heavenly Blue Dreams" in its sundry mid-Europa productions, will have its Italian premiere here July 25 in the big open-air theatre of the San Giusto Castle. Italian librettist Mario Nordio has adapted it, and locally it will be called "Ciao! Ciao!"

The Philharmonic orchestra and the male and female choral groups from the Teatro Verdi are being recruited for the operetta.

'Cry' to Moscow Fest

London, July 7.

Eros Films' production, "A Cry From The Streets," has been picked as Britain's entry at forthcoming Moscow Film Festival. A joint committee of the British Film Producers' Assn. and the Federation of British Film Makers made this selection following their decision not to send "Carlton-Browne of the F.O." on the grounds that it was not suitable for the fest.

The Boulting Brothers, makers of the axed "Carlton-Browne." have written to the FBFM complaining of the selection committee's behavior.

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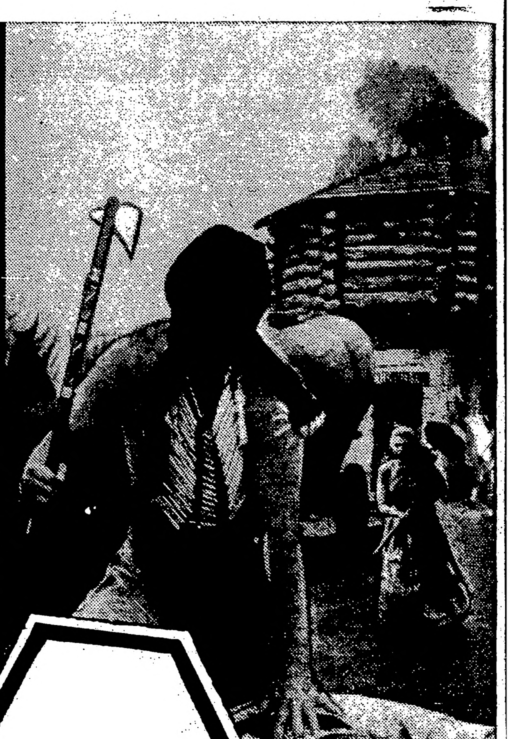

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Few French Pictures Made Up to 1954 Had Exportable Value, Survey Shows

Paris, July 7.

Although French filmgoers are supposed to be the most selective in Europe, and a renaissance of hit offbeat pix is now going on here boxoffice-wise, an analysis of figures from the Centre Du Cinema show that the hit pix from 1948-1954 usually were the fairly ordinary commercial entries depending on stars and rarely exportable.

In 1948, toppers were "Les Casse Pieds" (The Pests), "Aux Yeux Du Souvenir" (Eyes of Memory), "Barry" and "Manon." Of these only "Pests" and "Manon" played the U.S. and only the latter made much of a dent. Others were conventional romantico dramas.

In 1949, came the musical, "Nous Irons A Paris" (We'll go to Paris), "La Belle Que Voila," "La Beaute Du Diable" (Beauty of the Devil) and "Le Roi Pandore." Only "Beauty" hit the U.S. and this takeoff on the Faust story by Rene Clair fared poorly. Others were ordinary mellers and comedies.

In 1950, the musical "Andalousie" was tops followed by "Caroline Cherie," a sexy costumer; "Justice Est Faite" and "Le Roi Des Camelotes." Only "Cherie" and "Justice" made the Yank screens and both were flops.

In 1951, came "The Little World of Don Camillo," "The Wages of Fear," "Fanfan La Tulipe," and "Un Grand Patron" (The Perfectionist). All of them showed in U.S. arties but only "Fanfan" did well in spite of good reviews for "Wages."

In '52, came "Return of Don Camillo," "Violettes Imperiales," "The Butcher of Valorgue," a Fernandel comedy, and only the last two made America for only fair results.

In 1953, came the costumers and classics with Sacha Guitry's "Versailles," "Count of Monte Cristo," "The Three Musketeers," and a gangster opus with Jean Gabin "Don't Touch the Swag." Only "Versailles" made the U.S., and it was a highly-priced failure.

Two To U.S. in 1954

The year 1954 saw more costumers with Guitry's "Napoleon," "The Red and the Black" and "French Cancan." "Red" and "Cancan" made the U.S. with the former doing all right and latter not so much.

Yanks were found to go for offbeaters and arties which fare from well to fine here generally, but the commercial hits rarely make it in America or are even bought by Yank distribs. CDC also gave the star names that figured in the hits. Those with some appeal for Yank marquees, generally, are Fernandel, Martine Carol, Michele Morgan and Gina Loilbrigida. Top directors, commercially, were H. G. Clouzot and Rene Clair.

The new stars, like Brigitte Bardot, came after 1954, and changes have been wrought in public tastes. But it sums up that old adage that local hits are not necessarily international bets.

British-Spanish Trade Sanguine

Madrid, July 7.

British Board of Trade delegation met with government film authorities last week in an attempt to boost film exports to Spain, and found a favorable climate for dickering.

Board of traders, aware of growing acceptance for London product at a time when their exports here are half that of Italy and France, are seeking to bring British quota into line with favored Continentals.

Spanish distribs are also favorably disposed to increase, hoping to augment 1959-60 list strength with Hollywood product bearing the British quota seal.

PAMPA DRIVE-IN RESUMES

Pampa, Tex., July 14.

Pampa Drive-In Theatre has been reopened here under Paul West.

A new tower has been installed in the drive which is 50 x 70 feet.

Oslo Likes 'Windjammer'

Oslo, July 14.

More people paid to see National Theatres' Cinemiracle tri-paneler, "Windjammer," during its 29-week run here than the city's total population.

Film played to 401,320 paid admissions. City and its environs boasts 375,000 residents.

Film Biz Active In '59 Soho Fair

London, July 14.

The film biz is taking an active role in this year's Soho Fair, the week which got under way on Sunday (12). It is designed to glamorize and publicize the inhabitants of Soho and its visitors from all nations.

Robert Goldstein, 20th-Fox topper here; producer Robert McNaught and actress Marla Landi were among the judges skedded to pick the Soho Beauty Queen, who will receive a 20th-Fox screen test and a return jet trip to N. Y.

On Friday (17), British Lion will stage a Brains Trust consisting of actor Peter Sellers, film makers John Boulting, Frank Launder and Gordon Reid who will be on parade to answer any questions on films and film-making. Every day, at a big store on the edge of Soho, Walt Disney's Art of Animation Exhib is attracting visitors.

The Soho Fair covers a wide range of contests. There are legitimate show biz competitions such as a vocal group contest, an amateur jazz pianists' tourney and an amateur Jazz Group competition. Italian singers have a battle on their own and there is a Cartoon Film competition to be held by the leading film companies.

Added to these are a host of more cockeyed competitions such as a "yard of ale" drinking, a cigar smoking contest and a spaghetti eating challenge match. Waiters and waitresses' races through the beflagged streets of Soho, the "best barmaid," prettiest child, beauty and the "best beard" competitions.

Jazz bands in every street, surplus arrays of food and drink, a street carnival and a final gala Dance Night on Saturday (18) are all there to remind people that Soho is a district of hard-working, funloving, respectable citizens and not entirely an area of vice, thuggery and crime, as sometimes regarded by the casual visitor.

German Pix Stars Move To Switzerland, L'stein Trying to Avoid Taxes

Frankfurt, July 7.

It's no longer a problem of just making money for a German film star, there's also the problem of hanging onto it. And in an effort to keep more of their income, the German film and stage colony is gradually moving to Liechtenstein and Switzerland where they get a better tax break.

Latest of the young emigrants include recording star Caterina Valente, Sabine Bethmann, Karlheinz Boehm, Gudula Blau, Nadja Tiller and Walter Giller, who have all taken up residence in Lugano, Switzerland.

When leading German ingenue Romy Schneider marries French actor Alain Delon, they plan to live in Switzerland for the same reason.

Others who've recently taken up Swiss residence include former Hollywood director Robert Siodmak, now film-making in Germany, and Will Quadflieg, Heidemarie Hatheyer, Hildegard Neff and Anatol Litvak.

Allied Theatres of Michigan midsummer mid-state outing will be at Midland Country Club in Midland, Michigan, July 16. Includes lunch, golf, swimming, with business briefings and round table discussions.

LONGHAIRS GET INTO ACT

Light, Sound Spectacle in Athens Rapped, Patronage Falls Off

Athens, July 7.

The Assn. Nationale Des Sites de France and the National Tourist Organization of Greece for the first time in this country presented a spectacle which created quite a furor and controversy among local literary, longhair and show biz circles. This Light and Sound Spectacle, similar to those already scoring a good success in other parts of Europe, failed here. Patrons were seated on the hill of Pnyx to watch the alternate lighting of the Acropolis monument accompanied by music, sound effects and the reciting of a historical text.

Two shows are presented every night, the first one with a French and English narration and the second in Greek. Admission price was originally set at $1 top but after the bad local reaction, an extra added program earlier in Greek was offered for 33c admission.

Most of the local crix and longhairs claimed the show was a "blasphemy" against Greece's historical legacy, and urged the public to avoid attending its shows. The agreement signed between the French Organization and the Greek Tourist Organization, controlled by the government, looks to see a continuance of the show.

Vet Exhib Sees Expanded Mex Film Market

Mexico City, July 7.

Part of the film industry here received a stiff shot in the arm via the remarks of Antonio Orellana, vet exhibitor familiar with the Central and South American markets. According to Orellana, Mexico can produce and find a market for at least 150 pictures a year. And fully one-third of these, or maybe more, should be the quickies or "churros" as they are known here. The low-budget pix can be used to fill out twin and triple bill programs in Latin America, Orellana said.

"Mexican pictures have an enormous demand south of the Mexican frontier with Guatemala," Orellana stated. "This is logical for there is an affinity between all Latin American nations not only in the Spanish idiom but also in customs, ideologies and the trend now for a Latin American Common Market."

Orellana shudders to think that Mexico might drastically curtail quickie production, as has been advocated by official entities in the film field. They are a "necessary evil" and a "convenient" means of filling out programs. According to his observation, Latin American exhibitors are panting for Mexican product far above the twin bill, second-feature fare produced in Hollywood such as the oaters, crime and comedy series films.

While quickie producers are gloating over the Orellana statement, the official distributorships and the Film Bureau are not too much impressed. They know from hard experience that the "churros" are just that—an industry headache that, perhaps, makes small profits for the producers but surely does not win any recognition for the Mexican industry on the international level.

'80 Days' Winds 2-Year London Run at $1,000,000

London, July 14.

"Around The World In 80 Days" ended its longrun at the Astoria Theatre Saturday (11). The Mike Todd hit played for two years and one week and has been seen by approximately 1,200,000 people.

It has been shown as a theatre attraction, with bookable seats and separate performances. Pic has been playing to near capacity throughout its run.

The management was cagey in discussing the b.o. takings of "80 Days," but the 1,400-seater was good for $12,600 a week in its early stages, so its figured the film registered at least $1,000,000.

The pic will be replaced by "Sleeping Beauty" on July 29.

Brit. Producers Think About New Gov't Aid As Native B.O. Skids

London, July 7.

Although they're not at present contemplating a fresh approach to the Board of Trade to get an increase in the British production levy, film-making interests here are keeping a keen and worried watch on cinema takes throughout the U.K. with that notion at the back of their minds. It's claimed that only the compulsory levy keeps British production on a firm basis, and if the present downward trend of b.o. receipts continues then the level of production might well decline, too, unless further help were forthcoming.

To sime degree, the drop in home market takings is being compensated for by upped earnings overseas. But a spokesman of the British Film Producers Assn. declares that these will have to grow much more if the native pix decline is to be offset completely. To some degree, this explains the BFPA's current intensified activity in seeking government cooperation to get foreign restrictions eased or removed. A recent deputation attended the president of the Board of Trade, Sir David Eccles, to receive a sympathetic hearing and to learn that "certain measures" are already being taken.

Any eventual application for an increased levy on cinema receipts to aid production would inevitably cause a storm, with exhibs giving out with most of the folked lightning. The producers would stand firm, though, on the score that the further cut in product supply that would come elsewise would have grave effects on the industry as a whole.

Just Where We Came In

Barrhead, Scotland, July 7.

First film shown when the Center Cinema opened here exactly 20 years ago was "Robin Hood."

When the cinema shuttered for all time this week, the pic for the final program was "Son of Robin Hood."

Jeanson Blasts New French Prods.

Paris, July 14.

Screenwriter, playwright, librettist, ex-film and legit critic Henri Jeanson, most noted for his devastatingly witty summing up of the faults (rarely the merits) of both friends and enemies, let fly this week on an interview on a tele program here.

Jeanson sounded off primarily against the co-called "new wave" of filmmaking composed mainly of ex-film critics who have been blasting him as a pic scenario hack for some time. He felt these newcomers made films about a restricted conventional world in which the characters heaved great cries of revolt but took off their shoes so as not to dirty the clean floors.

Jeanson pointed out that he wrote "Jenny," which was well made by Marcel Carne in the early talky days when the French industry hardly existed.

Jeanson opined that the new directors feel they have accomplished a revolution but have only added some personnel to the industry. He especially singled out Francis Truffaut, who won the direction prize at the Cannes Fest for his first pic "The 400 Blows," and said "Blows" was a film for choir boys in spite of the cries of its revolt in showing an adolescent in crisis, and that it deserved its Catholic prize. It was not a revolution, just a miracle.

He claimed these newcomers were at the age when they felt they invented everything they named. To him the "new wave" was all in a teacup, and it did not even run over. He felt that young authors were lazy and the old ones tired. Jeanson also lashed out at crix in general who, he felt, talked with the assurance of their ignorance. However, he did have good words for directors Alain Resnais and Marcel Camus, who came from documentary making and assistant work to make two prizewinning pix on their first tries with "Hiroshima Mon Amour" and "Orfeu Negro," respectively.

Cinema Owners to Get Some Tax Relief From British Finance Measure

London, July 7.

The government's Finance Bill reaches its report stage in the House of Commons this week, virtually a formality before the measure becomes law. Chief item of interest to show biz is that the government has agreed to reduce the admissions tax following the lines indicated during debate in the committee stage, exempting cinemas from the first $56 of tax in any week.

Major departure from the revision as anticipated is that the relief shall start from Aug. 2, not retroactively back to April 11 as had been suggested. The government's clause also extends relief to persons who share the use of a cinema, each only using the place for a few days a week.

In total effect, where admission tax chargeable in any one week exceeds $56, the person concerned shall be entitled to deduct that sum from the amount he'd otherwise be required to pay. Where the tax doesn't exceed $56 he'll pay nothing.

Relief given will, it's estimated, amount to around $7,000,000 in a full year.

See Cannes Kudos Aiding Pix at B.O.

Paris, July 14.

Current firstrun boxoffice reports definitely point up how the Cannes Film Fest can boost pix to hit proportions. The three French prize-winner feature pix, mostly offbeaters, are turning out to be blockbusters in first-runs here.

The films in question would have been art or specialized entries, it's felt here, without the help of the Cannes awards. Besides the hoopla, the big biz racked up has industry eyes on offbeat subjects for a new filmgoing audience. Biggest hit is the Cannes Golden Palm winner, "Orfeu Negro," made in Brazil by Marcel Camus. It is socko and breaking summer attendance records at two houses plus foreign sales piling up. Ex-critic Francois Truffout's "Les Quatre Cents Coups" (The 400 Blows) also is rated a first-run hit.

Most chancey of the three was Alain Resnais' "Hiroshima Mon Amour," a pic made in Japan about a love affair between a French woman and a Japanese man. This would have found it hard going even in arty spots. Instead, with the Cannes' prestige it is drawing crowds at two first-runs. Foreign sales are slower for this one.

French actress Simone Signoret's acting kudo at Cannes for her role in the Anglo pic, "Room at Top" (Cont) helped it here where shaping big in two houses. "Compulsion" (20th) got the male acting kudo but biz is only fair here.

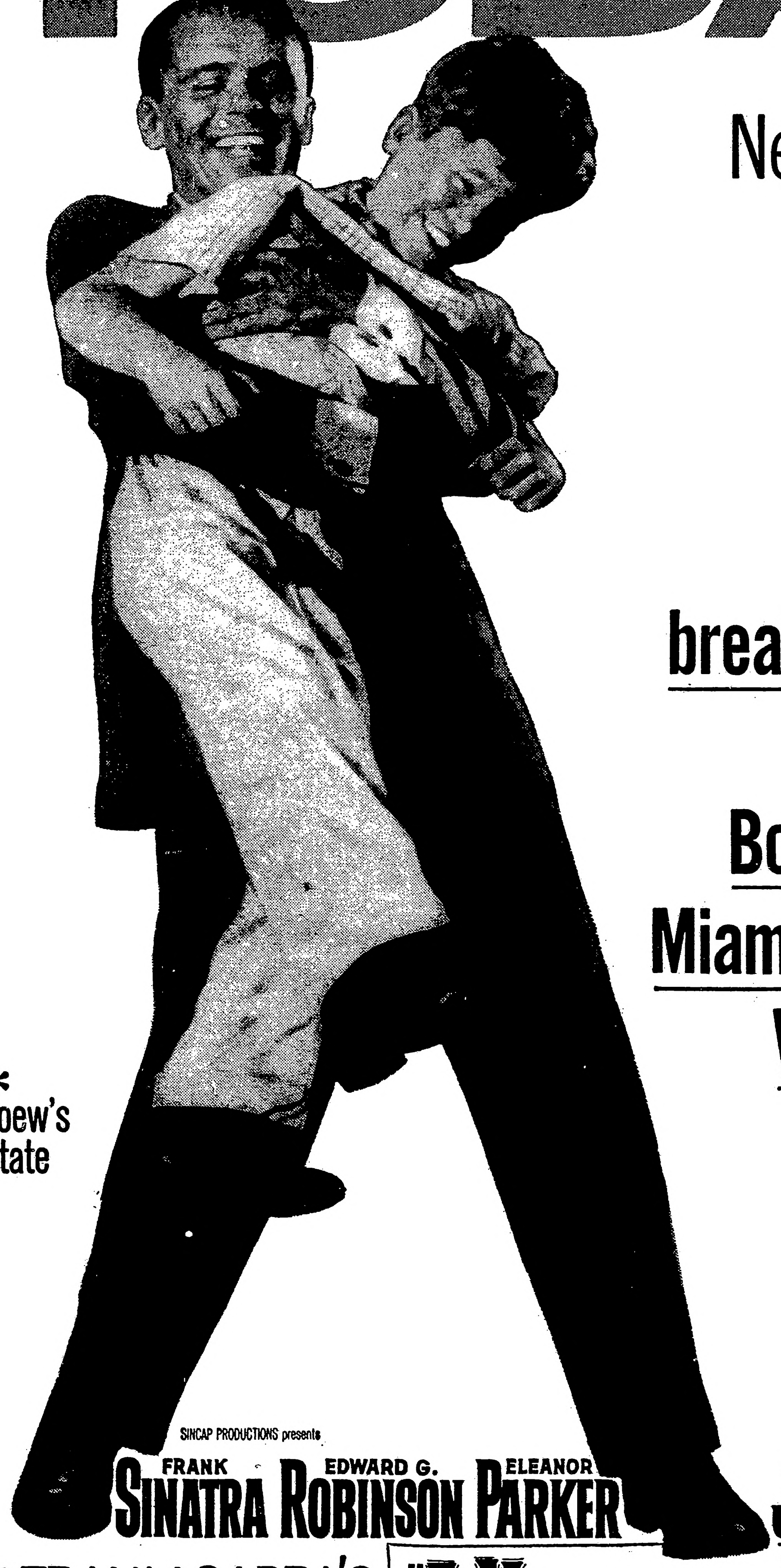
British Reps to Talk Italo Export Renewal

London, July 7.

The presidents of the two British production organizations, Lord Archibald of Federation of British Film Makers and A. W. Watkins of British Film Producers Assn., plan to go to Rome Oct. 23 to talk the renewal of the agreement on the export of dubbed pix to Italy.

The confab was due to take place last month, but the Italian industry reps suggested that, as new legislation was being discussed, it was better to wait and see what emerged first. The existing BFPA-ANICA agreement has accordingly been extended for three months or to Nov. 30.

TODAY



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'Motivation' Key To Antitrust If Pool Of Exhibs Buys Post-'48 Libraries

Washington, July 14.

Present Justice Dept. Antitrust Division attitude on the sale of post-1948 film libraries—according to a reliable source who knows what he's talking about—can be summed up as follows:

(1) No one company, group of companies, trade association or anyone else can purchase all the after '48 films for the purpose of keeping them off television. Justice considers that "an unlawful purpose" under anti-monopoly laws.

(2) Yet, Justice figures that exhibitors have the same rights as tv to go into the market to acquire programming. The Antitrust Division green light would probably apply to any exhibitor who seeks to buy certain outstanding motion pictures within the libraries, when the intent is to reissue them to earn money from motion picture theatre patronage.

(3) Antitrust Division lawyers intend to have a definite "show me" attitude on any of the pictures bought by exhibitors. If a film which didn't make much money originally is acquired, distributor and exhibitor will probably be required to justify the reasoning behind the purchase. In fact, questions could be asked on any deal, regardless of money-making potential of films involved. Justice doesn't intend now to permit any post-1948 sales to go unnoticed and without some investigation.

Can't Be Forced

(4) No distributing company can be forced to sell its film libraries to anyone. Yet, decrees and antitrust laws, in the opinion of Justice lawyers, forbid any distributor from agreeing with other distributors (or with exhibitors) to refuse to sell films to tv. There can't be collusion involved in holdouts.

An Antitrust Division spokesman confirmed that there have been "discussions" between Government lawyers and representatives of the film industry on possible sales. But, he emphasized, that all the talk has been in the "preliminary" category. Justice has not yet been asked to pass judgment on any specific deal.

DOWNTOWN L.A. PAR DOOMED TO COMMERCE

Los Angeles, July 14.

Downtown Paramount Theatre, acquired six months ago from AB-PT by Beverly Hills investor David Shusett, will be razed in about 18 months and a large office building erected, according to present plans.

New owner's son, Ronald, reported that contracts already had been closed with a contractor to tear down midtown structure, built in the early 1920's, for purpose. Possibility exists that a small theatre may be included, but matter isn't yet settled. DP, which when opened was known as the Metropolitan, presently seats 3,000, largest film house in L.A., and is a firstrun situation.

Catholic Legion Hates 'Lady,' Raps Adultery

The Roman Catholic National Legion of Decency has condemned the French import, "Lady Chatterley's Lover," because it condones adultery. The rating is as of July 14. The U.S. Supreme Court recently reversed a N. Y. censor ban on the picture, arguing that the state had no right to nix a film because it advocates an idea contrary to current moral standards.

Explaining its "C" rating, the Legion said: "This film, both in its development and solution of the plot, condones adultery. As such it constitutes an unconscionable attack upon a fundamental tenet of Judaeo-Christian morality. This is all the more reprehensible when such an attack comes through a mass medium of entertainment which, in our American society, is devoid of reasonable safeguards for the young and the impressionable."

The N. Y. Times, in its review of the film, called the uproar over it "absurd" and Justice Felix Frankfurter noted that stringent Victorian standards had to be applied by the N. Y. censor in banning it.

U.S. Rawstock and Gear Exports

Washington, July, 14.

Exports of U.S. motion picture rawstock and equipment have remained at a fairly steady high level during the past three years with Canada and Mexico the big buyers, a survey by the Dept. of Commerce reveals.

U.S. exports of motion picture film and equipment was valued at $31,818,109 in 1958; $31,473,416 in 1957, and $31,644,726 in 1956. Since 1949 the exports of motion picture film and equipment have almost doubled in value.

Canada is the principal world market accounting for $6,802,601, or 21.4 percent of total exports. Mexico ranks second with $2,843,579, followed by Japan with $2,827,061, and West Germany with $2,016,684. Other countries with $1 million or more in trade were the Union of South Africa, United Kingdom, and Switzerland.

Exports of motion picture equipment, including cameras, projectors, screens, and other equipment have been maintained at a high level during the past three years, with the peak year being 1957, with exports valued at $16,689,278, slightly higher than exports in 1956 and 1958.

Increase in foreign sales of 8-mm. moton picture cameras and projectors has been notable in recent years. While in 1955, the camera exports were 31,559 units valued at $952,171, they increased 85 percent to 57,648 cameras valued at $2,361,196 in 1958. Exports of 8-mm. unexposed film recorded a sharp increase in 1958.

MPAA and C. of E. Meeting; Unkown About Presidents

The long-delayed second meeting between representatives of the Motion Picture Assn. of America and the American Congress of Exhibitors has been scheduled to take place between the end of July and the second week in August. The exact date will be set when it is determined that all parties are available. It's expected that some of the presidents of the major film companies will participate, but there is no certainty as to the identity and to the number of the company toppers who will join the session.

The fact that a second meeting has been scheduled was revealed to the Congress of Exhibitors yesterday (Tues.) by S. H. Fabian, chairman of the Congress, and Sol C. Schwartz. Both Fabian and Schwartz have been holding informal sessions with MPAA chief Eric Johnston to determine what subjects will be discussed at the joint meeting. It was learned that agreement was reached between Johnston and the exhibitor reps that certain topics would not be introduced. Trade practices, however, was not among the topics knocked out.

Nat'l Theatres Quits L.A.'s Film Row; Under Roof With Its Telefilm Associates

Los Angeles, July 14.

National Theatres and National Telefilm Associates, which NT recently acquired, will be housed under one roof, when latter moves its headquarters from N. Y. to the Coast Oct. 1.

Theatres which for years has occupied a block on L.A.'s Film Row, will transfer its operations to new headquarters in Beverly Hills, first major outfit to leave the Row.

NTA execs shifting to Coast will include board chairman Ely A. Landau, prexy Oliver A. Unger, exec vp-NTA International prexy Harold Goldman and vp-administrator David J. Melamed.

Only NTA divisions remaining in Gotham will be NTA Program Sales, NTA Telestudios, the Owned and Operated Stations Division and the booking and shipping departments.

Hub's 'Ben-Hur' Hopes

Boston, July 14.

Ben Sack, who has lined up the New England premiere of Metro's "Ben-Hur" due at his Saxon around Thanksgiving, is planning all-out promotion. Echoes Metro, is predicting a two-year run.

"Ben-Hur" played its first engagement in Boston as a legit spec at the Colonial Theatre in 1900.

Allens Exit Canadian Distribution As Columbia Pictures Makes It 100%

Toronto, July 14.

Details were completed today (Tues.) for the sale of Premier Operating Corp.'s 50% interest in Columbia Pictures of Canada Ltd. to Columbia Pictures. Col owns the other 50% and will now have 100% ownership of the Canadian distribution setup. Col officials were here over last weekend to discuss the final arrangements. The film company revealed the takeover in New York about two weeks ago, which was then reported in VARIETY.

This means the disappearance from the Canadian distribution field of Jule and Herb Allen. Louis Rosenfield, former v.p. of Premier now assumes the position of president and general manager of Columbia Pictures of Canada. He is a brother-in-law of the Allens. Harvey Harnick remains as sales manager.

Pioneering the operation of theatres in Ontario and Quebec and also in the western provinces during the past 50 years, Premier also operated several theatres in Canada under the title of Theatre Holding Corp. Ltd., of which Famous Players Canadian owned 50%. Recently Theatre Holding Corp. built two theatres at Elliot Lake, a Canadian uranium center, and has been awarded the theatre franchise at the new town site of Thompson, Manitoba, being built by the International Nickel Co. The theatre is now under construction.

No move is contemplated by Columbia of Canada from its Toronto headquarters building. Nor is a change in personnel expected despite the sale of the Allen interests, which sees them out of film distribution after a 50-year history in Canadian film business. They came to this country from Bradford, Pa. and opened their first Canadian house, the Theatorium, in a reconverted store in Brantford, Ontario, in 1906.

Twenty years later, they were given the Columbia franchise for Canada and changed the booking company name from Independent Fims to Columbia Pictures of Canada. Included in the Premier sale is its one-third interest in Carlton Automatic Vendors, one of the largest operators and distributors of vending equipment in Ontario, with one-third also each owned by Famous Players Canadian and Trans-Canada Distributing Co. Earlier this year, the Elliot Lake Hotel was opened by Premier Operating Corp. at Elliot Lake, Ontario. This is an investment of $1,000,000 in partnership with Paramount Construction Co. in line with Premier's policy of diversification.

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year..........4
This Date, Last Year.......11

"ATOMIC SUBMARINE"
(Gorham Prod.)
Prods.—Alex Gordon, Henry Schrage
Dir.—Spencer G. Bennet
Arthur Franz, Dick Foran, Brett Halsey, Tom Conway, Joi Lansing, Jack Mulhall
(Started June 18)

AMERICAN INT'L

Starst, This Year.........11
This Date, Last Year.....16

COLUMBIA

Starts, This Year..........19
This Date, Last Year.......14

"OUR MAN IN HAVANA"
(Kingmead Prods.)
(Shooting in London)
Prod. Carol Reed
Dir.—Carol Reed
Alec Guinness, Burl Ives, Maureen O'Hara, Ernie Kovacs, Ralph Richardson, Noel Coward, Jo Morrow, Gregoire Aslan
(Started April 13)

"THE FRANZ LISZT STORY"
(Goetz Pictures
(Shooting in Germany)
Prod.—William Goetz
Dir.—George Cukor
Dirk Bogarde, Capucine, Genevieve Page, Martita Hunt, Lou Jacobi, Marcel Dalio, Lyndon Brook, Ivan Desny.
(Started May 11)

"SUDDENLY LAST SUMMER"
(Sam Spiegel Prods.)
(Shooting in London)
Prod.—Sam Spiegel
Dir.—Joseph Mankiewicz
Elizabeth Taylor, Montgomery Clift, Katherine Hepburn, Mercedes McCambridge, Albert Dekker, Patricia Marmont, Gary Raymond, Maria Britneva, Joan Young.
(Started May 25)

"THE MOUNTAIN ROAD"
(Goetz Pictures, Inc.)
(Shooting in Arizona)
Prod.—William Goetz
Dir.—Daniel Mann
James Stewart, Lisa Lu, Glenn Corbett, Henry (Harry) Morgan, Frank Silvera, James Best, Rudy Bond, Mike Kellin, Eddie Fireston, Alan Baxter, Frank Maxwell, Bill Quinn
(Started June 9)

"GULLIVER'S TRAVELS"
(UI-Morningside World Wide S.A.)
(Shooting in Spain)
Prod.—Charles Schneer
Dir.—Jack Sher
Kerwin Mathews, Jo Morrow, June Thorburn, Sheri Alberoni, Peter Iling, Basil Sidney, Lee Patterson, Martin Benson, Alec Mango, Waveney Lee
(Started July 13)

"THE GENE KRUPA STORY"
(Philip A. Waxman Picts.)
Prod.—Philip Waxman
Dir.—Don Weis
Sal Mineo, Susan Kohner, James Darren, Shelly Manse, Red Nichols, Anita O'Day
(Started July 13)

"WHO WAS THAT LADY"
(Ansark-Sidney Prods.)
Prod.—Norman Krasna
Dir.—George Sidney
Tony Curtis, Dean Martin, Janet Leigh, James Whitmore
(Started July 13)

WALT DISNEY

Starts, This Year..........3
This Date, Last Year...... 1

"THE SILVER SKATES"
(Shooting in Sweden & Holland)
Prod.—Walt Disney
Assoc. Prod.—Norman Foster
Dir.—Norman Foster
Rony Seander, Carin Rossby, Alf Kjellin, Inga Landgre, Erik Standmark, Gunilla Jelf, Lennard Klefbom
(Started April 2)
bridge, Albert Dekker

"KIDNAPPED"
Prod.—Walt Disney
Assoc. Prod.—Robert Attwool
Dir.—Robert Stevenson
James MacArthur, Peter Finch, Finlay Currie, John Laurie, Bernard Lee, Niall MacGinnis, Miles Malleson, Andrew Cruickshank
(Started April 27)

METRO

Starts, This Year 11
This Date, Last Year......15

"HOME FROM THE HILL"
(Shooting in Texas)
Prod.—Edmund Grainger
Dir.—Vincente Minnelli
Robert Mitchum, Eleanor Parker, George Hamilton, George Peppard, Luana Patten, Everett Sloane, Yvette Mimieux
(Started April 9)

"THE WRECK OF THE MARY DEARE"
(Suspended until mid-July)
Prod.—Julian Blausten
Dir.—Michael Anderson
Gary Cooper, Charlton Heston, Michael Redgrave, Virginia McKenna, Emlyn Williams, Alexander Knox, Richard Harris, Ben Wright, Cecil Parker
(Started April 9)

"NEVER SO FEW"
(Canterbury Prod.)
Prod.—Edmund Grainger
Dir.—John Sturges
Frank Sinatra, Gina Lollobrigida, Peter Lawford, Brian Donlevy, Paul Henreid, Kipp Hamilton, Steve McQueen, Dean Jones, Richard Johnson
(Started May 18)

PARAMOUNT

Starts, This Year 7
This Date, Last Year......10

"SAVAGE INNOCENTS"
(Magic Films)
(Shooting in England)
Prod—Maleno Malenotti
Dir.—Nicholas Ray
Anthony Quinn, Yoko Tani
(Started June 1)

"LI'L ABNER"
Prod.—Norman Panama
Dir.—Melvin Frank
Peter Palmer, Stubby Kaye, Stella Stevens, Julie Newmar, Leslie Parrish, Howard St. John, Bern Hoffman, Billie Hayes, Joe E. Marks, Robert Strauss
(Started June 8)

"OLYMPIA"
(Ponti-Girosi Prods.)
(Shooting in Vienna)
Prods.—Carlo Ponti, Marcello Girosi
Dir.—Michael Curtiz
Sophia Loren, Maurice Chevalier, John Gavin, Angela Lansbury, Isabel Jeans, Milly Vitale
(Started June 8)

20th CENTURY-FOX

Starts, This Year..........17
This Date, Last Year......15

"THE BEST OF EVERYTHING"
(Company of Artists Prods.)
(Shooting in N.Y.)
Prod.—Jerry Wald
Dir.—Jean Negulesco
Louis Jourdan, Hope Lange, Stephen Boyd, Suzy Parker, Diane Baker, Brian Aherne, Pat Crest, Martha Hyer, Robert Evans, Sue Carson, Donald Herron, June Blair, Rachel Stevens, Alena Murray, Julie Payne, Al Austin, Brett Halsey, Buck Class and starring Joan Crawford
(Started May 11)

"A JOURNEY TO THE CENTER OF THE EARTH"
Prod.—Charles Brackett
Dir.—Henry Levin
Pat Boone, James Mason, Arlene Dahl, Diane Baker, Robert Adler, Peter Ronson, Alexander Scourby
(Started June 19)

"FIVE GATES TO HELL"
(James Clavell Prods.)
Prod.-Dir.—James Clavell
Ken Scott, Patricia Owens, Dolores Michaels, Neville Brand, Benson Fong, Nancy Kulp, Nobu McCarthy, Greta Chi, John Morley
(Started June 22)

"A DOG OF FLANDERS"
(Radnitz Prod.)
(Shooting in Amsterdam)
Prod.—Robert Radnitz
Dir.—James Clark
David Ladd, Theodore Bikel, Donald Crisp
(Started June 22)

"CONDEMNED PATROL"
(API Prod.)
Prod.—Gene Corman
Dir.—Bernard Kowalski
John Lupton, Ziva Rodann, Brett Halsey, James Edwards
(Started July 6)

UNITED ARTISTS

Starts, This Year.......... 8
This Date, Last Year.....15

"THE FUGITIVE KIND"
(Jurow-Shepherd Prod. for U.A.)
(Shooting in N.Y.)
Prods.—Martin Jurow, Richard Shepherd
Assoc. Prod.—George Justin
Dir.—Sidney Lumet
Marlon Brando, Anna Magnani, Joanne Woodward, Maureen Stapleton, Victor Jory
(Started June 22)

UNIVERSAL

Starts, This Year.......... 5
This Date, Last Year 4

"SPARTACUS"
(Bryna Prods.)
Prod.—Edward Lewis
Dir.—Anthony Mann
Kirk Douglas, Laurence Olivier, Tony Curtis, Jean Simmons, Charles Laughton, Peter Ustinov, John Gavin, John Dall, Nina Foch, John Ireland, Charles McGraw, Joanna Barnes, Harold J. Stone
(Started Jan. 27)

"THE PRIVATE LIVES OF ADAM AND EVE"
(Zugsmith Doff Prod.)
Prods.—Albert Zugsmith, Red Doff
Dirs.—Albert Zugsmith, Mickey Rooney
Mickey Rooney, Mamie Van Doren, Martin Milner, Fay Spain, Cecil Kellaway, Tuesday Weld, Mijanou Bardot, Paul Anka, Mel Torme
(Started July 6)

WARNER BROS.

Starts, This Year.......... 5
This Date, Last Year... . 8

INDEPENDENT

Starts, This Year..........20
This Date, Last Year......14

"PRIVATE PROPERTY"
(Kana Prods.)
Prod.—Stanley Colbert
Dir.—Leslie Stevens
Corey Allen, Warren Oates, Jerome Cowan, Kate Manx, Robert Wark
(Started July 9)

Mark Tenser's Status

Los Angeles, July 14.

Mark Tenser was elected veep of Favorite Films of California, indie film distrib, and named a member of the board.

FF operates branches in L.A., Frisco and Portland-Seattle.

"THE BIG OPERATOR" MEANS BIG B.O.!

THE BIG

They said: "This guy starts where Capone left off!"

"THE BIG OPERATOR"

An Albert Zugsmith Production.
In association with Fryman Enterprises. From M-G-M.

TOUGH! TERRIFIC!

THE BIG

means "THE BIG OPERATOR"

Mickey Rooney's Greatest Role. An Albert Zugsmith Prod.
In association with Fryman Enterprises. From M-G-M.

They said: "This guy starts where Capone left off!"

THE BIG

means "THE BIG OPERATOR"

An Albert Zugsmith Production.
In association with Fryman Enterprises. From M-G-M.

THE BIG

AN ALBERT ZUGSMITH PRODUCTION from M-G-M

means "THE BIG OPERATOR"

TOUGH AND TERRIFIC!

M-G-M PRESENTS AN ALBERT ZUGSMITH PRODUCTION
STARRING **MICKEY ROONEY** IN HIS TOUGHEST ROLE!
STEVE COCHRAN · MAMIE VAN DOREN

THE BIG OPERATOR

Co-Starring
RAY DANTON · MEL TORME · JIM BACKUS · Guest Stars JACKIE COOGAN · RAY ANTHONY
BEN GAGE · BILLY DANIELS · Screen Play by ROBERT SMITH and ALLEN RIVKIN · Based On a Cosmopolitan Magazine Story by PAUL GALLICO
Directed by CHARLES HAAS · Produced by RED DOFF · in CinemaScope

Alf Hitchcock's 'Chase' in Studio Chagrins U.S. Dept. of Interior

Washington, July 14.

High Interior Dept. officials are complaining that the agreement between the National Parks Service (Interior subsidiary) and Metro was violated in the filming of the new thriller, "North by Northwest."

They don't intend to do anything about it at this time, except possibly request Metro to rewrite the credit given the Interior Dept. in the film. Its present working, Government execs believe, implies Cary Grant and Eva Marie Saint actually were chased between the huge heads of George Washington, Thomas Jefferson, Abraham Lincoln and Theodore Roosevelt carved in a mountain at the Mount Rushmore National Memorial (S.D.) Chase was instead shot at a Hollywood mockup.

Larger gripe with Metro and producer-director Alfred Hitchcock is written agreement with which Parks Service gave Metro permission to take longrange shots of the national shrine. The agreement, Interior says, specifically states: "No scenes of violence are to show the sculptures (of the Presidents) or the talus slope (area between the heads) in the background."

"The movie," one official said, "is a per se violation of this agreement. We don't intend to stop MGM from showing the picture, but if we receive sufficient complaints from the public about the desecration of a national shrine, we will have to make the record clear on what the agreement provided and who failed to live up to it."

Before Interior Secretary Fred Seaton is the issue of whether to request a revised credit line. The one now carried states: "We gratefully acknowledge the cooperation of the U.S. Department of Interior and the National Parks Service in the actual filming of scenes at Mount Rushmore National Memorial, S.D."

(One Interior man reports he understands some United Nations officials are stirred up because the film depicts a murder taking place within the U.N. headquarters building. U.N. had also given Hitchcock permission to shoot scenes there.)

AD FEDERATION ALSO HEARS FROM SEX FOES

Minneapolis, July 14.

It isn't only the film industry that's causing public resentment in a number of quarters by reason of the manner in which sex is stressed in advertising.

At the American Advertising Federation national convention here several speakers made the point that much of the advertising industry is "too frequently" remiss in this respect.

These speakers pointed out that considerable antagonism toward advertising and advertisers is being created by the frequency of "sex splattered" ads. There is criticism on many hands, it was declared.

Consensus of opinion seemed to be that unless the industry polices itself an angry public will demand governmental regulation and censorship of advertising.

DON'T GIVE UP THE $40,000

Jerry Lewis' Latest Hits Metropolitan Nabes First Off

"Don't Give Up the Ship," starring Jerry Lewis, opened at New York neighborhood theatres last week because, as a source at Paramount put it, Lewis is more at home with "the neighborhood public than he is with Broadway customers." Par release has been doing well in the nabes.

Another angle, of course, is that a showcase engagement in Gotham entails an ad campaign costing around $40,000 and there's also house exepense to consider. Further, on Broadway Lewis' entry would have to compete with such product as "Diary of Anne Frank," "Porgy and Bess," "Anatomy of a Murder" and "Horse Soldiers."

Interesting aside to this is that "Ship" is playing top half on a bill with "Tarzan's Greatest Adventure." New York Times, in reviewing the program, gave Tarzan the top attention.

PACKAGED COLUMN FODDER

Emerling Worries About Film Eds While on Vacation

Thanks to Ernie Emerling, Loew's Theatres pub-ad veepee, newsmen who write about films need not worry about white space during their vacation stanzas.

Emerling has made up a special edition of "Movie Memo," published by Loew's Theatres since 1945 as a service to editors and columnists, containing six by-lined star interviews that can be used for columns during vacation periods.

The interviews include features by Eva Gabor, Joanna Barnes, Alfred Hitchcock, Martha Scott, Charlton Heston and Shirley MacLaine. Each feature is accompanied by art.

Academic View: Pseudo-Starring Crimps Pictures

Columbia, S. C.

Editor, VARIETY:

With great interest have I read in recent weeks several articles in VARIETY on the failure of the motion picture "The Diary of Anne Frank" to live up to the expectation of 20th Century-Fox studios.

Numerous reasons have been advanced, such as, the great length of the film, the roadshow policy and subsequent high prices, the problem of having to "kill" time after work until the start of the showing of the picture, and others.

I do not pretend to be able to completely account for the lack of success of "Diary" but I feel another important factor to be considered in this dilemma has not been brought forward: that problem is incorrect billing.

Miss Millie Perkins, although she seems to have pleased most critics and has the central role in the film, is not a "star" although I read in a recent issue of VARIETY that she has been elevated to solo star billing in the film.

If she had some previous experience in this branch of the entertainment world or in some other field, it might be understandable that she would be given star billing, but she has no previous experience whatever.

The real stars of this film are known to literally millions of people all over the world—Joseph Schildkraut, Shelley Winters, Ed Wynn. They are the ones who deserves star billing. In all fairness to having the central role, Miss Perkins does deserve some special billing, but it could have been "introducing" or "featuring" rather than starring.

Purely out of a desire to try to help the motion picture industry work out its problems of "Missing Business," I want to call this problem of incorrect billing to the attention of the film companies. An actor is not made a star by a producer's decision to list the actor as a star. The public is not fooled whether they (the public) realize it or not.

Everyone would know immediately that something was wrong if a bit player received billing over Clark Gable. This is too obvious to be overlooked, but whether the public realizes it consciously or not, they know something is wrong when, for instance, Gary Cooper receives no greater billing than Diane Varsi and Suzy Parker in "10 North Frederick." In my estimation, the lack of success of this superlative film can be traced directly to incorrect billing.

The Palmetto, the largest theatre in my home town, had the good sense to post ads giving Cooper billing in letters two or three times the size of Miss Varsi's and Miss Parker's billing and the night I went to see the film there was a large audience present.

Likewise when Dan Dailey, long a favorite with motion picture audiences, receives third billing behind such luminaries as Joan Collins and Jayne Mansfield in "The Wayward Bus" the result is disaster at the box office. The reason: incorrect billing.

Similarly, it now appears 20th-Fox has evil designs on the greatest star of them all, Joan Crawford, in "The Best of Everything." I observed in VARIETY that she is listed as the star, but only at the end of the list of actors, after 20th-Fox' contract players have been listed.

By naming only 20th-Fox films so far, I do not mean to say that the other film companies are not guilty of the same error, but I find that 20th-Fox is more consistently guilty of this fault than any other studio.

Paramount studios, for instance, made a great mistake in the American ads for "Tempest" which stars Silvana Mangano and Van Heflin, not Van Heflin and Silvana Mangano. I feel this film, which is almost as good as "War and Peace," would have done considerably better had the rightful star, who is one of the most important personalities in the world, been given top billing.

United Artists, which doesn't often fall into the trap of incorrect billing, happens to currently be the envy of the industry. Coincidence? I think not. Although there are other very valid reasons for the success of UA films, I consider good judgment in billing to be one of the most important. One of their mistakes, however, was in "The Naked Maja" in which Anthony Franciosa, a little-known actor, received equal billing to the "one and only" Ava Gardner. The film has not been too successful and the error in billing is surely partly responsible. If a film has only one star, only one person can correctly be listed as a star.

M-G-M is apparently on an anti-Mel Ferrer campaign. A couple of years ago, fresh from his triumph in "War and Peace," he was given second billing to Pier Angeli, to whom the general public is enormously apathetic, in "The Vintage," a fine film which did nothing at the boxoffice. Also among Miss Angeli's supporting cast was Michele Morgan, one of the greatest of the Continental stars. Now Mr. Ferrer has third billing in M-G-M's "The World, The Flesh, and The Devil," behind Harry Belafonte and starlet Inger Stevens.

Universal has long been known for billing several people as stars of a film when only one is present. To cite only one brief example, "No Name On The Bullet" is listed as starring Audie Murphy, Joan Evans, and Charles Drake.

Having only a desire to help the motion picture industry prosper, I submit this letter pointing out what I consider to be a hitherto unmentioned factor in the "Bureau of Missing Business" category.

The public cannot be fooled. People still frequently go to movies to see the stars, I am convinced. Actors become stars only through gaining the favor of the public. An actress cannot be a star if she has no previous experience.

Scott Cain.
(U. of So. Carolina)

Is 'Airconditioned' A Sell-Point?

[OR NOW TAKEN FOR GRANTED]

Is it necessary for theatres to indicate in their advertising that their houses are air conditioned during the summer months?

Theatremen believe it's a must, but film company advertising men consider the notation as superfluous. The latter argue that the public no longer considers air conditioning a novelty and is firmly convinced that all indoor theatres are cooled during the hot weather season.

Why then, it's asked, waste valuable space to tell the public what it already knows. The admen feel that the space can be put to better use with selling copy for the picture. Already harassed by space-consuming credits, demanded in contracts by stars, directors and producers, the admen contend that the inclusion of air conditioning copy removes still another opportunity to tell the public about the product that is of immediate interest.

Amusement Stock Quotations

Week Ended Tues. (14)

N. Y. Stock Exchange

1959 High	1959 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
23⅛	18⅝	ABC Vending.	71	22⅝	22	22⅜	+ ⅜
29⅜	20½	Am Br-Par Th	305	28¾	27⅜	28½	+ ⅞
84½	61¼	Ampex	229	79	75¾	75¾	—1½
48¾	35	CBS	136	46⅞	46	46½	— ¼
24½	18	Col Pix	30	19⅜	18½	19⅜	+ ⅜
21¼	17⅛	Decca	340	20⅞	18	20⅝	+2⅝
59½	41½	Disney	82	43⅜	41½	42	—1⅝
91¼	75	Eastman Kdk.	361	91¾	90⅛	91¾	+ ½
9¼	6⅞	EMI	415	7	6⅝	6⅝	— ½
29¾	13⅛	Glen Alden	5749	29¾	22¾	27	+4½
37	28⅞	Loew's Inc.	399	30¾	30⅛	30¾	+ ¼
17¼	10½	Loew's Thea.	981	17¼	15⅞	16⅛	— ⅛
12¼	10	Nat. Thea.	‡717	12¾	11⅛	12½	+1⅝
50⅞	44	Paramount	54	49	47¼	48	— ¼
36¾	21	Philco	288	30⅞	29½	30	— ¾
151¾	96¼	Polaroid	189	147¾	138	140⅜	—5⅞
71	43⅛	RCA	706	69⅞	67⅜	68	—1⅝
11½	8½	Republic	333	11½	10⅝	10⅞	— ¾
14⅞	13½	Rep., pfd.	8	14⅞	14¾	14¾	— ⅛
34¾	18	Stanley War.	347	34¾	32¼	32¼	—1¼
33½	24½	Storer	15	31¼	31	31¼	..
43½	36	20th-Fox	321	38⅞	35⅝	38⅜	+2⅛
32¼	24⅜	United Artists	121	31⅞	31⅛	31⅛	— ½
29⅞	27	Univ. Pix	5	28½	28½	28½	— ¼
84	72	Univ., pfd.	†410	82½	80½	81¾	+1¾
47⅝	24¾	Warner Bros.	‡61	44	42½	43	— ½
136¾	92½	Zenith	346	123	116¼	122¼	+2⅛

American Stock Exchange

1959 High	1959 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
5⅜	3⅞	Allied Artists	34	5⅛	4¾	5⅛	+ ¼
11¾	8½	All'd Art., pfd	8	11½	10½	11½	+ ¾
12½	7½	Buckeye Corp.	13	9⅛	8⅞	9	+ ⅛
7	2¼	Cinerama Inc.	211	5⅛	4⅝	4¾	— ¼
29⅞	17⅞	Desilu Prods.	421	20⅜	18¼	18⅝	—1⅞
9⅞	6	DuMont Lab.	167	8¼	7¾	7⅞	— ¼
9¾	6	Filmways	60	6¼	6	6¼	..
3	1⅝	Guild Films	1895	2¾	2	2½	+ ⅜
10¼	7⅝	Nat'l Telefilm	11	9¼	8¼	9¼	+1
10¾	5⅜	Skiatron	102	6⅝	6¼	6⅜	..
9⅞	6¾	Technicolor	124	7½	7⅛	7⅛	— ¼
7⅞	4⅞	Tele Indus	59	5⅛	4¾	4⅞	— ¼
22½	9	Teleprompter	17	17½	16⅛	17½	+ ⅜
14⅞	7	Trans-Lux	8	13	12⅜	12½	—1½

Over-the-Counter Securities

	Bid	Ask	
American Corp.	2⅛	2 5/16	+ ⅛
Cinerama Prod.	2	2⅜	..
King Bros.	1¼	1½	..
Magna Theatre	2¼	2⅝	— ⅛
Metropolitan Broadcasting	16⅝	17⅛	— ⅜
Scranton Corp.	4	5	
Sterling Television	1¾	2⅛	— ⅛
U. A. Theatres	9¼	9⅝	— ⅜

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* Week Ended Monday (13).
† Actual Volume.
‡ Ex-dividend.

(*Courtesy of Merrill Lynch, Pierce, Fenner & Smith Inc.*)

Inside Stock Transactions

Washington, July 14.

Universal Pictures Co. has run its stock ownership in Decca Records over 200,000 shares, according to the latest Securities and Exchange Commission report on security transactions. It covers the May 11-June 10 period.

Universal bought 25,000 more common shares of Decca, hiking the total owned to 200,600.

20th-Fox

In May, 15,750 shares of 20th Century-Fox Film Corp. common stock were bought by five company officers. Amounts purchased, with resulting total common stock ownership bracketed within parentheses, are as follows: J. B. Codd, 1,250 (1,850); Donald A. Henderson, 2,000 (2,610); Francis T. Kelly, 1,250 (1,251); C. Elwood McCartney, 1,250 (1,250); and Joseph M. Moskowitz, 10,000 (10,600).

United Artists

In United Artists, Herbert L. Golden disposed of his $5,000 in 6% convertible debentures and acquired 238 shares of UA common stock, not having any other common at the time.

Warner Bros.

Jack L. Warner sold 10,000 shares of Warner Bros. Pictures common stock at $26.12 per share under a March 1957 option, retaining 227,431 common shares. Benjamin Kalmenson bought 10,000 shares of Warner Bros. common.

Disney

Donn B. Tatum sold 150 shares of Walt Disney Productions common, keeping seven.

Trans-Lux

Harry Brandt, for himself, his wife, two corporations, one company and two foundations bought a total of 10,000 shares of Trans-Lux Corp. common and sold 9,200 common shares, leaving him and his associates 219,630 common shares.

Radio Corp. of America

David Sarnoff sold $90,000 in 3½% convertible debentures of Radio Corp. of America, while keeping $17,200 of the same.

National Telefilm

H. I. Bucher purchased 250 shares of National Telefilm Associates common to own 750 shares, and then exchanged the 750 for National Theatres, Inc., securities.

Columbia Pictures

Ralph M. Cohn added 989 shares of Columbia Pictures Corp. common stock to own 43,298 shares individually, plus others through Fico Corp. Charles Schwartz for himself and associates disposed of 8,400 shares of Columbia common, retaining 2,042 shares, in addition to others through Fico.

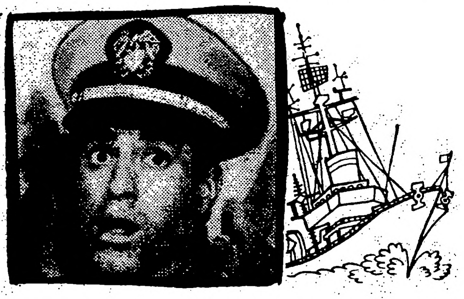
Skiatron

Marion Douras held 20,000 shares of Skiatron Electronics and Television common after selling 1,600 shares.

TelePrompter

In TelePrompter Corp., Milton Hendler purchased 500 shares of common, having no other common stock ownership then.

"SHIP" SHAPES SMASH!



JERRY LEWIS

takes command of
USS Boxoffice...as reports
from all over prove

"Don't Give Up the Ship"

THE BIGGEST
GROSSER
JERRY EVER
LAUNCHED!

3rd Week! *DENVER • MINNEAPOLIS • PHILADELPHIA • SALT LAKE CITY*
Holding Over in *ATLANTA • BOSTON • CHARLOTTE • CHICAGO*
CINCINNATI • CLEVELAND • DALLAS • DES MOINES • KANSAS CITY
LOS ANGELES • MEMPHIS • NEW HAVEN • OMAHA • PITTSBURGH ***Plus many other cities!***

HAL WALLIS PRODUCTION • co-starring DINA MERRILL • DIANA SPENCER • MICKEY SHAUGHNESSY • ROBERT MIDDLETON
with GALE GORDON • MABEL ALBERTSON • CHUCK WASSIL • Directed by NORMAN TAUROG • Screenplay by HERBERT BAKER and EDMUND BELOIN & HENRY GARSON • Story by ELLIS KADISON • A PARAMOUNT RELEASE

PARAMOUNT'S riding the crest and there's room for all! Climb aboard! Call PARAMOUNT!

Crasto Selling Near and Far East For National Telefilm Associates

Franchise system of selling will be set up in the Near and Far East by J. Remi Crasto, who has been appointed general manager for the area by National Telefilm Associates and who also will act as special representative for American International Pictures.

Crasto, who used to be managing director for RKO in the Far East, will handle a lineup of films from both companies, but not in Japan and Australia, where NTA already is represented. He'll sell the NTA product to both theatrical and tv accounts and the AIP films to theatres.

Rather than set up his own sales agencies, Crasto said he'd license the films to local distributors who then carry the cost burden of duties, prints, etc. He'll move out into the territories next month to start selling.

Any theatrical sales automatically include protection against television showings for a given period of time, Crasto declared. He said that many of the countries under his jurisdiction already have television, but that it'd be some time before it develops sufficiently to throw off much revenue. Meanwhile, his NTA product has a good deal of reissue value and the AIP product hasn't been shown at all.

Among the NTA features he'll sell are "Armored Attack," "The Men," "Bells of St. Mary's," "High Noon," "Gulliver's Travels," and "Cyrano de Bergerac." The AIP films include such titles as "Aladdin and the Giants," "The Mysterious House of Usher," "In the Year 2889" and "David and Goliath," all of them in color and CinemaScope.

Crasto said it was reasonable to assume that he'd run into some censorship difficulties. Far Eastern scissoring was rough, he reported, but at least it applied to local producers as much as to the Americans. However, the native outfits can reshoot scenes whereas the Yanks can't.

There's been no decision yet on whether to try and sell tv film series to theatrical accounts, Crasto said.

FAMILY WEEKLY SUPP'S NAME-NEW-FACES GAG

Family Weekly, a Sunday supplement that goes to 182 newspapers with a combined circulation of over 4,500,000, is giving away $60,000 in merchandise prizes in a contest that asks readers to dream up professional names for Hollywood newcomers. The contest begins July 26 and is set to run for six weeks.

Photographs and brief biographical sketches of the performers will be published at the rate of one each week. More than 700 prizes will be awarded those who come up with the best names for the "stars of tomorrow" to use in their film careers.

"Judges" are Janet Leigh, Jerry Wald, talent agent Henry Willson and Family Weekly's Hollywood editor, Peer Oppenheimer.

The contest will be launched with a cover story on "How the Stars Got Their Names." Featured on the cover will be Doris (Day) Kappelhoff and Roy (Rock Hudson) Fitzgerald. Many papers carrying Family Weekly are tieing in with neighborhood theatres for lobby displays and screen trailers. Distributing newspapers are being supplied with promotional kits.

Plan 'Ben-Hur' Museum

Hollywood, July 14.

United Artists Theatres will set up a motion picture museum in forecourt of the Egyptian Theatre, chain's flagship on Hollywood Blvd., in conjunction with run of Metro's "Ben-Hur," which opens a guaranteed two-year engagement in November.

Display, which will include props, costumes, etc., used in picture, will be part of a massive renovation program mapped for theatre, a tourist mecca since its 1922 opening.

Exhibit will be separate from L.A. County's plans for a motion picture and television museum, officially passed and now in the projection stage.

A Working Sorority

Coleman, Tex., July 14.

Roland Druus, owner of the Cole Anna Drive-In and the Oak Drive-In cooperated with the Beta Sigma Phi sorority in a local fund raising campaign.

A crew of eight girls washed windshields of patrons as they entered the ozoners which was to raise funds for local and state welfare projects the sorority aids.

Biz Better—But Only Because Product Clicks?

"We have the pictures and the public is coming," stated Robert Shapiro, managing director of New York's Paramount Theatre. He was referring to his own theatre and some of the other Broadway showcases.

The comment reflects the attitude of both the public and the trade to large extent. The film business in many situations is up —the man-in-the-street is buying a fair-enough part of what Hollywood has to offer. On the other hand tradesters in large number increasingly have become convinced that nothing sells pictures like the pictures themsleves.

It's this kind of attitude that—here's the big trade angle—impairs all efforts to get off the ground with any industry institutional endeavors. The Council of Motion Picture Organizations is far from being well supported. And the Motion Picture Industry Council is limping. The first is New York-based, the second had meshed in with Hollywood production; both were looked to for rally-'round-the-industry approaches to the public.

The immediate meaning of Shapiro's comment is limited; he merely stated that the film colony is turning out merchandise that the public is willing to pay for. But the intra-trade interpretations can be much broader. There's a general feeling that no one will shell out for tickets unless the picture is attractive. All the work in the world by a trade asociation won't help, unless the product has that undefinable lure.

Berlin—1959

Continued from page 3

ing countries, but this hurts the competitive standard and a new formula of presentation would be of advantage to buyers and critics alike.

Although there had been some advance uneasiness about the selection of the official American entry, "Ask Any Girl," the fact that its star Shirley MacLaine copped the femme acting honors was firstly a reassurance and secondly a reflection on the lack of strong femme talent in the other films. Indeed, immediately after the screening of the comedy, everyone accurately tipped Miss MacLaine for the prize.

On a social level Berlin provides special problems. With a press corps over 500 strong, with a substantial influx of overseas buyers and producers, plus a powerful local contingent, the potential guest list for any reception was well over 1,000. Organizers of late-night supper parties, who were openhanded with their invites faced a serious problem of congestion. Others who showed discrimination and selectivity ran the risk of making bad friends among those excluded, but provided great comfort for the guests.

With his limited budget Leo Hochstetter chose the latter course for the Motion Picture Export Assn. party after the presentation of the official US entry. The guest list was trimmed to 350; valiant, but not entirely successful efforts were made to exclude freeloaders, but the final result was a select American-style barbecue supper—choice of steaks or chicken—at the Hilton Hotel, with the restaurant decorated in a Western motif. And instead of the inevitable local champagne brew, beer was the main form of liquid refreshment.

Unifrance also cut its guest list for its midnight supper party, but the menu on that occasion was the more conventional cold buffet. It didn't match the originality or the ingenuity of the MPEA effort.

With more than 40 nations participating and almost all playing host at one kind of reception or another, and with the temperature often soaring into the 80's and 90's, the Berlin Festival was, in itself, a "paradise and furnace" for the energetic freeloaders. It was more of a strain on the conscientious reviewer who tried to catch the majority of the 26 features, plus the full length documentaries. The mileage of films unspooled reached an almost unprecedented level.

MICKEY ROONEY AT FAIR

Hollywood, July 14.

Mickey Rooney is taking to the tents. With partner-comic Joey Forman and Molly Bee, he'll be opening headliner at Los Angeles County Fair in Ponona Sept. 18-20.

Others on bill include Jackie Hilliard, Moro-Landis Dancers and Jerry Rosen orch.

6-Months Analysis of L.A. Grosses

Los Angeles, July 14.

L.A. firstruns took a marked dip downward during the first six months of 1959, repping a 7.88% decrease as compared to the corresponding first two quarters of 1958. First 26 weeks of this year turned up $5,277,978 as against $5,729,305 last year.

Figures are based on an average of 26 theatres for the 1959 tabulation, compared to an average of 29 for similar period last year.

First quarter for 1959 grossed $3,000,345, a dropoff of 4.05% from the $3,127,194 recorded for same quarter in 1958. This year's second quarter tumbled to $2,277,633 as compared to $2,602,111 for similar 13-week period last year, a slide of 12%.

Growing downward trend was further indicated in a comparison between this year's first and second quarters. Second quarter lost 24% to the first quarter, but this to a minor degree was expected since first period included both New Year's and Easter weeks. Last year, second quarter dropped 17% from biz of initial quarter.

In an additional comparative note, lowest week this year to date—in mid-June—hit a bottom of $120,503, compared to a low of $164,178 during first six months of 1958.

While the overall average was down in gross for first two quarters of 1959, it's to be noted that Fox West Coast Theatres claims that several of its houses did better biz during this period than during similar span in 1958.

For the record, too, it's notable that comparative figures between Daily Variety's own tabulation of local firstrun biz and Sindlinger's weekly survey of the motion picture scene nationally are widely divergent.

Sindlinger reported that total May attendance was 17.3% above 1958, based on theatre attendance of adults and children, paid and free. While comparative grosses were not listed by Sindlinger, its report indicates that biz generally was up.

On the other hand, record shows a 7.37% decline for May, 1959, as against same month last year, $675,828 to $729,585. Only one week, the first week, was better this May than last, $168,446 against $164,178.

Based upon the great divergency of the two companies' tabulation, it may indicate that Los Angeles is one of the low spots of the nation. Comparative figures between the regular L.A. firstruns and those racked up in nabes and driveins, many playing simultaneous runs, are not considered in this survey of local film biz.

Dropoff in this year's grosses may be chalked up to lack of strong product, according to general concensus of theatre operators, which last year was far more apparent and was studded with blockbusters.

Many pix were held over for second and third weeks, due to this product lack, which shouldn't even have been considered for holdover weeks, according to one top exec. These holdovers vitiated returns which ordinarily would have been much bigger had product been available, he pointed out, and consequently eliminated better profits.

Growing practice of multiple engagements further thinned the take at regular firstruns, he added. Current trend of "dividing too little good product among too many situations" is taking its toll, in this exhib's experienced opinion.

Theatres which last year were reckoned with in final count, but not included this year, included the Ritz, Crest, and Sunset. Ritz was converted into a legit house last Christmas, and neither the Crest nor Sunset now are firstrun houses.

Is the 'Arter' Epoch Kaput?

Continental Reasons That Imports Must Be More Patently 'Commercial'—Will Co-Finance

On the theory that the era of the "art" film may be over, Continental Distributing Inc. is seeking a balanced release schedule of between 10 and 12 pictures a year, with the accent definitely on the exploitable product.

Included in the dozen or so pictures Continental will handle will be four or five a year which it will co-finance with foreign interests, thus reducing the risks.

This was reported in N.Y. by Irving Wormser, president of Continental and a vet in the foreign film sales field. Walter Reade Jr. is chairman of the company.

Wormser, still elated with the success of "Room at the Top," which Continental co-financed in Britain and on which it has an interest in the net worldwide, said his company intended to double its present number of five offices. Continental doesn't believe in subdistributors and handles all its own releases. "The subdistributors push whatever is successful," Wormser said. "They don't bother with trying to sell a picture."

Wormser said there was no secret in the fact that Continental was trying to switch to the more commercial pictures. "For some time, people were intrigued by the 'art' films. They represented something different. Now, they're looking for more entertainment." He said it was his impression, too, that the public was cooling off on the downbeat imports.

That's one of the reasons, he felt, why "Gervaise," despite excellent reviews, didn't click out-of-town. The picture did close to 60% of its total business in the N.Y. run. "Mon Oncle," for which Continental advanced $210,000 also was disappointing, but—said Wormser—"we'll make out on it." "Room at the Top" is going like a house on fire. It's been booked into virtually every circuit and is showing a remarkable consistency at the boxoffice.

During his stay in Europe, Reade bought "Ransom of Red Chief," a Fernandel starrer. Continental also has coming up "It Happened in Broad Daylight," a crime thriller made in Switzerland. Picture will be released with English dialog.

As for television, Wormser said Continental got the tv rights to its product, but stipulated in exhibition contracts that films wouldn't be released to tv for a minimum of three and a half years. However, he noted, there's a big revival market in the foreign film field, and it's foolish to sell to tv until and unless a picture is really finished in the theatrical market.

Progress Is Incessant

Washington, July 14.

Blest be the tie that binds!

The Dept., of Agriculture's Motion Picture Service has at last substituted a binding machine for the tedious and time-consuming process of wrapping film shipments and tying them with twine.

Foreign Threat To Eastman Via Color Rawstock

Unless Eastman Kodak decides fairly soon to reduce its price for color rawstock, it may have to face the threat of effective foreign competition, a major laboratory executive said in N. Y. last week.

Foreign rawstock producers, who already have dented the Yank mart with black-and-white film, are hopeful of being able to underbid Eastman, which now sells for $3.75 per 100 feet. They've been told that, if they could come in with 3c a foot, the labs would buy. It's questionable, at this time, whether they can hit such a low price level.

Both the Italian Ferrania and the Belgian Gevaert are looking to the U. S. market. In the black-and-white field, Eastman sells higher than Gevaert. In the color field, Gevaert is expanding its European facilities. At the moment, it's still incompatible with Eastman. However, it's working hard to overcome that problem.

Quote the lab exec: "It'd be a mistake for Eastman to stick to its high price and let these fellows from abroad come in. Once they're here, there's no way of shaking them. And, in the long run, it's the customers who decide what they want. As long as the quality is approximately as good, they always take the lower price."

Forcing Drive-In Cops

Concord, N.H., July 14.

Mayor Melvin Morrison of Dover has appeared at a legislative hearing at the State House here to join in opposition to a bill which woud force outdoor theatre operators to keep a police officer on duty during shows.

Morrison, a long-time film exhibitor, now operates an ozoner in the Dover area.

MISSISSIPPI EXHIBS KEEP GEORGE DAVIS

Biloxi, Miss., July 14.

The Mississippi Theatre Owners Assn., newest regional unit of Theatre Owners of America, will be headed again by George Davis, of Drew, Miss.

The Mississippi unit, which ended its two-day convention here last week by voting to affiliate with TOA, also elected B. F. Jackson, A. L. Royal and Stan Taylor as vice presidents. Ed Ortte was named secretary and John Williams elected chairman of the board.

Britain and Italy

Continued from page 5

Factor, too, is that blocked earnings of Hollywood of necessity are being invested locally via coproduction and other activities which benefit the local industry. This is particularly true in Britain and Italy. With the companies quite active production-wise in both countries, the volume of outgoing coin in addition to the regular, basic and official remittance, in effect amounts to free convertibility.

When Eric Johnston, Motion Picture Export Assn. prez, goes to Britain later this year, he's again expected to press for free convertibility under any new film deal; either that, or for a higher base transfer than the $17,000,000 currently permitted.

Smash-Hit-from-Coast-to-Coast

"THIS EARTH IS MINE"

is outgrossing "Imitation of Life" in all these situations:

PHILADELPHIA, BALTIMORE, ATLANTA, WICHITA, CHARLOTTE, SAN FRANCISCO, NASHVILLE, MONTGOMERY, ALA., OAKLAND, NEW ORLEANS, BATON ROUGE, HOUSTON, STOCKTON, CAL., BILLINGS, MONT., FRESNO, SAN DIEGO, AMARILLO, BERKELEY, CAL., MACON, CUMBERLAND, MD., ALEXANDRIA, LA., HICKORY, N. C.

ROCK HUDSON
JEAN SIMMONS
DOROTHY McGUIRE
CLAUDE RAINS

The Cry that Rocked THE VALLEY OF THE SUN...

"THIS EARTH IS MINE!"

CINEMASCOPE TECHNICOLOR

WITH KENT SMITH · KEN SCOTT · CINDY ROBBINS / PRODUCED BY CASEY ROBINSON AND CLAUDE HEILMAN

SCREEN PLAY BY CASEY ROBINSON / DIRECTED BY HENRY KING / EXECUTIVE PRODUCER EDWARD MUHL

Hear DON CORNELL Sing "THIS EARTH IS MINE"

A UNIVERSAL-INTERNATIONAL PICTURE A VINTAGE PRODUCTION

Universal International

and playing to top business everywhere!

4th Great Plains Business Forum

Showmen Sit Around Table and 'Think'—Results So Far Held Much Worthwhile

Minneapolis, July 14.

Even midwest exhibition now is going in for what may be a new sort of the currently much spotlighted "science."

At least, Great Plains Business Building Forum believes it's taking a "scientific approach" to showmanship. And with gratifying boxoffice results, according to the Forum's chairman, Leo Blank, head of the Iowa Central States Theatre chain.

Members revealed at the Forum session here that they feel they're doing this by roundtable debate and discussion of important pictures which, using their combined influence, they've induced film companies to saturate in their areas. "Scientific" analysis and dissection result in a group decision as to the best way to sell their pictures to their publics, in members' opinion.

The Forum comprises owners, film buyers and advertising-publicity heads of some of the largest and most successful midwest theatre circuits, including, in addition to Central States, the Minnesota Amusement Co. (United Paramount), RKO Midwest Theatres, Fox Midwest of Kansas City, Mo., Missouri Commonwealth Theatres, Oklahoma Video Independent Theatres, the Eddie Ruben's and the Harold Field's.

The Forum was organized this year and this conference was its fourth.

Blank points out that the Forum probably has accomplished something new in an exhibition cooperative way by having even competitors put their heads together to help the boxoffice generally in deciding upon film campaigns and exchanging showmanship ideas and suggestions.

At the session here after dissecting and analyzing the forthcoming "A Private's Affair" "scientifically"—the Forum had succeeded in getting 20th-Fox to saturate the attraction throughout the midwest—it was decided that the best way to sell it in these hinterlands is as a young soldier's amusing and otherwise experiences in the army and his romance. Thumbs were turned down on Fox's proposed handling of it as a rock 'n' roll picture.

Original ads, campaign material, etc., for "A Private's Affair" were approved at the meeting. It was decided to stress radio use in selling it.

Thus far, previously, the Forum has given its attention to three other such saturated pictures—"Alias Jesse James," "It Happened to Jane" and "The Hanging Tree."

In the aforementioned instances Blank estimates that the "scientific approach," in place of following lines laid down in company press books or in setting up the campaign before there are any of the latter, resulted in 20% to 30% greater grosses for the pictures by those circuits playing the films than would have been the case if "heads hadn't been put together."

He points out that Forum members are in a better position to know how to sell their clienteles than those who prepare press books and that "many heads" of a number of circuits "are better qualified than any one chain's comparatively few" in deciding on how to handle pictures.

Blank avers that what the Forum is doing is for "the interest of the common boxoffice" because everything the group develops is made available for all other of the section's exhibitors, large and small—that is, the non-members.

He also might have pointed out that these Forum's circuits are highly successful ones in their areas and include some of their sections' best exhibition brains.

"We make everything available for all of our area's exhibitors because we want the entire exhibition industry to be as healthy as possible—it's to our own and film companies' interest. So we are lending a helping hand, not entirely unselfishly, to the littlest fellow to try to help them survive.

"Before we started making what we think to be a 'scientific approach' by putting our heads together we'd gross what we'll call 98% to 100% on the average with such pictures as 'Alias Jesse James,' 'The Hanging Tree' and 'It Happened to Jane.' That's when we were going it each by ourself.

"But using the selling methods agreed upon by the Forum we were able to bring up these percentages from 115% on 'Jane' to 170% on 'Hanging Tree.' Of course, the film companies benefit with us because the larger our grosses the larger the rentals they receive from us. And they've been glad to cooperate."

The Forum also has succeeded in getting Warner Bros. to saturate "Yellowstone Kelly" for it and that will be dissected and analyzed at its next session, it was decided at the meeting here.

SUE HIRSH HOUSES ON UNDER-REPORTING

Philadelphia, July 14.

A suit, charging cheating in the reporting of admissions to determine rental charges, was filed against two theatres here by seven major film companies. Named in the complaint in Common Pleas Court were the former and present owners of the Century and Spruce theatres. Defendants are Philip Hirsh and Bertha Hirsh, individually and as executrix of the estate of David Hirsh who died in Feb., 1957; Hirsh Amusements, now a partnership of Philip and Bertha; Allan Hirsh, and the Hirsh Amusement Co. Philip, David, and Allan, the suit charges, had been officials of the amusement concerns.

The distribs had leased films to the two theatres from Jan. 1, 1948 to date and the fees were either set at a flat rental or fixed by a percentage based on gross admissions receipts.

The suit charges that in July, 1957, it was discovered that many of the Hirsh statements were "fraudulently and intentionally false" and disclosed substantially less than the actual admissions. The distribs allege that the defendants had placed in operation a "plan and conspiracy" to defraud by regularly making such false statements.

Damages of more than $5,000 are being sought by each of the distributors—Warner Bros., Universal, Columbia, Metro, Paramount, United Artists and 20th-Fox.

Vintage Celluloid To Divert Summer Studes

Albuquerque, July 14.

Old W. C. Fields' "Million Dollar Legs" leads off series of six films on summer schedule of the U. of New Mexico Film Society here. Film will be shown twice on Saturday night.

Other vintage pix lined up for succeeding weeks to entertain summer session students and campus visitors are: Rudolph Valentino's 1922 version of "Blood and Sand," July 11; "Film and Reality," a documentary, plus "Make Way for Ducklings," a short, July 18; Ernst Lubitsch's "Desire" with Marlene Dietrich and Gary Cooper, July 25; "My Darling Clementine," with Henry Fonda, Aug. 1, and "Blackmail," 1929 Hitchcock production, Aug. 8.

Make-Way-For-Tomorrow Thought 'Guides' Foreman In New 'Young' Emphasis

Organization of his film production company to give young writers, producers and directors a break on smaller pictures was outlined by writer-producer Carl Foreman last week before he returned to his London headquarters.

Foreman, here prior to launching his next major production, "Guns of Navarone," which will be shot abroad, said he will augment his "blockbuster" schedule, such as "Navarone," with two smaller budget entries annually.

Foreman pointed out that the film biz is only concerned with "day to day problems" and that no thought has been given to developing the people who will make the pictures 10 years from now. In the old days, he noted, every major studio had a system for training and developing new writers, directors and producers. "The only new people entering the industry today come from television," he said. "It seems ironic that our only source of new creative talent is coming from the enemy."

Foreman asserted that the average age of today's producers and directors is 45. "In 10 years from now they'll be 55. Will they then have the same excitement and energy?" Foreman's plan to utilize the services of young writers, directors and producers on his smaller pictures will see him serve as sort of executive producer and advisor. He won't be involved in the actual production. "I won't do any of the writing either," he said. "The whole idea is to develop new people."

As his icebreaker in the small picture field, Foreman has delivered "The Mouse That Roared" to Columbia. The film was produced for Foreman's company by Walter Shenson, a former film publicist.

Foreman has mixed feelings about his role as a producer and as a creative screen writer. Since he "likes to write my own pictures," he finds it difficult to turn out more than one king-sized entry annually. As a producer, he finds that personal appearances, particularly in Europe, often help the grosses of his films. This, of course, cuts into his time as a writer, a situation that has created a dilemma. "I don't know how I can solve the problem," he commented.

As a writer, Foreman does not dwell in an ivory tower. He is hep to industry business conditions and has a keen awareness of promotional values. As part of his concern for the latter, he has shifted Irving Rubine, his pub-ad v.p., from London to N.Y. "New York is the publicity center of the world," Foreman said. "You can't make an expensive picture overseas ('Guns of Navarone') and expect it to be handled like a picture made in Hollywood. You are too far away from the publicity nerve center."

Although "Navarone," which will be shot on location in Cyprus, does not start until January and is not scheduled for release until next October, Foreman will begin the bally barrage next month in order to build up world-wide know-about. He said he deliberately delayed the start of the film so that he could properly launch the pre-selling selling campaign to make "'Navarone' a household word" long before the actual release date.

Intelligent Spending Vs. Penury

Alain Delon Thinks Young Directors Carry 'Bare Bones' Technique Too Far

Although he welcomes the entry of new and young directors into the film field in France, French actor Alain Delon doesn't believe in their "bare bone" approach to filmmaking.

"I'm against the directors who came in new and think they can make pictures by spending no money at all. That's not the way to revolutionize the business," Delon—himself only 25—said. "The public today demands certain values in pictures. As a rule, the men who make a couple of films at a very low cost tend to snap back and it doesn't take them long before they spend more money."

In France, the emergence of the new directors has been hailed a proof positive that good pictures can be turned out at lower costs.

Both Delon and actor Jean Servais in N.Y. last week agreed that there was considerable merit in French producers taking the risk of employing new megging talent. They also agreed that it was extremely difficult, if not outright undesirable, to have actors direct themselves in flims.

More Carl Foreman Trade Slants

Carl Foreman, indie producer for Columbia Pictures, from his remote perspective in London, where he bases his Open Road Productions, is greatly concerned that "if there's a picture business still here 10 years from now, whether it's for theatrical or pay-see television purposes, who'll do it?"

He is strong for an all-industry, longrange program to insure new blood as "today's present crop of producers matures. The average of the present-day filmmakers, both here and in Britain, is nearer the 45-year age mark than 35 years, and 10 years from now they'll be 55."

Foreman stresses this, in relation to "knowing what the kids, who are the bulwark of movie patronage, will buy." You can't do it from an ivory tower, he argues.

He personally is surrounding himself with young writers and production aides who know what today's generation prefers; their thinking, their ideas and their ideals (or lack thereof).

He points to the click of the horror film cycle as no accident. "I'm sure the big studios all scoff, 'Aw, who needs Frankenstein, we had it 20 years ago,' not realizing that in the meantime a completely new audience was born and is near the voting age."

"Another thing," he continues, "is the need to realize that tempus fugits, and the Cary Grants and Bill Holdens and John Waynes too will have passed their boxoffice peak and so we're back at that age-old 'new faces' cry. Where and how to go about? The idea of spotting newcomers in large-cast pictures, with some star of course to carry it, is obviously the time-honored and most practical exposure. It works best."

Foreman is strong for another facet and that is to break the Hollywood studios of the cliche habit that "a writer should stay in his office and write. The best way for a writer to grow up into a director and/or a producer is to be on the set and see and observe what really makes a picture production tick. I personally never learned anything like this in Hollywood—it was only when I was in the Signal Corps and all of us had to double-up writing, producing, expounding techniques and the like that I really learned something about practical moviemaking. Otherwise I might still be stuck in some studio office and told that 'a writer should stay in and write and not bother about production values' because allegedly he 'interferes' or 'suffers' because his dialog is handled this or that way."

Foreman went back to London over the weekend, and thence to Greece for shooting of "The Guns of Navarone" while his wife went back to California with their daughter since the Athens environment would be too hot for them in July-August.

Rebirth of Film Aggression

Continued from page 1

pictures that are available, and consider the costs only subject to discussions with New York, Balaban reportedly told Karp.

This is a twist from trade conjecture. Feeling has been until recently that Balaban was wary of the picture business, as such, and was willing to go along with only properties that seemed fully insured for success on the basis of ingredients.

In this instance the trade has a film corporation once again devoted to films. And this is to the extent that there's a willingness to hire the important people in picture-making, regardless of price, so long as there is some indication of a profit.

In this connection there's the information available that Par, under the Karp regime at the studio, once again is high on the talents of William Wyler, George Stevens, Billy Wilder, etc.—who are high-budget men—and Par would like to cozy up to them if they have the right kind of packages. The word from inside is that former studio chief Y. Frank Freeman was disagreeable to any production by an outsider that couldn't be "brought in at a price." In contrast to this Par is now willing to spend—and risk big money.

"Upstart" in the Hollywood scheme of things has been United Artists. This outfit, under president Arthur Krim and board chairman Robert Benjamin, came out fighting nearly 10 years ago. They were loaded for bear.

Krim, Benjamin and partners came in at a time when others were frightened, and they were not. They had confidence in the picture business and, perhaps even more importantly, were capable of establishing the financing for big productions, which paid off. The UA crowd established that an audience is waiting for major film productions, backed by a Barnum & Bailey campaign, and have been following through ever since. UA gambled with increasingly more elaborate features. UA has been proved right, so far.

Metro, Col and U, to name a few, are now going along with the production concept. Too, Paramount and the others. They'll buy production packages and listen to agents' demands that heretofore were regarded as outlandish. They'll share the wealth via the participation deals when there's wealth to be shared and assume the production risks via the financing.

Carter, who bought out control of Republic from Herbert J. Yates, is a newcomer to the picture business, and he has yet to make any public announcements. But informed sources say he's of a mind to get back in the theatrical business—which Rep, under Yates, abandoned—in a big way.

There will be no new distribution setup, such as the one Rep once maintained. But there will be a strong production program with the accent on the investment big-time, as contrasted with the low-brow comedies, westerns and serials which Rep in past turned out. At least, this is the way an associate of Carter's calls the turns for the future.

And so it shapes up. There'll be more bidding for talent—perhaps the greatest amount in the history of the industry—as the people in command of Hollywood trend to the conclusion that pictures with talent can make money and the N.Y. people who can call the turns are willing to spend it.

A Commentary

Discussing Hollywood's impending production push, an eastern film distribution v.p. said there's likely to be on the horizon the greatest intra-show business talent raids in history.

As he stated it, the American picture industry is desperately in need of production and acting craftsman. This is particularly so as concerning the male performers who are aging beyond the call of cinematic romantic duty.

So Hollywood is about to go to the proving grounds— namely, tv.

Watch, too, he said, the Hollywood raids on video's producers, directors and writers.

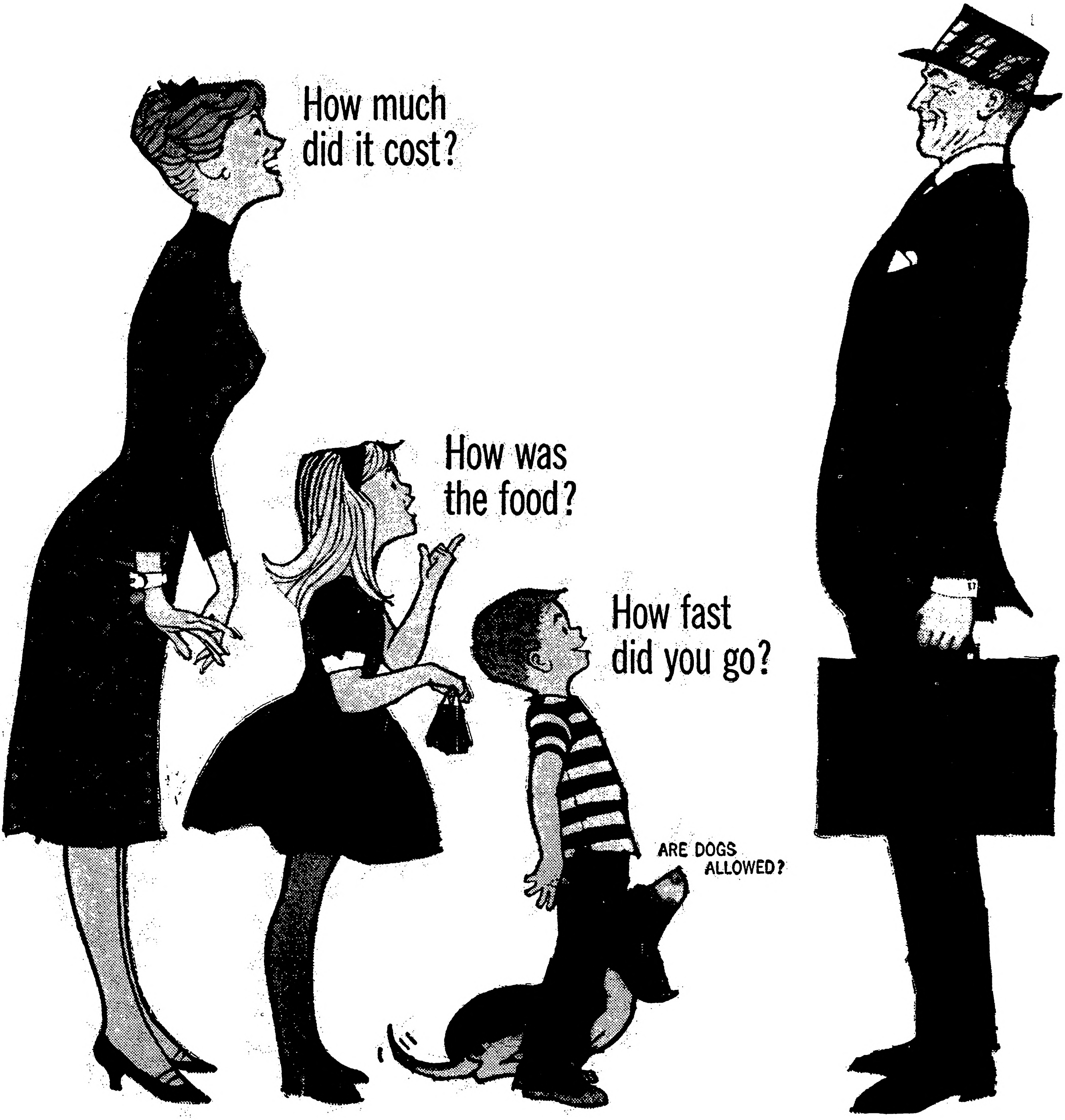
Masked spokesman said the Hollywood studios are becoming increasingly aware of a public appetite for superior theatrical productions and want the talent to dish them out. Ironically, the Hollywoodites are going to the medium (tv) which, because of its alleged shortcomings, is "driving the public back to theatres," states the film source.

This is not the case, of course. West Coast execs are looking to the best in tv for conversion purposes, and are eschewing the practitioners of the routine.

Perlberg Testifies

William Perlberg (-Seaton Productions), currently East for "But Not For Me" testifies of the new "aliveness" of the Paramount studio since Jack Karp took over. Karp attorney who handled most of the Par studio negotiations, "has Barney (Balaban) all steamed up about the need for more picture production," says Perlberg, "and the studio is bubbling with the new deals he's instigating."

Perlberg points to his own, Hal Wallis, Shavelson-Rose, the Ephrons and others as typical of the "independent setups" which seem to be the continuing keynote of the Par production formula.


How much did it cost?
How was the food?
How fast did you go?
ARE DOGS ALLOWED?

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Practices Condemned, But Uncorrected

Myers Sees Need for Improved Remedial Laws—Rebukes Sam Goldwyn as Preacher of Pessimism

If the antitrust division of the Dept. of Justice continues its alleged laxity in enforcing the consent decrees, the only course open to exhibitors is remedial legislation, according to Abram F. Myers, Allied States Assn.'s general counsel.

Myers contends that the antitrust division's interpretations of the injunctions in the Paramount case has reduced the precedent-setting decision to a "mere scrap" of paper. He argues that exhibitors now find themselves in the strange position of being "victimized by practices" which the courts condemned, but which the decrees do not reach.

Myers' plea for remedial legislation follows an extended condemnation in Allied's latest bulletin of the statements and practices of Samuel Goldwyn. Myers soundly raps Goldwyn for harping on that "threadbare cliche—fewer pictures and fewer theatres." He charges that at the launching of "Porgy and Bess," Goldwyn—as has been his custom—holds a press conference "at which he airs his opinions on all phases of the motion picture business." This time, says Myers, he repeated his act and "was more lavish than usual in consigning theatres to destruction." Myers notes that Goldwyn apparently practices what he preaches, for he has "reduced his output to an irreducible minimum. And he insists that the few he makes be so marketed that only a few big city theatres will play them for a long, long time."

The Allied official blames Goldwyn for fastening on the industry the special handling of pictures—"that illigimate offspring of the once well recognized roadshow." With respect to "Porgy," Myers maintains that Goldwyn has moved further upstage than ever before by restricting his film to the few theatres equipped with Todd-AO. It will be interesting to see, says Myers, if Goldwyn is satisfied with the rewards from the special runs or whether he will look "to those theatres which he thinks should be put out of business to run his picture in another medium."

Jap-Seized-Film Damages Bill Not Apt to Pass Congress This Session

Washington, July 14.

Fate for this session of Congress is in doubt as to legislaton which would permit film companies to collect between $2,000,000 and $4,000,000 from the Japanese to compensate for unpaid rentals on Yank motion pictures seized in the Philippines at the start of World War II.

Harold Leventhal, lawyer representing seven Hollywood companies, urged a Senate Judiciary Subcommittee to include the Dodd Amendment in the pending war damage claim bill. Proposed by Sen. Thomas J. Dodd (D-Conn.), it adds films to those eligible for claims against Japs. But entire war damage claim issue may easily be deferred to next session of Congress, it seems now.

Companies involved (whose films were taken and exhibited by Japs with no rental payments) are Columbia, RKO, Metro, Paramount, 20th-Century Fox, United Artists and Universal.

K.C. WOMPI's Prexy Now Phyllis Whitecarver

Kansas City, July 14.

Women of Motion Picture Industry, Kansas City chapter, held its annual party at the Hotel Pickwick recently when Phyllis Whitecarver, Warner Bros. exchange cashier, was installed as president for the year beginning July 1. She succeeds Mary Heueisen, booker at the same exchange.

Other officers: Mrs. Patricia Pierstorff, Columbia; Mrs. Myrtle L. Cain, M-G, veepees; treasurer, Mrs. Hazel LeNoir, First American Products; recording secretary, Billie Mistele, Paramount; corresponding secretary, Mrs. Grace Roberts, 20th-Fox.

FULLY-PAVED DRIVE-IN

Legit's Gabe Rubin Opens Ozoner Near Pittsburgh

Pittsburgh, July 14.

Gabe Rubin, who owns the Nixon Theatre, legit house here, and the Silver Lake Drive-In has opened his new Fair Ground Drive-In Theatre. Fair Ground is first fully paved drive-in in the Pittsburgh area and is situated on Brownsville road next to the South Park Fair Grounds.

The theatre will be equipped with Bauer-NTS projector equipment that can show Todd-AO along with other wide screen processes.

ALBANY TIMES-UNION'S WORDS OF FILM CHEER

Albany, July 14.

Hearst's Albany Times-Union ran last week (7), under a three column-caption, "Peak Movie Attendance of 80 Million is Forecast," a lengthy story, attributed to a committee of local theatre owners, and the estimate, to the Council of Motion Picture Organizations. Elias Schlenger, Fabian division manager, was named as the committee's Albany spokesman.

The article, appearing on Page 3, stated that "Based on a recent uptrend in theatre attendance and the scheduled release of a number of top pictures during the next few months, the estimate foresees national movie attendance running well ahead of last year's top figure of 75,000,000, recorded in the last week of Aug. 22, 1958."

The upward trend in motion picture attendance "started in the middle of May, when admissions were running nearly 20 percent above the corresponding levels last year," the story continued.

"Breaking of theatre attendance records by the first runs of some of the big pictures being released leads industry statisticians to believe that summer business in the nation's houses this year will establish a peak for the past decade."

Among the reasons which the committee "gives for this upsurge" are that "many of the current and forthcoming pictures contain a definite feminine appeal, which is reflected in heavily increased attendance of women at both matinee and evening performances."

Another important reason is that "the playoffs of pre-1948 films released by the industry for use on television is reaching a saturation point, with several of the popular films already having been shown several times on home tv, plus the fact that several of the top tv shows go off the air for the summer."

"Approximately 18,000 theatres are expected to be in operation this summer," continued the "big break" story.

No Federal Legislation Affecting Amusements Is Foreseen This Session

Federal legislation directly affecting the theatre industry is not expected to emerge from the current session of Congress although the session still has a long way to go, according to Theatre Owners of America.

The exhibitor organization points out that the Senate Labor Committee has concluded hearings on the Minimum Wage Law Bill, which would for the first time include theatres in its $1.25 per hour coverage. However, according to TOA, reports from Washington indicate that the more controversial Kennedy Labor Reform bill stands little chance of passage, and the Minimum Wage Bill, which is of secondary importance, is therefore not expected to get beyond the Senate.

On the tax front, TOA says the drive for a balanced budget eliminated any chance of relief from the 52% corporate and excise tax rates. The Senate has extended it for another year. Inherent in the passage, TOA says, was an understanding that the existing excise tax structure would not be changed for another year.

The exhib org feels that this eliminates any possibility of action on bills to exempt theatres completely from admission taxes or on the tax on the first $2 of admissions.

TOA figures that one measure stands a chance of passage, despite Treasury Dept. opposition. This is the bill which would permit small business men and other self-employed taxpayers to waive taxes on as much as $2,500 a year put aside in special retirement plans—up to $50,000 over 20 years. The House has approved the bill and it now faces the Senate, but TOA feels that some compromise will be worked out to give small business men tax benefits now enjoyed by persons receiving big-company sponsored retirement plan coverage.

JOHNSTON HITS PARIS; COMMENTS ON PACT

Paris, July 14.

Eric Johnston, Motion Picture Assn. prexy, and Griff Johnson, MPA foreign head, were in Paris after a visit to Berlin Film Fest. However, there were no official huddles or decisions on the recently lapsed French-American Film Accords. They ran out July 1 and a new one has to be formulated.

As pointed out in VARIETY last week, the Yanks will probably try for more permits than the usual 110, plus asking for greater remittances. However Johnson told VARIETY that since the war the Accords have usually not been signed immediately.

They have lagged as much as eight months. But he expects the new one to be concluded by September, or by October at the latest. Johnston and Johnson winged stateside over the weekend.

Conn. State Cops Warn, Also Raid

Post-Saturday, Midnight Films in Drive-Ins Notified—Amusement Park Pinched on Gambling

Hartford, July 14.

State Police—who control nearly all aspects of entertainment in the state—last week started a rigorous enforcement of state laws. First to feel the pinch were the operators of five drive-in theatres.

They received warning letters about their extracurricular showings of films on Sundays.

Not so lucky were the operators of a variety of amusement and game concessions at Savin Rock Park at nearby West Haven. In the midst of a flourishing Saturday night (11) business, the state gendarmes swarmed into the popular amusement park, and arrested some 50 persons on gambling charges. The game operators were charged with giving money prizes, instead of prizes. At least 25 concessions were closed at the waterfront park which faces Long Island Sound.

Drive-in theatres were letter-warned for violation of a Sunday law which bans films between midnight and 2 p.m. According to the state gendarmes so called "bonus" shows have developed in the past year and consisted of extra shows in addition to the regular fare. In addition to the letters, the ozoner ops received copies of the state law.

Outdoor theatres known to have violated the law are located in New Haven, Plainville, Middletown, Southington and Berlin. A 1959 enacted law allows screening of midnight shows on Saturdays which fall on New Years Eve.

Intensified State Police action comes with the new State Police Commissioner, Leo Mulcahy, who took office the first of the month. He has promised a strict enforcement of all state laws ranging from gambling, rackets, to highway traffic violations.

Inside Stuff—Pictures

Peter Frohn, 37, German-born mechanic for millionaire theatre chain president E. D. Martin, lost his life in crash of Trans-World Airliner which crashed in Italy Friday (June 26). Martin and Frohn were in Europe where the head of the Martin theatre chain, operating houses in Georgia, Florida and Alabama, participated in the gruelling Le Mans Grand Prix of Endurance June 21. Martin drove a Ferrari and was "doing very well" until the crown and pinion gear of his machine conked out in the 10th hour of the 40-hour run.

Following race Martin and Frohn went to Modena, Italy, to look at sports cars. Pair separated in Milan Friday, when Frohn left to begin his trip home. Frohn had arranged to go by train to Paris, but changed his mind and boarded the ill-fated aircraft.

Toronto, which has had up to 12 foreign-language film houses, is down to eight—six showing Italian films only. One of them also has an Italian stage show. Toronto-born brothers Bob and Lionel Lester own four of houses, plus one in nearby Hamilton. Three of the other foreign-film houses in Toronto are owned by E. S. Bode, who formerly operated theatres in Hungary. He also distributes European films across Canada.

Catholic order, Divine Word Missionaries, is peddling "The Atomic Apostle," biog of Bishop Thomas Megan who spent 25 years in Japan and China, to film studios. Tome written by Father Edward J. Wojniak was published by DWM. Twentieth-Fox reportedly is reading book on bishop, who also worked among Negroes of the South.

THREE NUNS AS CRITICS

Externals of Life Okay, But Not Much 'Religion' In Hepburn Film

Nuns viewing "The Nun's Story," which Fred Zinnemann directed from the Kathryn Hulme novel with Audrey Hepburn as the star, take a mixed view of religious life and values as portrayed in the film. This came out via a literary "roundtable" published in America, the Jesuit weekly, recently.

Said an Ursuline nun: "Entirely too much stress was placed on externals (in reality quite secondary) which were given undue attention. A girl thinking of a vocation would have to have the deficiencies in Sister Luke's religious training pointed out to her. Otherwise, I fear she might get a misconception of religious life."

Wrote a Sister of Charity: "I deeply regret that Kathryn Hulme's 'The Nun's Story' has been filmed, although I quite readily acknowledge the strange attraction that this sort of movie has for a secular audience. The externals of religious life are assiduously presented, the details accurately noted, the visible signs carefully depicted. But it is a hollow shell, for Sister Luke herself never once enters beyond the externality of being a well-conducted, modest, conscientious girl who wills to be a nun. I see Sister Luke as a person who confused her dedications."

Observed a Sister of Notre Dame: "Religious life is made to appear to be a series of lectures and processions and exhortations. Frankly, it all seemed boring to me."

The three nuns had good things to say about the technical perfection of the picture, the acting, etc. Views on the film by Miss Hulme, Zinnemann and Moira Walsh, America's film critic, also were published. Miss Walsh said she rejected the notion (expressed by one of the nuns) that the picture would give people a false picture of religious life or that it will discourage religious vocations.

'Pacific' to Atlanta's Roxy

Atlanta, July 14.

Rodgers & Hammerstein's "South Pacific," released by 20th-Century-Fox, will open a run at popular prices Friday (17) at Wilby-Kincey's Roxy Theatre, where the Todd A-O version played for 30 consecutive weeks under a hard ticket, reserved seat policy.

This showing of the Mitzi Gaynor-Rossano Brazzil starrer, by contrast, will be the 35-millimeter Cinescopic version of the Magna production in continuous performance. New showing scale will be 90c for matinees, $1.25 for evenings and 50c for children at all performances. Original go-round was at $2.20 top.

Currently shown is Par's "Don't Give Up the Ship," Jerry Lewis starrer, which has been doing bangup biz during two-week stand.

Roxy, which lost some 700 seats out of its 2,000 when it was converted into a house for Cinerama, now has 1,316 seats remaining. Patrick Michael Buckley is manager.

In anticipation of picture giving "South Pacific" album sales a huge shot in the arm, local disk selling spots are loading up on RCA Victor's soundtracker.

'HERCULES' HAS 6,000 WB DATES LINED UP

San Francisco, July 14.

Joseph E. Levine thinks his "Hercules" cinch to gross more than $4,000,000 in the U. S. between now and Christmas. Bostonian Embassy Pictures president, was here to check the playoff on his blockbuster and, because the figures looked fine, he was smiling.

He wouldn't even take a guess at the worldwide gross but said:

(1) "Hercules" cost $2,000,000 to produce in Italy and he's spent another $1,250,000 to exploit it in the U. S.;

(2) He's got 550 prints playing right now, ordered a total of 600 altogether, the biggest order Eastman-Pathe Laboratories has ever had;

(3) He won't release his second Steve Reeves film ("Hercules Against the Gods"), already in the can, until next July;

(4) He's got Reeves under contract for a third "Hercules" picture and for a future TV series;

(5) Warner Bros. has more than 6,000 dates already in hand.

Levine admitted he was plenty nervous about his film until it opened, a trifle prematurely, in Baltimore June 26. After the first week there he felt he had it made.

He's particularly high on his saturation bookings—118 situations in the Boston area, 90 in the Chicago area, "between 50 and 60" in the Los Angeles area, 135 in New York.

Kerasotes, McLendon At New Mexico TOA Meet

Albuquerque, July 14.

Ed Kidwell of Roswell has been named new prexy of the Theatre Owners Assn. of New Mexico at the group's annual convention held in Santa Fe recently. Elmo Courtney of Clovis is new secretary-treasurer.

George Kerasotes of Hartford, Ill., head of the Theatre Owners of America, was principal speaker at the two-day session.

Kerasotes, in going over present and future trends in the industry, was highly optimistic about future of films. He told of recent trip to Hollywood studios and pointed to some of the big productions forthcoming.

Gordon McLonlon of Dallas, who owns several radio stations and recently went into feature film production, was another speaker at the conclave. He spoke on the importance of radio and newspaper advertising to exhibitors.

About 300 New Mexico exhibitors, plus several wheels from Denver film row, were present for the sessions.

MAURICE BERGMAN'S POST

To Supervise Global Premieres of 'On The Beach'

Maurice Bergman has been named supervisor of the global premiere unit for Stanley Kramer's "On the Beach." In this position he will coordinate the international activities planned in conjunction with the openings of the picture.

United Artists plans to open the film in 25 cities on Dec. 17, 1959.

American Legion Will Smear Films, Based on Two Alleged Commies

Hollywood, July 14.

Resolution rapping the film industry, adopted at the meeting of the California American Legion three weeks ago, is to be placed before the national convention of the entire American Legion next month. Thus what originally appeared a blast on the "local level" is being brown up to nationwide proportions.

Legion's complaint is based on an alleged violation on the part of the industry of its agreement with the Legion which calls for barring from employment persons connected with Communism.

Resolution was accompanied by a "fact sheet" listing the name of five persons, three of whom appeared as witnesses before the House Committee on Un-American Activities. "Fact sheet" further states the Legion's Americanism Committee "has examined and has evidence of other persons who have records of un-American activities and who are currently associated with the motion picture industry."

Two of those names are actually identified with the American film industry. One is Nedrick Young, former actor, now a writer, who was co-author under the pseudonym of Nathan E. Douglas of the Stanley Kramer production, "Defiant Ones" which won awards from the New York Film Critics as well as the Academy of Motion Picture Arts & Sciences. Young took the Fifth Amendment. Kramer has stated that he did not know Young's true identity when he hired him.

Second is Carl Foreman, independent producer linked with Columbia, who had admitted having previously belonged to the Communist party but objected to naming fellow members. Foreman's deal with Col had been held up several months until he produced evidence satisfying the company that he had cleared himself with the House Committee.

Other three so far as is known have had no direct employment relationship with any American film company for several years. They are Dalton Trumbo, who served a prison sentence for contempt of Congress growing out of hearings in 1947; Jules Dassin who, states the Legion, "was identified as a Communist in sworn testimony . . ." and Charles Chaplin, listed by the Legion as being a "perpetual supporter of Communist causes and fronts."

Legion observes that Chaplin's films are being reissued "for general distribution throughout the United States."

HAROLD HECHT INC. READYING 3 FILMS

Hollywood, July 14.

Harold Hecht, partnered for past nine years with Burt Lancaster, has set up Harold Hecht Productions Inc., to operate as a singleton. Trio of properties already have been skedded, "Matter of Conviction," "Flight from Ashiya" and "Taras Bulba," first to go expected to be "Conviction."

Two pix remain to be turned out by Hecht-Hill-Lancaster, in which Hecht is partnered with Lancaster: "The Way West" and "Kimberly."

R. R. O'Donnell Distrib For McLendon Scifi Two

Dallas, July 14.

Robert R. O'Donnell has made a deal with Gordon McLendon to handle the distribution in Texas of two Texas-made features turned out by McLendon Radio Corp. via O'Donnell's Empire Film Distributors on a state-rights basis.

Films are "The Killer Shrews" and "The Giant Gila Monster."

O'Donnell is a nephew of R. J. O'Donnell, veepee and general manager of the Interstate Theatre Circuit and Texas Consolidated Theatres.

Theatre Wages

Continued from page 11

parent, and no date has been set for that yet.

The subcommittee made numerous changes in the original version of the bill by Sen. John F. Kennedy (D-Mass.), a major Presidential contender. But it did not alter Kennedy's language which brought motion picture theatres under federal minimum wage coverage.

New workers in retail and service establishments brought under minium wage for the first time would be guaranteed $1 per hour if business' gross is $750,000 annually or less. The guarantee would be $1 per hour the first year, with a staggered increase to $1.25 per hour after the fourth year, where the firm grosses in excess of $750,000 a year.

A subcommittee source said there had been a "discussion" of striking film houses from the bill's coverage, but that no vote was taken on that issue.

House subcommittee, on the other side of the Capitol, has done nothing yet this year on minimum wage legislation.

Fast Tint

Continued from page 11

tinters as though shooting black and white.

Vet director of photography, on leave from Metro and heading for his initial commitment with Paramount, also pointed out that "Bay of Naples" will be the first U.S. film production to process at Technicolor's recently-inaugurated lab in Rome, where Carmine Gallone's "Carthage in Flames" is already in the soup.

Surtees, about to start his third consecutive overseas assignment (following "Ben Hur" and "It Started With a Kiss" exteriors for Metro) this month, is taking ASA 100 in his stride, having been called on in the past to premiere 65m, Technicolor and Ansco-color footage for Hollywood producers.

Paramount Fashion Shows Divert Delegates' Wives at Biz Conventions

Paramount has set plans to play the "convention circuit" in its newest business-building approach. Blueprint calls for Edith Head, studio designer, to present fashion shows at national conventions, all, of course, tieing in with the wardrobes in Par pictures.

Miss Head will lecture and present models in appearances before the wives of trade convention delegates, including a meeting of the automobile industry and the Western Shrine Assn.

It's figured Miss Head will have an audience of 100,000 women who, in turn, will pass the word around to their respective home towns.

Flaherty Seminar to Calif.

Los Angeles, July 14.

U. of California's Theatre Arts Dept. has taken over the Flaherty Foundation Film Seminar. It's the fifth year. Named for the late Robert Flaherty, of documentary renown, the first years were conducted at the Flaherty home in Vermont.

Makes a transcontinental shift of setting.

VENICE DOCUMENTARIES REPRESENT 28 NATIONS

Venice, July 14.

Some 28 nations, among them the U.S.A., are participating in this year's Documentary Festival in Venice. Among Yank entries at the fest are: Martha Graham in "Appalachian Spring," "The World of Rubens," "The Cry of the Missiles," "The Life of Roosevelt," and "With the Nautilus under the Pole."

Total documentary items number to 140 with Soviet Russia, Poland, Hungary, Czechoslovakia, Yugoslavia all entered in addition Australia, Belgium, Austria, Germany, Canada, Ceylon, Costa Rica, Denmark, France, Japan, Mexico, Holland, Portugal, Puerto Rico, Monaco, Spain, Sweden, Tunis, and Turkey.

Also under way here is the Moppet Film Fest, with eight countries officially participating. No U.S. Contestant, but two from Britain: "Blow Your Own Trumpet" and "Salvage Gang." Also: two Japanese films, two Italo items, one from Spain, one each from Mexico, India, Yugoslavia and the USSR, which is presenting "Tambu Lambu."

Kallets Alter Corporation's Shares and Board Size

Albany, July 14.

Kallet Theatres Inc., of Oneida, filed an amended and restated certificate which changed the number of directors from "six" to "not less than three, nor more than seven" and which fixed the capital stock at $250,000—2,500 shares of common at par value of $100 each.

The corporation operates more than 20 film houses in the Albany and Buffalo territories.

Listed as directors and subscribers (each owning five shares) were: Myron J. (Mike) Kallet and Charles M. Stone, Oneida; Alexander L. Saul, Syracuse.

Authorization to file the amended papers was voted at a meeting held in Oneida April 27. Executing them were Robert M. Kallet (son of Mike, founder of the circuit), as president, and Eva W. Zophy, as secretary.

The corporation filed its original certificate in Albany Nov. 9, 1926, to conduct an amusement business.

An amended certificate also was recorded for Kallet Realty Company.

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Let 'Em Rip for Jack-the-Ripper

Boston's Joe (Embassy) Levine Plots Bangup Exploitation—Details His 'Hercules' Sequels Via Italy

Boston, July 14.

When bigger exploitation pictures are made—Joe Levine, Embassy Pictures Corp., Boston, hopes to make them.

In to kick off his "Hercules," Italian import, at the Pilgrim and 400 theatres in Yankeeland, Levine, spreading out stills of his newest acquisition at his Hub office, "Hercules Against The Gods," revealed that he is turning producer and will film in Rome and Yugoslavia under his Embassy banner.

Levine will shoot the third "Hercules" saga, as yet untitled, in Rome. Aline Czartjarwicz, Steve Reeves' fiance, who flew into Hnb for "Hercules" opening, will be associate producer. Pietro Francisci will direct. Levine said "Steve Reeves is more than a star—he's a phenomenon who is capturing the imagination of the public, and he makes Tarzan look like a puny midget. This man has a body like no other actor in the history of films."

First Comes Jackie

However, before he gets going on "Hercules," he's jumping "Jack The Ripper," Regal Films release. British film story of the never caught mysterious murderer of prostitutes in London, with two separate exploitation campaigns for U.S. One is a "mystery fan" campaign, the other a "class" campaign. Tag line for latter ads, already set, is: "Screen Bleeds With Dread Deeds of Jack the Ripper." The former gets teaser buildup: "Are You Mary Clark?" (In the film, the murderer looking for the girl of the night on whose account his son committed suicide, asks each victim "Are You Mary Clark?")

"Every comic in the country will be using the line when we get through the plastering job" says Levine. He disclosed he's negotiating with a major company for release of "Jack" here. Although the British film has no names, Levine feels it's "a tremendous exploitation picture," and says he expects it to outgross "Attila" also.

Levine said he plans to open "Jack the Ripper" at the Roosevelt, Chicago, in the fall. He said only three circuits have screened it: Dave Wallerstein, Balaban & Katz; Stanley Warner Circuit and RKO Circuit, and all were "very enthusiastic."

One of the stunts for "Jack" will be 10-12 pages in national magazines telling the true story of "Jack the Ripper." Levine, who spent $1,200,000 on the "Hercules" saturation campaign in 10 days, is going along on the same format for "Jack the Ripper" and upping the ante.

Cedars' 100G Benefit From 'Porgy' $100 Gala

Los Angeles, July 14.

Charity preem of Samuel Goldwyn's "Porgy and Bess" at Carthay tomorrow night will net Cedars of Lebanon Hospital approximately $100,000.

House, scaled from $100 in orch to $50 for mezzanine, is completely sold out. Proceeds from post-preem supper dance at Beverly Hilton Hotel also will go to hospital's philanthropic program. Frank Sinatra is emceeing and Sammy Davis Jr. will entertain.

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Word From Spain Re Pix By Schneer, Alperson And Spiegel: 3 on, One Off

Madrid, July 14.

Hollywood's summer film production chart for Spain lists one show on the road and two others calendared for shooting in August.

Charles Schneer's "Gulliver's Travels" (Col) started filming Mon. (13) at the fashionable Coata Brava beach resort of S'Agarro. Dynamated version of the classic Jonathan Swift satire is directed by Jack Sher, stars Kerwin Mathews and is being lensed by Britain's Wilky Cooper.

Edward Alperson's "Sea Nymph" for 20th-Fox is now slated to jump off in August on the Isle of Majorca where director Stuart Heisler will shoot the entire film on sea and land, including natural interiors and underwater effects. (Alperson's choice of Mylene Demongeot as the Nymph, has not yet been confirmed.)

Having finally located a cliff-hanging seaside village near S'Agarro, Sam Spiegel and "Suddenly Last Summer" director Joe Mankiewicz will plane to the Catalunia summer playground from London mid-August for exteriors with Elizabeth Taylor. Schneer and Spiegel will etat major at S'Agarro's luxury inn, Hostal de la Gabina.

Producer involvements with "Suddenly Last Summer" have forced Spiegel to postpone his second hot-weather project "House of the Lords." Moppet vehicle, localed in Spain's Canary Islands, is now on Spiegel's early 1960 schedule.

Also postponed until next year is the 20th Fox ancient Greece spectacular, "The King Must Die."

PLAYS ST. PAUL AT $1.45

'So. Pacific' Previously Ran 39 Weeks at $2.65

Minneapolis, July 14.

"South Pacific," which ran 39 weeks at the Academy here as a $2.65 Todd-AO hard-ticket attraction, an exclusive territory engagement, is now playing simultaneously non-Todd-AO as a grind offering at an advanced $1.45 admission both in downtown St. Paul, where it's firstrun, and in four local neighborhood houses, day and date.

In St. Paul "Pacific" is in its fifth week. The four local uptown theatres playing it are in different city areas and won it on competitive bidding among the neighborhood houses in the earliest clearance slot, 28 days.

After a week or longer in each of these uptown theatres it will go similarly to other of the neighborhood theatres, step by step, until the various clearance slots have been covered.

Disney Biog of Jaguar

Hollywood, July 14.

Walt Disney, who hasn't had a true-life adventure feature in release since "White Wilderness" in 1957, next will release "The Jungle Cat" in series, to go out early next year.

Film, story of a jaguar who lords it over other jungle creatures, has been in preparation for more than two years. It was lensed in Amazon jungles of Brazil by Lloyd Beebe, High Wilmar and James Simon, under direction of James Algar, who also wrote script.

Home-Toll Plans Of Telemeter As 'Partly a Secret'

Except for the disclosure that International Telemeter is definitely set for launching in the Toronto area via Famous Players Canadian, Paramount, as owner of this home toll television system, of late has been adhering to a policy of silence anent plans.

This much is known. Par apparently has tabled once-considered plans to ask for public financing as a means of getting Int'l Tele across to the public with a big splash. The theory now is to offer the system to the public on a small community basis—with not too much ready cash needed. When a likely town is selected it will be a matter of about six months before the system is in work.

Insiders now say that the Toronto project will not get off the ground for another half year, at which time about 6,000 homes will be cabled in.

As for specific programming, Par people are disinclined to make with the details although there are broad hints that new theatrical features will be available.

Catholic Showbizzers In Air Rosary Recital

San Francisco, July 14.

Members of the Catholic Entertainment Guild of Northern California recited the Rosary over radio stations KWBR, Oakland, and KSJO, San Jose, last week, led by Guild President Charles J. Maestri, general manager of Lippert Theatres.

Monsignor Vincent F. McCarthy, pastor of St. Patrick's Church and Frisco Variety Club chaplain, led the Rosary. Participating were James J. Donohue, Consolidated Amusement Co.; Joseph Flanagan, John O'Leary, Joseph Cane, Paul Schmuck, 20th-Fox; William Boland, Hardy Theatres; John Coyne, MGM; Jack Hurley, Paramount Pictures; Joseph Hanley, Warner Bros., and A. R. Feliziani, Cooper Theatres.

Possible Tax Break Abroad Cheered

Al Fisher Tells Congress: 'Great If Tax Not Due On Blocked Film Funds Overseas'

Washington, July 14.

Motion Picture Export Assn. of America's strong support of Boggs Bill giving tax incentives to encourage private U.S. investment abroad was voiced to a House committee by Albert A. Fisher, Loew's International Corp. assistant treasurer.

Fisher said MPEA considers it "a most important and progressive" bill, particularly the section which defers taxes on foreign earnings until they are brought into U.S.

"We are faced," he said, "with continued restrictions by foreign countries on the right to repatriate our earnings, and we have large amounts of funds blocked through the operation of oppressive foreign exchange regulations . . . In some counties in which we operate, as little as 12½% of our earnings is remitted, while the rest remains blocked."

If U.S. income taxes on blocked funds could be postponed until actually received, he said, film firms could expand operations abroad.

Motion picture companies, of course, have profit motive in mind operating abroad (where MPEA members spend more than $65,000,000 on wages, rents, services and foreign taxes), he said. But, Fisher stressed, Yank films sent overseas offer Uncle Sam advantages, too.

"They contribute to and help to develop and advance the economy of these countries, and they spread the good will of America abroad. They do it through a form of entertainment that wields tremendous power in shaping the thinking of foreign people and their attitude toward the U.S.," Fisher said.

His testimony was before the House Ways and Means Committee.

WCCO-Radio Satirizes WCCO-Video

Accepts Minnesota Chain's Sponsorship of COMPO Jingles Sneering at Home Set Films

Minneapolis, July 14.

WCCO, local CBS affiliate, operates both a tv and radio station, but it did not stop the radio division from accepting video-deriding commercials from film theatre interests.

Minnesota Amusement Co., of the United Paramount circuit, bought time on seven news shows to plug the joys of film-going and to bring attention to the great array of product available during the summer months. The chain is using the Council of Motion Picture Organizations records, which consists of jingles emphasizing the vast superiority of large screen film presentations. Television comes in for plenty of slams and stress is made of the "rut" of watching "old" films on tv. "Get out of the house, get more out of life, go out to the movies," the record's singers urge.

While Minnesota Amusement is bearing the entire cost, none of the commercials mention it or its theatres. "It's something we want to do for the area's entire industry," explains Charles Winchell, MAC president-general manager, who is enthusiastic over the COMPO disk and believes it will prove highly effective. The seven news programs are scattered throughout the day and evening and they will blanket the entire territory completely because WCCO reaches into practically all towns.

"We feel that if we can help the other fellows, including the little exhibitors and the smallest town theatres, we'll be helping ourselves and the entire industry."

Of course, Winchell says, "we wouldn't mind it if other of this area's exhibition segments shared in the cost of this radio campaign, especially the larger circuits and theatres, but under any circumstances we'll keep it going throughout the summer."

Organized Pressure In Pennsylvania Follows On 'Adultery' Film Decision

Harrisburg, July 14.

Capitol Hill here took on all the aspects of a full-scale GHQ in wartime this week as forces throughout the state marshalled to build a legal stronghold against "obscenity" in all forms which would take the place of the measure which was struck down by the Supreme Court recently.

Legislators, who had been looking forward to a 10-day holiday following the July 4th weekend, instead were besieged both at their homes and in the Capital by religious, civic and fraternal organizations and concerned individuals who demanded immediate action by the lawmakers in a matter considered quite routine, prior to the high court's action on the adulterous Lady Chatterley.

Governor David L. Lawrence, who expressed concern immediately following the ruling, was quick to act, and legislators were just as quick to react. Attorney General Anne X. Alpern, following the Governor's request to "proceed with all due speed to recommend actions by which the state may maintain proper morality and moral concepts through censorship where necessary," was readying amendments to the Penal Code banning so-called "lewd" features.

Miss Alpern, in answering Governor Lawrence, said that it was her considered judgment that "nothing in the recent decisions of the Supreme Court of the United States and the Supreme Court of Pennsylvania prevents censorship of obscene or pornographic movies."

The spontaneous result to the court ruling caught even the legislators by surprise as requests, urgings and even demands for action poured in from practically every community in the Keystone state. Included were messages from such orgnizations as the Philadelphia Crime Commission, who wrote directly to Governor Lawrence, concluding their request for passage of a bill covering the situation with "it is high time that the public rise in wrath and demand an end to this disgraceful situation."

Others contacting their lawmakers included the Veterans of Foreign Wars, an association of State's Attorneys, practically every Church group in the state, PTAs and literally thousands of individuals acting completely on their own.

Indicative of the concern being felt on this matter was the visit here by Judge Michael J. Eagen, Lackawana County, who was the jurist sentencing the movie operator in 1956 in the case which was reversed by the Supreme Court a week ago.

"I was greatly disturbed about this dangerous void (left by the court ruling) and came down (to Harrisburg) to enlist the aid of the attorney general."

Miss Alpern also revealed that legislation is being drawn up which would increase the present two-year prison term for obscene exhibitions to three years, and increase the fine from $2,000 to $3,000.

The Code will also be mended, Miss Alpern said, to strike out the clause on immortality a prohibition ruled unconstitutional by the state Supreme Court. It is this single prohibition which is believed to be at odds with the constitution—not the other prohibitions which are included.

One action which appeared to be certain was a quick passage by the House this week of the bill creating the Motion Picture Censorship Board, a three-man body which has already received the official blessing of the Senate, as well as the unofficial sanction of jurists, and state officials.

"In view of the emphasis on the present situation," said one of the legislators as he mowed his way through an avalanche of mail from his constituents, "we had better make sure this Censorship Board has some know-how—not just good party members."

Auction Memorabilia

Continued from page 2

with a magnificent view of Frisco Bay.

Many of those who attended the sale, conducted by Alfred B. Clark Auction Studio, were in their 50's and 60's. And most carried memories of the home's late owner. She was Norma Talmadge, 62 when she died of a stroke at Las Vegas on Christmas Eve, 1957.

Selling were such Hollywood memorabilia as a bronze bust of Eugene O'Brien, one of Miss Talmadge's leading men of the '20's, a signed photo of Marion Davies wearing an ostrich-plumed hat and a mahogany makeup case with faded green velvet lining.

Some women came for practical reasons. One wanted a birdcage for her daughter, another a crystal chandelier for her restaurant. Few, apparently, were aware that Miss Talmadge had lived in this home only a year, long after her glittering days.

She had married Joe Schenck 42 years ago, divorced him in 1934 to become Jessel's wife and divorced Jessel in 1939. Not until 1946 had she married her physician, Dr. James Carvel, and not until 1950 had she purchased the white Frisco home where she'd intended to settle down with the doctor.

This was not to be. Miss Talmadge was forced by illness to warmer, drier climates and the home was closed.

When she died her estate was worth more than $3,000,000, excluding these household possessions and this home. The home was sold last year to two men who are now trying to resell it.

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center • Ci 6-4600
AUDREY HEPBURN
in FRED ZINNEMANN'S Production of
"THE NUN'S STORY"
A WARNER BROS. PICTURE
in TECHNICOLOR®
and GALA NEW STAGE SPECTACLE "BONANZA"

IT'S NOW 23 BUT NO SKIDOO

Danny's Whammy

There was no little eyebrow raising in the trade last week when Danny Seymour, the tv-radio chieftain at J. Walter Thompson, expressed some concern (at the Foley Square FCC hearings) over the upgrading of hour specials by the networks with an inevitable squeeze on half-hour entries. What particularly distressed Seymour was the fact that the webs had scheduled the 60-minute shows without prior notice or consultation.

What Seymour left unsaid was the fact that, as JWT's buyer of tv programming, he has committed two of the agency's major clients, Ford and Kraft, to perhaps the most expensive full hour program series in all tv annals—the Perry Como two-year $25,000,000 Kraft deal and the 39 weekly "blockbusters" for Ford. Also left unsaid was the fact that, when the Como-Kraft NBC deal was negotiated between JWT and General Artists Corp., all the preliminaries were arranged without NBC even knowing anything about it.

Radio-TV's Coverage of Potential Pan Am Disaster: Study in Adversity

Covering the crash landing of a Pan American jet liner at Idlewild Airport on Long Island last Saturday (11) night became a study in the purest adversity for radio and television newsmen.

Considering all the efforts made to transmit radio sounds and tv pictures relatively little was gotten out, but what was transmitted successfully is generally considered to have been excellent reportage on a potential disaster of tremendous magnitude. The plane, with part of its landing gear missing, circled Idlewild for four hours before landing in a small ocean of anti-fire foam laid down by airport workers.

Not only were transmissions difficult to make from the field about 15 miles outside Manhattan, but newsmen had great trouble beating the throng of milling Saturday night drivers who, the minute the word was announced of a pending crash, seem to have decided there was nothing better to do but to block the highway to the field, the entrances to the field and some 4,000 spilled over onto the field itself.

ABC managed to get its tv crash mobile camera unit out to the field, but somehow live transmissions got fouled up. But ABC radio news writer-turned-reporter Ed Stevens seemed to have been the only one of the amassed broad-

(Continued on page 60)

Dow Chemical's Saudek Mysteries

Dow Chemical Corp. this week signed Robert Saudek Associates to produce a series of 60-minute classic mystery "specials" that it will present on a once-a-month basis beginning in the spring of '60.

Agency is McManus, John & Adams. Network and time period hasn't been set yet. Name theatre figure will front the series which will number some 12 specials.

Decribed as superior whodunits, several of them will be made abroad in locations described by the authors. Format will provide for some live and some taped productions.

Tint TV in Canada? 'Who Knows?' Govt. Told

Ottawa, July 14.

Nobody knows when color television will come to Canada, James P. Gilmore, operations controller of the CBC, told a government probe on broadcasting. Gilmore said CBC's intentions two years ago were to get color tv going here soon, but the apathy of the U.S. public to purchasing color receivers had set those intentions back indefinitely.

Gilmore told the committee U.S. color set sales in the past four years had totalled 300,000 against 45,000,000 black-and-white sets. He said color added at least 25% to tv production costs, another factor in delaying its start here.

Executive Veepee of WDSU
(New Orleans)
Robert D. Swezey
details what led up to the decision to broadcast radio & TV editorials and wonders if
Newspapers Are Going 'Soft'
* * *
another Editorial Feature in the upcoming
TV & Radio Review & Preview Number
to be published late in July in
VARIETY

Radio Dead? CBS' 52-Wk. Olds Coin On Lowell Thomas

CBS Radio pulled a handsome coup last week when the network closed a contract (four months in advance of the time the sponsor takes over) with Oldsmobile for a firm 52-week cross-the-board underwriting of the 10-minute nightly Lowell Thomas newscast. Especially unusual is that the deal with Olds, a General Motors division, was closed within a few days after Delco, another GM division, decided to back out of the stanza next fall, after precisely five years of unbroken sponsorship.

Delco decided to drop out of the program, according to the network, when the battery manufacturer made plans to end its national advertising campaign and shift to concentrating on specific regions of the country, which made a U.S.-wide radio program unfeasible.

CBS Radio prexy Arthur Hull Hayes is said to have been instrumental, via frequent visits of late to Detroit, in holding on to the GM biz. Time-talent cost represented by a full year's sponsorship of the Thomas program is sizeable in these days of network radio.

NAME GOODMAN NO. 2 ON NBC NEWS, PUB AFFAIRS

NBC Washington newsman Julian Goodman has been appointed to a newly created post of director of news and public affairs for the network. With the web for 14 years, Goodman was most recently manager of news for NBC in Washington. He'll be headquartered in New York on the new job. He'll be No. 2 man to news veepee Bill McAndrew.

Taking over as Washington manager of news for the network is Elmer W. Lower, who has been director of operations and general of election coverage for CBS news. For NBC, J. O. Meyers continues as director of news and Edward Stanley continues as director of public affairs, both reporting to Goodman.

'PLAYHOUSE 90'S' FIGHTING MOOD

By GEORGE ROSEN

Whatever the retreat of CBS-TV on "inside creativity" as reflected in the increasing number of outside program buys and the fact that "Playhouse 90" has been whittled down to 23 installments with a William Morris bigtime musical package alternating under Revlon auspices, the fact remains that, as one of the "last bastions" of Columbia's "my very own" the "Playhouse" roster for '59-'60 is geared for Page One headlines.

As an illustration, Fred Coe is all set to ride with an original by David Karp (he was the writer of the controversial "Plot To Kill Stalin") called "Man In Hiding," billed as a drama about presidential campaign intrigue. Actually it's the Bernard Goldfine-Sherman Adams story.

For a while it looked like it was no dice. When Lennen & Newell, whose client, American Gas Assn., shares in sponsorship of the 90-minute entry, got wind of the fictionalized treatment, it registered a strong dissent with the network, claiming it wanted no part of it. This is the same sponsor that moved in on the "Trial At Nuremberg" entry on last season's "Playhouse 90," resulting in deletion of reference to gas chambers.

Apparently CBS has smoothed the way, for "Man In Hiding" has finally gotten an okay. It'll be one of Coe's early entries on the '59-'60 roster.

New season's series is literally studded with controversial and news-making drama. Herb Brodkin, who with Coe, Peter Kortner and John Houseman will hold down the production reins, has one coming up on the Mafia. He also has one by Arnold Spies which speculates on the state of the world in 1975 if the United States should lose the cold war. (Brodkin tees off his series of six in January).

The "Six by Coe" will include an original by Paddy Chayefsky—his first tv script in four years; a straight drama starring musicomedy star Gwen Verdon; an original Civil War drama, "Crater Of Hell," by David Shaw, and a 90-minute examination of the mental health problem.

On the Brodkin drawing board, in addition to the Mafia story, are originals by Reginald Rose, Ernest Kinoy, the Spies cold war saga, and one by Joseph Stefano.

Houseman's first production is slated for Oct. 15 (season begins Oct. 1, with Kortner to do initial two entries). Houseman, among other entries, will do an original mystery by Alvin Boretz. Kortner will do an original by Rod Serling (which will probably be used to kick off the season) plus an additional work by David Shaw.

Directors for the new "Playhouse 90" will be culled from the series' "alumni," including John Frankenheimer, Franklin Schaeffner, George Roy Hill, Ralph Nelson, Delbert Mann, Fielder Cook, Herbert Hirschman, Buzz Kulik and David Greene.

"Playhouse" is SRO for the 23 weeks, with Camel and Allstate Insurance joining with American Gas in picking up the tab.

Lincoln Dickers Another Go-Round on Bernstein

Lincoln is again close to sponsorship of four new Leonard Bernstein-N.Y. Philharmonic music specials on CBS-TV. Programs are for the 1959-1960 season.

Dickers are said to be near conclusion for 60-minute Sunday shows, following essentially the same format Lincoln bankrolled last season on CBS-TV. Prespective dates for the Bernstein programs were not divulged.

Bergman's 'Turn of Screw' Set For Ford; Curtis, Guinness & Caron

CBS Proxy
Frank Stanton
delivered some cogent observations in his speech on
TV Criticism
before the Ohio State Radio-TV Institute
* * *
another Editorial Feature in the upcoming
TV & Radio Review & Preview Number
to be published late in July in
VARIETY

Hollywood, July, 14.

Hubbell Robinson Jr. has set Ingrid Bergman to star, James Costigan to adapt and John Frankenheimer to direct Henry James' "A Turn of the Screw" as one of the early-fall Ford specials on NBC-TV.

Robinson has also secured the services of Tony Curtis, Alec Guinness and Leslie Caron, but is still discussing properties and vehicles for them without reaching a firm decision. Still another project, if consummated, would star Charles Laughton and the Stratford-on-Avon (England) Memorial Co. in "A Midsummer Night's Dream." Curtis will do "The Russ Columbo Story" and has been pencilled in for next January. Also set a tele original for Jimmy Stewart.

No date has been set for "A Turn of the Screw," which would mark Miss Bergman's dramatic debut on television. Nor have dates been set for any of the others, since they are still in the stage of selecting properties, though firm entries. Appearances would mark the tv debuts of Guinness and Miss Caron; Curtis and Laughton have made many video appearances, though Laughton in Shakespeare would be a first.

Robinson is also talking to Tennessee Ernie Ford (who's a Ford performer as well) about an appearance in a drama as well. One possibility, since rejected, was a tv version of the film, "Mississippi." Robinson is presently working out of the local offices of MCA, which is aiding him in assembling the Ford specials.

Joyce Brothers For Post-Paar Sex & Marriage

WRCA-TV, NBC's flagship outlet in Gotham, thinks it has discovered oil in the vast desert of broadcasting immediately following the Jack Paar Show.

What to do with the post-Paar problem from 1 to 1:15 a.m. has haunted programmers for a considerable spell but Max E. Buck, station manager, has come up with the notion that an "adults only" edition of Dr. Joyce Brothers' crisp analysis of the complexities confronting man and woman, namely marriage problems, dished up in the early hours of the morning might prove a contribution to society as well as a lure for a respectable sponsor.

"Consult Dr. Brothers" will be the title of the 15-minute Monday-through Friday show starting Aug. 10. It replaces 15 minutes of oddments that never managed to ring up a rating save for a five-minute segment sometime ago when Nancy Berg, the model, appeared in gossamer-like sleeping garments and pretended that she was keeping a rendezvous with Morpheus under the sponsorship of Englander mattresses.

Cynics, at the time of Miss Berg's appearances, sub-titled the program "Mind Over Mattress" but this, apparently, will not be the case when Dr. Brothers, who holds a doctorate in psychology from Columbia Univ. and is a former psychology teacher at Hunter College, appears on the show.

Dr. Brothers' serious after-midnight discussions on sex adjustment, base and clean love, husband and wife stealing and allied subjects, will be in the nature of a followup to her midday weekday programs, "Dr. Joyce Brothers" over WRCA-TV. It is Buck's belief that many husbands, unable to catch Dr. Brothers in the afternoon, will thus have an opportunity to solve some of their emotional gropings on this "adults only" program. Both husbands and wife could profit from her counsel, Buck thought, particularly at an hour of repose.

Background of the "Consult Dr. Brothers" show will have a library motif, sans an announcer. Dr. Brothers will do her own letter reading. Buck said the program would be made available to all NBC o&o outlets and expected the series to be fully sold by preem time.

Paley, Stanton Circuit

CBS board chairman William S. Paley is vacationing in Biarritz. He's fully recovered from his recent operation.

Upon Paley's return next month, CBS corporate prez Frank Stanton takes off for Moscow. It's a State Dept. mission.

Aaron & Zousmer Returning to CBS

Despite their demands, it appears that Jesse Zousmer and John Aaron, producers of "Person to Person," will be returning to CBS-TV in the fall with what could be a variant and revised version of the long-running interview-at-home-with-celeb series. A high CBS spokesman admitted "We got Aaron and Zousmer back for 'P to P.'"

When Edward R. Murrow announced he was taking a sabbatical and CBS said that Arthur Godfrey would take over the interviewing assignment on "Person to Person," Zousmer and Aaron exclaimed "they'd had it" and were bowing after a six-year run with the show.

MCA, meanwhile, started to peddle a number of their packages to other webs but this week, it was learned, the producers were in the midst of finalizing a deal with CBS to again produce a series of "remote shows" not exactly in the format of "P to P" but maintaining some of its characteristics.

Sid Stone's Judgment Vs. 'Price Is Right'

Sid Stone was recently awarded a summary judgment in the N.Y. Supreme Court against Goodson & Todman, producers of "The Price is Right" and other shows. Justice Thomas A. Aurelio ruled that Stone's submission of a prospectus for a show to the producers contained substantial portions of what is now incorporated in "The Price is Right."

Stone maintained that he submitted the material to the pro- in 1952.

Terms of the settlement called for an accounting in which back royalties plus penalties are to be paid. Goodson & Todman are to pay terms agreed upon originally if idea was taken up. They called for payments starting at $250 weekly and going up to $500. First telecast took place in Nov. 26, 1956, and total due him as of now is about $50,000 which would be retroactive to the first show.

All-Star Agency Cast in Foley Sq. Frolics; It's Mostly a Love Affair; Titterton's 'Closing Act' Wallop

FCC investigators at Foley Square last week listened to the testimony of a handful of agency tv executives who are responsible for more than $400.000.000 worth of network programming.

What the handful put into the record of the commission's investigation into network programming policies amounts to something more than a primer on the agency's role in the broadcast industry. But, until the afternoon of the fourth and final day, the investigation had the aspects of a tame love affair between advertiser and network. The mild atmosphere, in fact, had some observers viewing the affair as eyewash. There was none of the sensation that surrounded the Congressional hearings (Magnuson and Celler committees) which were responsible for the current FCC investigation.

The next to last witness, however, after being directed to do so by chief hearing examiner James D. Cunningham, dropped a couple of names in connection with an example of alleged network coercion. Compton veep Lewis Titterton said that Procter & Gamble had been refused a preview of two ABC-TV program properties because the client would not agree to a prespecified time slot if one of the shows was chosen. The shows in question were "Cry Fraud" and "Willie," both produced by Screen Gems for Frank Cooper and subsequently purchased by ABC. The time slot designated by the network was Friday 7:30 to 8 p.m. ABC sales veep William Mullen told the agency that the order had come down from web prexy Oliver Treyz. Stanley Potter of P&G refused the deal.

"Cry Fraud" is now scheduled for fall under another title, "Man From Blackhawk," with Miles Laboratories and R. J. Reynolds sponsoring. The show is in another Friday time period, 8:30 to 9 p.m.

Titterton cited another case of a refusal to screen a pilot, this one

(Continued on page 54)

'Mad Daddy' Blows Up WNEW Storm

Pierre (Pete) Myers, who frequently bills himself "Mad Daddy," last week began his career as a WNEW Radio disk jockey by antagonizing a substantial and vocal portion of the N.Y. station's audience and then by getting the outlet's top management worked up.

Myers, who on Saturday (4) replaced Al Collins as the WNEW 8 p.m.-to-midnight platter spinner, drew several hundred telephone calls protesting his heavy indulgence in rock 'n' roll music and chatter. By his third performance, almost all traces of r&r music had disappeared and were replaced by a more sedate kind of music which is WNEW's mark and, listeners noted, Myers role as a personality was not only subdued but diminished to the point where he was doing little more than "just announcing the titles."

A toplevel spokesman for Metropolitan Broadcasting Corp. said that Myers, who had been brought to N.Y. from WHK, WNEW's sister station in Cleveland, was hired with the understanding that he would pursue WNEW's regular music policy. It was added the jock was told to drop the heavy r&r "not because of the telephone calls but because we didn't want this kind of thing in the first place."

Marlene Specs Hot Again

The off-and-on situation that has surrounded the possibility of Marlene Dietrich doing some Revlon specials may be settled in a week. Wm. Morris agency is currently in negotiations with the star.

Dietrich was the first star handle connected with the specials which will alternate this fall with "Playhouse 90" on CBS-TV. It was later reported that she was out.

Composer-Conductor
Harry Sosnik
explores
The Myth About TV Music
* * *
in the upcoming
TV & Radio Review & Preview Number
to be published late in July
in
VARIETY

Script Troubles On 3 New Shows

Hollywood, July 14.

Script trouble is plaguing at least three shows being filmed for release next season. In deepest trouble is said to be UA-TV's "Trouble Shooters" which is causing considerable concern at Philip Morris and its agency Leo Burnett. The same writing difficulties are pervading NBC-TV's hourlong color show, "Bonanza" and Eddie Dukoff's "Goldie" starring Betty Hutton.

"Trouble Shooters" penning pains are said to be sufficiently acute to dispatch UA-TV prexy Herb Golden to the Coast in order to resolve the difficulties. The scripting is reported so far behind, teleplays completed the night before are shot the next day. Seven issues are now completed.

"Bonanza" is still working on the second show, production pace having been slackened because of slow delivery of completed scripts. Dukoff admits some trouble on show due to the typewriter brigade but says they are "minor" and are being resolved.

The trouble champ of them all is reportedly NBC-TV's "Black Saddle" which shows up next season on ABC-TV. It's recalled that scripts were handed to actors for the day's shooting and star picked the night before was told to report the next ayem at eight ready for the first take.

PM's Summer TV Ride For New Alpine Cig

Philip Morris will preem a new mentholated filter cigaret called Alpine in selected markets with cutins on the firm's summer network schedule.

New ciggie, handled by Doyle-Dane-Bernbach (which also has PM's Benson & Hedges premium brand), has already tested in New York state in Albany, Rochester & Syracuse. Company's summer web schedule includes "Tombstone Territory," "Rawhide," "To Tell the Truth" and Doug Edwards news on CBS-TV and "Reckoning" on NBC-TV.

Cowan's 1st Batch Of Grants-in-Aid

First CBS-TV writing grants-in-aid have been given to three women and two men. Each will get $5,000 for the year beginning today (Wed.) plus "a kind of a creative internship or matriculation in the development of tv," Louis G. Cowan, prexy of the web, said.

Winners are Eve Merriam, N.Y., who proposes to do a series of poetic dramas; Brock Brower, Chapel Hill, whose writing project will include fantasy comedies and dramatic scripts for "Playhouse 90"; Ellen Currie, N. Y., who is interested in doing a program series of magazine format; John Pfeiffer, New Hope, Pa., who has proposed a series of scientific programs on the evolution of matter, life and man, and Helene Hanff, N.Y. whose project is "The Autobiography of America" a series of plays and discussions concerned with the big issues of American history.

Honorable mentions went to Saul Zachary, Brooklyn; Lewis John Carlino, Los Angeles; Jesse Hill Ford, Humboldt, Tenn., and James L. Steffenson Jr., N. Y.

Winners were selected from several thousand entrants by Robert Alan Aurthur, exec producer of NBC-TV's upcoming "Sunday Showcase"; Erik Barnouw associate prof of dramatic arts at Columbia Univ. and past national chairman of Writers Guild of America, and Richard I. Lewine, director of special programs, CBS-TV.

Grants-in-Aid idea was conceived by Cowan who feels that a genuine effort be made at this time to encourage interest in creative writing for tv.

NBC Orbits the 'Moon & Sixpence'

Even though Ford Motor Co. is once and for all not going to buy NBC-TV's pet special "Moon & Sixpence," there's a saga behind why the network's brass had such momentary high hopes that the truculent automotive company might come through and actually take the whole Laurence Olivier starrer.

It was decided emphatically by the network last week to schedule the foundling "Moon in the 9 to 10:30 p.m. time period on Thursday, Dec. 10, thus putting an end to the series of ins and outs and ups and downs the 90-minute drama has suffered since it was taped a few months ago.

After having been successively "shelved," given a Wednesday slot in October, "shelved" again and so on, NBC, with rather a sigh of relief on behalf of the $356,000 production, decided to put it on the Tuesday night of Oct. 6, which was thought to be the week before Ford was to begin its series of weekly specials. This was shortly after (about eight weeks ago) NBC had offered the series to Ford, which rejected it as one of its 39 Tuesday entries on that network.

Subsequently, Ford decided to start its own series Oct. 6, instead of Oct. 13, and NBC accomodatingly "shelved" "Moon" again. A short while later, Ford revised its merchandising plans for kicking off the 1960 car line and wanted to —and did—go back to Oct. 13. NBC might again—and this particular move has never been confirmed—have decided to plant "Moon" on Oct. 6. But if it actually did, Ford again mussed up the scheme by asking a fourth time for a new starting date, which was to be Oct. 6.

This last and final Ford shift took place about 10 days ago. Because it took so long before a final decision was reached about the starting date for the Ford Tuesday series, NBC brass explained that they found themselves out on a limb; all the other preemptable 90-minute time periods were gone, except a particular Dec. 10 Thursday between 9 and 10:30. NBC told the sponsor that since it had consumed so much time in deliberation, thereby creating a nearly insurmountable placement problem for "Moon," newest intention was to preempt, among other things, Ford's half-hour Thursday Ernie Ford Show, an idea which didn't particularly sit well with Ford, even though the preemption was allegedly NBC's contractual right.

At this point, Ford again decided to reconsider "Moon" as one of its regular Tuesday entries rather than let Ernie Ford be preempted, and it was during this period that the network's hopes rose regarding the finding of one sponsor for the whole drama. Finally, Ford decided against it, but in doing so, realized that it had to relinquish Ernie's Thursday Dec. 10 time as compensation to long-suffering NBC. That's where it stands, with RCA buying half of "Moon."

CBS-TV's 9 Out of 10 Daytime

(Nielsen's Second June Report)

Guiding Light (CBS)	9.6
Search for Tomorrow (CBS)	9.4
As the World Turns (CBS)	8.9
Edge of Night (CBS)	8.5
Secret Storm (CBS)	8.3
House Party (CBS)	7.5
Brighter Day (CBS	7.5
I Love Lucy (CBS)	7.4
Concentration (NBC)	7.4
Love of Life (CBS)	7.4

WJAR-TV Whoops It Up

Providence Treated to Some Fancy Cutups in Station's Allout 10th Anni Hoopla

Providence, July 14.

Three-day celebration by WJAR-TV, Channel 10 outlet here, marking its 10th year of telecasting, was one of the major promotion stunts staged in history of this city.

Project, of such magnitude, may become an annual Providence affair, according to local politicos and station execs. Celebration was staged from July 8 through 10 with bewildering array of events including block dances, circus shows, parades, fireworks, all for free.

Highspots included a gigantic blockparty with more than 25,000 persons in attendance. Talent on hand included Connie Francis, The Four Lads, The Mystics, Lou Monte, George Hamilton IV, Shayne Rimmer, Dick Domaine and other record personalities.

Circus was staged in vast parking lot opposite Union Station. Anna Maria Alberghetti opened the show with singing of national anthem. Circus gave nine performances and 16,000 free tickets were distributed to public who queued up in front of all downtown Providence banks for free ducats, four to a person. Station provided free shuttle-bus service to circus grounds.

Anniversary Day (10) started off with enormous parade including marching elephants, Ferko String Band of Macy's Parade and Philly Mummer's Parade note, Navy floats from Army and Navy installations, displays from Mystic Seaport, Sturbridge Village and crack mounted police group from Boston.

WJAR-TV received numerous citations from local and state officials and military branches of the government for many pubservice eneavors during decade of telecasting.

Seymour Horowitz, station's program manager, coordinated 10th anni's three-day goings-on.

NBC-Radio Executive Veepee
Matthew J. Culligan
recaps his favorite network's radio broadcasting programming in his piece
The End Of The Beginning
* * *
another Editorial Feature
in the upcoming
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to be published late in July
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CBS Gives Arness Bullet-Proof Pact

Everything's rosy again between "Gunsmoke" lead James Arness and CBS-TV. Last week, the web, which has produced the half-hour telepic western since its inception, gave the actor a seven-year contract (with options for renewals by CBS) plus his own production company to make the stanza.

It's still a CBS production company, in effect, since the network will be paying the tab, but the new setup will give the performer a chance to keep a larger share of his coin intake than as just a straight employee.

Arness, who plays Matt Dillon, was to have ended his CBS contract following completion of the 39 episodes currently being made for next season, when "Gunsmoke" starts its fifth year on tv.

Arness recently showed signs of unhappiness over staying in one role so long and thereby becoming stereotyped and, consequently, he wanted to leave "Gunsmoke." New Contract obviously solved the entire matter.

CBS-TV STANDS PAT ON HOUR 'LINEUP'

After some uncertainty as to whether it would ride with the hourlong "Lineup" next season (network had been considering the 20th-Fox TV "New Frontiers" as a possible substitute), CBS-TV decided this week it will stand pat on its initial decision. As result "Lineup" is all firmed up for the Wednesday 7:30 to 8:30 period with a near-sellout status.

Network had been disappointed in the initial "Lineup" pilot but subsequently the second and third installments came in, both showing a perceptible improvement.

NBC Dickers Berle For Straight Drama Special

In addition to two NBC variety specials next season, Milton Berle has been approached by the network to handle a straight dramatic role, possibly in the Sunday night dramatic lineup.

Berle has appeared in other dramatic programs in past years, first in radio and then on tv on NBC. Since negotiations are in a relatively early stage, a script choice has not been made.

3 More 'Woman' Specials on Tap

Flushed by the rating pull of the first of its daytime specials last May, CBS-TV has accelerated its efforts to get at least three more "Woman!" 60-minuters into the schedule before 1960.

Network has already firmed up plans to preempt the 2-3 p.m. slot on Sept. 17 for a show from San Francisco based on the subject "Is the American Woman Losing Her Femininity?" CBS public affairs department is negotiating with Lauren Bacall to host the program, and Jim Fleming, who produced the May program on teenage marriage, already has been inked to do the second stanza. Margaret Mead, the anthropologist, has been hired as a consultant.

In early November, in the 11-to-noon time, a third "Woman!", on broken marriages, will be aired, and sometime in December, in a 4-5 slot, a fourth program, this one on the problems of old age, will be produced.

Hayakawa Series

Sessue Hayakawa has been signed to star in a telefilm series, titled "Files of the Tokyo Police."

Hayakawa's services were executed by agent-packager James Arthur Morgan of Hollywood and N.Y. attorney Albert E. Marten. Plan is to shoot the series in Japan starting in September.

TV'S YEN FOR O'SEAS TALENT

This Is a Sabbatical?

The way things are going Ed Murrow's one-year sabbatical may wind up as his busiest season in tv.

Murrow checked off CBS radio and tv as of July 1. But even before he's left the country for his round-the-world swing (he officially takes off Aug. 25; meanwhile he's "resting" at his home in Pawling, N.Y.), Murrow has managed to get five "Small Worlds" out of the way. All told he'll be doing 33 of them, taped in various parts of the globe. That's seven more than he did all last season.

This week he's wrapping up his first full-hour nighttime in-depth special (on missiles) which will kick off the Bell & Howell news series next season. He'll do another Bell & Howell later in the season, from somewhere overseas.

Throughout the year he'll be on a constant "alert" for on-the-spot news coverage. All told it adds up to more working hours than in the course of a normal season berthed at 485 Madison Ave.

Murrow "returns" next July, just in time for the GOP-Dems conventions and the elections.

With 3 Out of 4 Small Car Dealers It's TV as Best Way to Grab a Sale

Tv is still the biggest meaus of upping sales for new cars and it is estimated that three out of four dealers chose video as the major advertising source for the sale of the American-made upcoming small cars. These are some of the highspot discoveries in "Auto Motives," NBC's fourth annual study of car shoppers, buyers and dealers.

Report is the result of survey by R. H. Bruskin Associates based on more than 11,000 interviews with dealers and shoppers in dealers' showrooms, in-home interviews with general public and re-interviews of original shoppers. It all adds up to a rousing testimonial to video's power for customer acceleration in car buying.

Hugh M. Beville Jr., veep of NBC planning and research, said the survey showed that more car shoppers report tv copy stands out strongly in their minds than name newspaper and mag ads combined. In drawing people to look at a certain make, tv leads the dailies by two-and-a-half to one and mags by nearly four to one. In all 67% of dealers thought tv the most effective medium for pulling customers and 64% regard tv excellent for pre-selling the product. Also a significant finding is that 71% choose tv advertising as the most effective in selling the idea of the new compact cars.

Survey, additionally, revealed the preference for tv over all media far exceeds actual proportion of media expenditure allocated to tv. Based on average of four media preference measures, tv's share of mentions is 60%, yet only 35% of the ad dollar by the automotive industry is given to tv.

Examining impact and power of tv for specific sponsors on NBC, survey showed that 28% more viewers of average NBC car-sponsored program have shopped for the make advertised. Share of sales for average NBC car sponsor is 35% higher among viewers of his program than non-viewers. At no time during the survey was any connection with tv or NBC implied.

Dr. Thomas E. Coffin, NBC director of research, was supervisor of the project. Report, which is 32 pages, also summarizes highspots

(Continued on page 59)

Chrysler Settles For Astaire TV'er

Chrysler Corp. had visions of five NBC-TV specials for next season, but, as it appears now, the automotive company is settling for just one—a Wednesday night program with Fred Astaire.

Potential bankroller up till a few days ago had "holds" on four other NBC time slots, but, according to one high source, Chrysler decided against the other four when it became clear that there might be considerable trouble finding four other programs of a quality to match Astaire.

ABC-TV Prexy
Oliver Treyz
also takes a hard look at a decade of commercial TV in his piece titled
Forget The Pablum, This Baby Wants Steak
* * *
one of the many Editorial Features in the upcoming
TV & Radio Review & Preview Number
to be published late in July
in
VARIETY

Chan Canned For WMAQ Obscenity; Chi Press Is Ired

Chicago, July 14.

Add another to the list of radio announcers whose bloopers earned them a pink-ticket.

Gus Chan, well known WMAQ personality who generally bills himself by his last name alone, was fired last week promptly after dropping a profane word before a mike he thought was dead. The word not only got out to 36 states during the "Jack Eigen Show" but boomed over the public address system in the WMAQ studio whence the program was originating. There were about 50 people in the studio audience, according to station management.

Chan, who had worked for the station 11 years, was fired for "gross misconduct," by virtue of which, according to the station's contract with announcers he is being denied some $2,100 in severance pay. He and the local chapter of American Federation of Television and Radio Artists are endeavoring to prove that a four-letter word which slips off the tongue in a presumed dead studio does not constitute "gross" misconduct. If Chan can win the semantical argument, he will be entitled to his severance pay.

Lloyd Yoder, NBC veep in charge of the station who is again being needled by the local press for the firing, used the figure "It's always the unloaded gun that kills someone" to justify his deed. He said further, "We're supposed to be responsible broadcasters, and we pay our announcers $10,000 a year to assume part of that responsibility. It's basic in the broadcasting trade to have respect for any microphone, dead or alive. Obscenities are not permitted on the air. If the press is so angry with me, let's see them try to get away with printing that word."

Chan, by the way, says he does not remember pronouncing the magic word that brought down the axe on him.

ROAM CONTINENT FOR NEW FACES

American television is gradually dropping the charcoal gray of Madison Ave. and taking on the Continental look. The medium is currently engaged in a more intense survey of Europe in search of new faces, ideas and new approaches that will bring new excitement to the living rooms.

The Madison Avenuites have long learned that imported telefare is quite palatable to American audiences. Foreign films have been doing well, shows taped and filmed abroad have proved no barrier to domestic acceptance, and even the imported comics such as Dave King have been able to impart a new note to home screen menus.

Among those who have gone to Europe recently add NBC president Robert Kintner, who will tour various countries exhaustively and Hubbell Robinson Jr., who recently junketed on the Continent in an effort to get signatures on contracts of Ingrid Bergman and Alec Guinness. An increasing amount of taping is being done in Europe by various shows. Dave Garroway did a week of tapes in Paris. Ed Sullivan taped a show in Spoleto, Italy; will do one from Moscow soon. Victor Borge has one set for Denmark.

NBC is sending producer-director Alan Handley off to India for three weeks beginning at the end of July. Handley's principle chore will be to sight and sign any fresh performing art available.

Likewise on an oriental kick, NBC coordinator George Slaughter has departed from the States for a junket to Hong Kong, Japan, Indonesia and, like Handley, ultimately to India.

NBC had two fair offshore successes in recent months, one Dinah Shore's Hawaiian stanza and the other the Shirley MacLaine Japanese production.

In the case of any names Handley and Slaughter uncover, NBC would like to transport the performers to this country for the shooting rather than tape them in their native locales, if only because shipping them Stateside is considered by NBC the easier way.

Network has no particular programs in mind for the Orientals but might build entire one-shots around them in the Friday or Sunday special schedule. Otherwise, they can be utilized within the framework of existing Friday-Sunday musical-variety formats.

Bob Finkel on Prowl

Bob Finkel, producer-director of NBC-TV's "The Dinah Shore Chevy Show," heads for Europe Thursday (16) scout talent in England, France and Italy for next season's programs. He'll remain abroad for six weeks.

Plan is to discover talent known to Europeans but unknown in this country. Performers will be flown to Hollywood for appearances on shows honoring various countries,

(Continued on page 60)

NBC-TV Dickers Cantor For 1-Shot Special On 'Ziegfeld Theatre Story'

In addition to all else it has brewing in the tv specials line, NBC-TV has initiated talks with Eddie Cantor regarding a one-shot for next season.

Company discussed with the comedian the possibility of becoming the fronter of a program to be built about the history of N. Y.'s famous house, the Ziegfeld Theatre. Cantor is understood at present to be mulling script submissions for the stanza.

When he was on the Coast a couple of weeks ago, NBC-TV director of specials Herb Sussan also initiated talks with producers Stuart Reynolds and Carey Wilson regarding a oneshot program on the Boy Scouts of America.

'59-'60 TV Spec Roster in Nutshell: 'We're All Going After Same Talent'; Jack Up Prices on Available Names

By JACK HELLMAN

Hollywood, July 14.

"They must be shooting for the moon. Where it will all end is anyone's wild guess."

Dave Tebet, general program executive for NBC-TV assigned to the Sunday night dramatic specials, was pondering the high cost of star talent, the quarry he was dispatched here to put under seal. He was ruminating over the prospect of more than 200 specs next season, more than two-thirds of them on his own network (Tuesday, Friday and Sunday plus preemptions).

"We're all going after the same star talent," said Tebet, "and that immediately tempts the agent to jack up the price. Time was when $150,000 would wrap up a big show. That's the starting price now and double that would be a fair estimate of what a sponsor will pay for an hour or 90-minute show. Naturally the big musicals will tote up more than our dramatic series but they'll be plenty high, too."

Tebet admitted he's after big names, mostly those from pictures who have shunned the tv cameras. He has given up trying to lure Clark Gable into the video fold and many of the others he has found equally difficult to convert despite that the shows can be taped in advance to meet their convenience and film schedules.

"We're all shooting for the same big names and that immediately makes it a seller's market," said Tebet. "While the prices the agents ask for their clients are out of line we have to meet the competition. Our series of 19 dramatic specials will be produced by NBC-TV and not brought in as an outside package.

"Because of the high prices demanded by the stars and to stay within reasonable budgetary limits, it will be necessary to scale down the prices of other performers on the show. In that way we'll be able to showcase fresh talent and develop our own stars. This we have been wanting to do for a long time and now the opportunity presents itself."

NBC-TV Exec Veepee
Walter D. Scott
urges
Let's Examine The Facts
(in his appraisal of network TV, hardly more than a decade old)
* * *
one of the many Editorial Features in the upcoming
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Committee Sifts Hub Radio, Finds State of Collapse

By GUY LIVINGSTON

Boston, July 14.

Monitoring of Boston radio has exposed complete local radio collapse, according to the Committee for Better Broadcasting.

"Monitoring of nine leading Boston radio stations indicates a complete lack of balance in their programming," Alden Eberly, chairman of the newly-organized committee, reported. "Analysis shows, he said, "that news reports and music for teenagers occupy 81% of the daytime programming on these stations.

"Whatever may be said of the quality of the recorded music, it is an indisputable fact that reception is the order of the day with a relatively small number of records being played over and over again on most of the stations monitored."

Breaking down the monitoring, Mrs. E. Tyler Parkhurst, secretary of the committee, said: "A typical day reported on by the monitors reveals that out of the 40 15-min. periods between 8 to 6, two of the stations devoted all forty periods to music and news, three devoted 39 periods and one 38 periods.

"While the other three appeared better by comparison, devoting 15, 18, and 21 periods to records, even these stations devoted almost no time to programming for homemakers who constitute by far the greatest group of listeners during these daytime hours."

The overall impression from clubwomen who performed the monitoring task was that radio on the downgrade. "There was nothing," one commented, "of any value presented all day. News was of the sensational kind. Contests were stupid. Listening was a painful, boring ordeal. I shall never dial in that station again."

Another monitor commented:

(Continued on page 50)

'Whispering Smith' Heads NBC Way; Ditto 'Diamond'

NBC-TV's previously unsettled 7:30 slots on Monday and Thursday are firming up.

"Whispering Smith," Audie Murphy starrer, is 99% sure for the Monday time, according to an NBC executive.

Four Star Production's "Richard Diamond," with 26 new films in the can, is very close as the Thursday entry. "Diamond" has been running this summer on CBS Sunday night at 10:30. NBC's excitement stems from ratings the show has been capturing. It was high in ARB's latest Top 10.

Both shows are totally open for sponsorship.

9 Musical Specs On ABC-TV Roster

Virtually all of ABC-TV's specials next season fall into the musical niche. Frank Sinatra is scheduled to do four one-hour live specs from the Coast next season, all of them to be sponsored by Timex. They will be dropped into the web's sked in October, November, February and April. Opener will have Bing Crosby and Dean Martin as guests.

Bing Crosby will do two one-hour stints from the Coast, with Oldsmobile picking up the tab. Initial outing is in September.

Then, there is "The Golden Circle," slated for Nov. 25, with Oster Manufacturing as the sponsor. Hosted by Steve Lawrence and Eydie Gorme, the show will be taped July 26. Motif is keyed to the disks which have achieved the 1,000,000 sales mark. Performers associated with those disks will be part of the show. Bill Hobin will produce and direct, with the show slated for telecasting at 10 p.m.

Additionally, Mutual of Omaha has been inked for a special on Nov. 10, keyed to the insurance company's 50th anni. Shows format still has to be ironed out.

In view of the rating success of Dick Clark's 'The Record Years," another Clark special of a similar nature is likely, as soon as a sponsor is rounded up.

That's about the web's special agenda at this point. Number of outings add up to nine.

Ken Brown-Bing Crosby's KCOP Gets Big Payoff on Non-Fiction 'Format'

By BOB CHANDLER

Hollywood, July 14.

Programming steps that were dictated out of sheer necessity four years ago have turned out to be a profitable and highly individualistic style of station operation today for local independent KCOP. The Kenyon Brown-Bing Crosby tv'er has so flourished with its travel-documentary programming — what general manager Al Flanagan refers to as "non-fiction" programming—that things are looking up overall for the outset:

1. Whereas in 1954-55, the station started from scratch in the field with "I Search for Adventure," this fall it will program a total of 21 half-hours weekly in the "non-fiction" genre, six half-hours more than this past season. It boils down to an additional half-hour strip, with the documentaries now entrenched 6:30-8 cross-the-board.

2. Out of this programming approach, and with the advent of videotape, has sprung a full-blown tape syndication operation at the station, with seven shows to be syndicated and two of them, "People's Court of Small Claims" and "Adventure Tomorrow," already sold in 14 and 10 markets respectively in little more than a month.

3. KCOP has ordered two more Ampex recorders, giving it a total of four to handle pre-taping, on-the-air playback and copying. Flanagan says it couldn't handle the load with only two recorders.

4. Station's 8-10 p.m. feature film programming will be upgraded. Soft market for feature films in Los Angeles will enable KCOP to buy the better packages from sources like Screen Gems (Columbia) and NTA (20th-Fox) to improve the quality of its prime-time features.

5. Station is nicely in the black, for all the competitive aspects of the seven-station Los Angeles market.

It all started back in 1954-55, when KCOP decided it just couldn't afford to compete with KTTV for firstrun syndicated programs. Flanagan then started to cast about for some other type of programming that could be locally-produced, at a budget that made sense for an independent. He took on "I Search for Adventure," which began to build, and within a year was topping the best of its network competitors.

At the same time, Flanagan began to notice some startling

(Continued on page 58)

OF's $2,500,000 Herts-Lion Tieup

Hollywood, July 14.

Deal involving $2,500,000 in production outlay alone has been finalized between Official Films and Herts-Lion International whereby the former will finance 13 additional segments of "What Are The Odds?" series as well as distribute three other teleseries to be produced by the newly-formed vidfilmery.

In all deal covers 118 half-hour telepix, according Seymour Reed, Official exec v.p., and treasurer, here to firm the deal.

International sales campaign on "Odds" will cost near $50,000. In addition to 13 "Odds" three other series included in deal are "The Victim," "13 Demon Street" and "Rhumba Beat."

P & G of Canada Buys 'Cong. Investigator'

Procter & Gamble of Canada has bought 52 weeks of ABC Films' "Congressional Investigator" half-hour adventure skein built around Senate rackets committee gumshoes.

Thirty-nine films now in production deal with such subjects as crooked juke box ops, the Mafia, loan sharks, bookies, gamblers and B-girls. P&G will spot the series throughout Canada beginning in the fall.

Les Brown
gives
an updated picture of
'Chicago Style TV'
* * *
one of the many Editorial Features
in the soon-due
TV & Radio Review & Preview Number
to be published late in July
in
VARIETY

ZIV GREENLIGHTS 'THIS MAN DAWSON'

Hollywood, July 14.

Ziv Television has greenlighted production of 39 segments of "This Man Dawson," Keith Andes starrer previously titled "Law Enforcement," and will market the series as its next syndication entry. Production gets underway July 20 on the show.

Series will be produced by Elliott Lewis and William Conrad, the latter the actor now undertaking his first producer assignment. Lewis has been with Ziv for some time, as producer on "Mackenzie's Raiders." Lewis and Conrad are now buying scripts and have set Bill Spier for one of them.

Decision to go into full production on "Dawson" gives Ziv a current total of eight shows in production. Three are network entries, "Bat Masterson," "Challenge" and "Space." Balance, including "Dawson," are for syndication, and include "Sea Hunt," "Mackenzie's Raiders," "Lock-Up" and "Bold Venture." "Sea Hunt" is winding its second year of production and will probably go into a third; "Raiders" is already in its second year; "Venture" and "Lock-Up" are in the latter stages of their first year of production.

Flock of New Cartoons

Terrytoons, the CBS Films subsid, is joining the parade of firms putting out new cartoons for tv. Title of Terrytoon's new half-hour entry is "Deputy Dawg."

Recent cartoons either being distributed to tv or put in the drawing boards include Trans-Lux Television's "Felix the Cat," "Jayark's "Bozo, the Clown," a series of 130 five minutes episodes from Sterling Television; King Features' plan to produce new "Popeye" tv shorts; and Screen Gems' second year production of "Huckleberry Hound."

Bill Joyce Gets Lead In 'Johnny Guitar' Series

Hollywood, July 14.

Bill Joyce, erstwhile batting practice pitcher for N. Y. Yankees, will play title role in Mark VII's projected "Johnny Guitar" teleseries. He now is a Metro pactee.

Pilot, tabbed "A Ballad to Die By," will be aired July 31 on CBS-TV's "Stripe Playhouse."

'Bold Journey' Acquired For Syndication; Also 'Search for Adventure'

Hollywood, July 14.

Banner Films, syndication outfit headed by Charlie MacGregor, has acquired rerun distribution right to Jack Douglas' "Bold Journey" and "I Search for Adventure." About 195 films are involved in all.

"Bold Journey" will go into distribution in September, following its network run for Ralston. There are slightly over 140 half-hours in the package. "Search" started in syndication through George Bagnall Associates, which has distribbed the series for the past four years. Bagnall's lease expires on the show, and the 52 stanzas have been assigned to Banner for distribution.

Unique facet of the deal finds Douglas, who narrates and owns 50% of each of tfhe series, buying back rights to the two shows for the Los Angeles market from Banner. Douglas has commitments to KCOP, and wants to use the material on his shows on the station. Though he's partnered in the series and stars in them, he still had to pay the going price, which included Banner's 35% commission.

Moreover, he quipped, "their prices are outrageous."

Lock Up 'Lock-Up' Sales

A roster of new sales has been inked on Ziv's "Lock-Up."

Recent sales include the Kroger Stores in four new markets, Lexington, Ky., Louisville, Roanoke and Winston-Salem-Greensboro.

Ziv also has been active in lining up advertisers for the 60 markets which American Tobacco has signed for alternate week sponsorship. The following list of sponsors will share markets with American Tobacco on an alternate week basis: E. W. Edwards and Sons Food Products, Syracuse; Old Monastery Wine, New Haven; Phillips 66 Oil, Chicago; and Ortlieb Beer, Philadelphia.

Additional advertisers recently signed for the MacDonald Carey starrer include Old Kent and Trust Co., Grand Rapids; R. J. Reynolds and Swiss Colony Wine, San Francisco; Hiland Dairy, Springfield, Mo.; and Mississippi Bedding, Jackson, Miss.

CBS Films' 25% Increase In Foreign Revenues; 20% of Gross

CBS Films expects to increase its revenues from the foreign market 25% in '59, according to Ralph Baruch, director of international sales who recently returned from a tour of the European market. The projected 25% hike would bring the company's foreign take to nearly 20% of its overall gross.

Baruch saw no spectacular rise in the foreign market the next few years. He forecast a relative, slow but steady growth until new channels open up in Italy, France and England. Then, there should be some sharp climbs. But that's up to three to four years away, according to Baruch.

The Latino market was described as tough currently, with an over abundance of product. He estimated that there's twice as much product being circulated for the Latin American market than that area can absorb. Baruch predicated CBS Films' 25% rise forecast for '59 on the growth in the Australian market and the Continental market. Giving CBS Films a big assist in the Continental market, which most other syndicators find very tough, is the subsid's pub affairs shows. (See separate story).

Foreign operations, under Baruch, will go through what he termed a "cautious expansion," with new offices slated to be opened in France, Germany and a few other areas of the world.

An account of recent sales include the following: England, renewal on "Small World," "Whirlybirds," and "Rawhide"; Japan, renewal on "I Love Lucy" and sales on "Rendezvous" and "Perry Mason"; "Rendezvous" also has been sold in Sweden, Norway and Denmark; Mexico, "Assignment Foreign Legion"; Australia, "Gene Autry," "San Francisco Beat," "Annie Oakley," "Gunsmoke," "Have Gun, Will Travel," "Perry Mason," "Rawhide," and "Trackdown."

'59-'60 Vidpix Roll: Jobs for 1,500

Hollywood, July 14.

Resumption of telefilming after a three-month hiatus will open up an estimated 1,500 jobs in all categories, from lowest employee to top brass, as plans get underway for embarking on next season's programs. It's expected upcoming skeds will hit an alltime production peak.

With addition of no less than 15 series, repping multi-million dollar production investments, within the next two weeks, total number of series rolling here will be boosted to 75.

Four Star Films, now ensconced in its new Republic Studios headquarters, leads the pack, ready to get away with a rash of vidfilm spreads. Close behind is Warner Bros., with four vet series poised for action: "Maverick," "Sugarfoot," "77 Sunset Strip" and "Lawman."

Quartet of widespread skeins returned to cameras yesterday (Mon.), including "The Real McCoys," "The Texan," Desilu-Culver; "Five Fingers," 20th-Fox; "Peter Gunn," Metro. Other series springing to life are Walt Disney's "Texas John Slaughter" and Screen Gems' "Father Knows Best."

L.A., Usually a 'Hot' Market On Syndication Product, Going Soft

Hollywood, July 14.

Los Angeles, long regarded by telefilm syndicators and feature film distributors as a "hot" market, has gone soft over the past year, with the result that syndicated half-hours are currently selling at 25 to 35% less than previously. Feature films are affected less perceptibly, but "selective" buying is now more apparent.

In the syndication field, the average half-hour firstrun telefilm series a year ago sold in the neighborhood of $2,200 per episode. Today, though an average is hard to calculate, they are running from as little as $1,500 per half-hour to a general top of $1,750.

Put another way, a station film-buyer declared: "If there's a good show we really want badly, we can get it for $2,000. A year ago, we'd have had to go to $2,500."

In the feature film market, the key to the softness of the situation lies in the fact that stations can now buy "selectively," though still paying top price for "A's." That is, in any given package, they can buy the cream pictures without having to take on the "dogs" as well. When a sellers' market exists, as was the case a couple of years ago, a station buyer had to purchase the entire package, the clinkers as well as the top product.

One station recently bought 38 films from a package of 78-mixed —in terms of quality—features. It paid top price, in the area of $10,000 a picture for unlimited runs over four years, but was able to select only those it wanted rather than having to take the entire group. Currently, there are some packages kicking around with no takers at all—stations won't buy primarily because of poor quality, or a mixture of American and foreign films.

As to the reasons for the depression of the market, they stem principally from two stations, KTTV in the half-hour field and KNXT in the feature film market.

(Continued on page 58)

Patrick V. Hazard
of the
University of Pennsylvania's
Annenberg School of Communications
treats with the recent appearance of
Dr. Joyce Brothers
at the
National Association of
Educational Broadcasters
in Columbus
and salutes her in a piece
Oh, Brothers!
* * *
another Editorial Feature
in the upcoming
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'ATTORNEY GENERAL' FOR LEVY, GARDNER

Hollywood, July 14.

Series based on the files of the California Attorney-General's Office of Identification & Investigation is next project in the hopper of Sussex Films and Four Star, currently producing "The Rifleman" and "Robert Taylor's Detectives." Company is owned by Jules Levy, Arthur Gardner and Arnold Laven.

Promise of full cooperation from state Attorney-General Stanley Mosk marks the first time the California legal unit has agreed to cooperate in a television venture. Series, tabbed "Attorney General," is not cast yet, though Levy is presently dickering with some top names.

Pilot will be filmed within five weeks at Republic, according to Levy. He's assigned Christopher Knopf to script the pilot teleplay.

Sandy Howard's Kidpix With Doodles Weaver

Hollywood, July 14.

Sandy Howard Productions has completed 75 five-minute animal films with Doodles Weaver narrating the kidpix and is attempting its own distribution on the package. Show is already sold on WNTA-TV, Newark, with deals pending in Port Arthur, Tex., and Shreveport.

Series contains existing footage plus some especially filmed by Jack Eisenbach, and also contains original music. Howard group feels it's an ideal kidstrip in view of the fact that cartoon repeats are beginning to cull complaints to stations from kids and parents.

Allen Rivkin Exits 'Troubleshooters'

Hollywood, July 14.

Allen Rivkin has resigned as producer of "The Troubleshooters," the Meridian Productions (John Gibbs-Richard Steenberg) series for United Artists Television. Rivkin will remain with Meridan to develop a new series for the company, however.

Rivkin's resignation on the Keenan Wynn-Bob Mathias starrer is effective Friday (17), when he finished the 13 shows for which he was contracted. Steenberg will handle production on the remaining 25. Series, set to bow on NBC in the Friday at 8 slot in September, is filming at Republic under Filmaster auspieces.

Rapf Tapped For 'Bros. January'

Hollywood, July 14.

Mathew Rapf has been signed by Screen Gems to a longterm producer pact, with his first assignment production on 26 "Brothers January" half-hours late this month. Series, a western about twin brothers, looms as a syndication possibility for late fall. Rapf was formerly associated with Screen Gems as producer of "The Web" and "Jefferson Drum," though acting for Goodson-Todman, which co-produced with Screen Gems.

'Northwest Passage' Segs As Theatrical Feature

Hollywood, July 14.

Metro will package three segments of its "Northwest Passage" teleseries as a theatrical feature for release in Europe. Studio is shooting seven days of connective footage, Taina Elg costarring with Keith Larsen in added sequences.

Tabbed "Mission of Danger," produced by Herman Groves and directed by Richard Bare, feature will go out in color.

REGIONAL COIN STARTS ROLLING

Still a Sizable Feature Backlog

While the bulk of the pre-'48 theatricals, and many of more recent vintage, have been accounted for, there still are a few sizable pix groups around. Still others are due to be released before the year is out.

The distributor with the greatest number of pix yet to be released to tv is Screen Gems, which is handling both the Universal library and the backlog of its parent company, Columbia Pictures. It's estimated that SG has about 300 Universals and 200 Columbia yet to be released.

Subsid now is following a policy of distributing pix, either individually or in groups, according to what it considers the receptivity of the market.

National Telefilm Associates International, now distributing "TV Hour of Stars" and its "International Package," will have another group of 78 20th-Fox pix sometime this fall. Under its deal with 20th-Fox, NTA will have an additional 78 pix coming from that source, following those slated for release this fall. Twentieth-Fox claims to have about another 300 pix in its pre-'48 library, but the commerciability of many of those pix is questioned.

United Artists plans to release another group of post-'48's through United Artists Associates, operated by UA. Flamingo, now handling many top notch foreign pix, should be picking up some more titles for release this year. Small operators such as Show Corp. of America, Medallion and others also should be picking up some fresh titles.

Other than that the outlook for fresh pix for tv distribution is dim indeed at present. Only major alteration in the scene would be some agreement on residual payments to Hollywood guilds for pictures produced after August, '48.

No Room in Syndication for Mediocre Half-Hours, Sez Flamingo's Gross

Hollywood, July 14.

The day of mediocre half-hour product for syndication is over, in the opinion of Art Gross, v.p. in charge of sales of Flamingo Telefilms Sales. While feature films and cartoons still continue to sell themselves, the only type of half-hour programs which can now find buyers are top-quality entries, Gross asserts.

State of the syndication business is such, says Gross, that stations are doing very little direct buying of half-hour shows. Networks have so encroached upon the time availabilities of affiliates, and such a superabundance of rerun product is available to stations, he states, that they simply aren't buying firstrun product.

It's no longer even a case of going into a $500 market and offering a series for $250, Gross emphasizes; the stations just don't want to bother with firstrun series. Today, sales of firstrun half-hours are made almost exclusively with advertisers and agencies, with the stations merely supplying the time.

As a consequence, with the existence of the big regional buyers, only the series of the highest quality can be sold. A mediocre series doesn't stand a chance with re-

(Continued on page 59)

Wolper to Russia On Space Special

Producer David Wolper, who is preparing a 90-minute filmed special on "The Race for Space," plans to go to Russia at the end of this month for talks with Soviet officials. Wolper is seeking Soviet government authorization to film Soviet satellite areas.

He has held preliminary talks in the U. S. with Victor Kalistratov, head of Sovexport Film in the U. S. In seeking authorization, Wolper has argued that many publications have shown pictures of Soviet space and missile areas, but no comparable footage exists of the activities in such areas. Producer also has argued to do a fair appraisal of the race between U. S. and Russia in outer space, there must be some comparable amount of footage. At this stage, Wolper has much more U. S. footage.

In conjunction with the projected tv special, Wolper reported that he has made an arrangement with the U. S. Defense Department for a touring exposition of replicas of our space vehicles. He has been holding talks with Russian officials here in connection with the Soviet Exhibition to get similar rights to tour Sputnik replicas, now on exhibition at the N. Y. Coliseum.

NBC-TV Program & Talent Veepee
David Levy
puts the spotlight on
NBC Nursing, Watching & Waiting
('Rarely Do So Few Wait So Eagerly')
* * *
one of the many Editorial Features
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Residual Deals On 17 More Post-'48s Negotiated by SAG

Hollywood, July 14.

Screen Actors Guild has negotiated residual deals on 17 more post-'48 feature films, one of which, covering 11 films, calls for flat payment of $40,000 to the Guild for distribution to actors in the pictures.

The 11-picture deal was concluded with Schenck-Koch, covering films they made after 1948 for United Artists release. A second deal is with American International Pictures, calling for payment to actors of 15% of their original salaries, on five features which National Telefilm Associates will distribute to tv. A third deal, covering one film, was made with Robert Stillman on "The Americano."

Importance of the Schenck-Koch deal, according to SAG exec Chester L. Migden, is that it covers seven features which have failed to recoup their negative costs from threatical release. Deal, says Migden, "lays to rest finally and inconclusively a misconception held by many producers that if a picture has not recouped its costs from theatrical release they should not or need not pay actors additional compensation for the television release.

"The Guild's view," he continued, " is that television is a separate medium and that actors should be paid additional wages for use of their services in such medium. The additional revenue payable to the producer because of the television release should pay these additional wages regardless of recoupment of cost out of theatrical release."

SYNDICATION BIZ EYES $6,000,000

Syndication biz, generally in the doldrums for the past few months, is perking again.

A roster of regionals already have committed themselves for next season, with more multimarket sponsors due to sign shortly. Before the regional buying spree for next season is out some $5,000,000 to $6,000,000 in sponsor coin will be contracted. Some of that coin now is in the hopper.

Regional deals being inked are heartening to more than one syndication outfit. Many of them had been riding with a depressed sales curve.

New regionals coming in the fold include Budweiser's $1,000,000 buy on "U.S. Marshal" (see separate story). Independent Television Corp. has a few major regionals tentatively tied up on "Four Just Men." Understood the conditional orders includes DX-Sunray for a 30 market spread.

Also stirring up the regional fires are United Artists Television with "The Vikings," Screen Gems with "Manhunt," MCA TV with "Shotgun Slade" and Ziv with "This Man Dawson." MCA TV landed a big one with Falstaff Brewing for "Coronado Nine," for telecasting in January. Carling Brewing committed itself for $4,250,000 for a 63-market spread on CBS Films "Phil Silvers Show" for a three-year deal. The $4,250,000 Carling Brewery money represents time and talent.

United Artists Television and Ziv are holding on to the identities of their regionals at this point, but their names will be uncorked shortly.

Also bolstering the picture is the success of ITC with "Ding Dong School," now placed in about 70 markets. The stripped show, slated for telecasting either by vidtape or film, has garnered an array of national spot buyers. Of the 20 spots available weekly to sponsors, 10 have been accounted for by ITC by national sponsors.

Most syndication companies prior to this regional spurt had experienced a slow period. There were some exceptions. Ziv, in a statement, reported that sales and renewals for the company's shows for the first six months of this year were 34% higher than for a comparable period a year ago. But the Ziv experience was not reflective of the sales activity of most of the syndication houses.

Copping the regional account also poses a problem for next season. Most of the networks have bitten into the 7 to 7:30 p.m. (EDT) and 10 to 10:30 p.m. (EDT) time periods. Once the regional is inked, the syndicator then goes out to the various markets to clear what is considered prime syndication time for the big spending regionals. This season, the syndicator finds time clearances a tough problem.

But, as one syndicator put it, the time problem is tough, but not insurmountable. Let the regionals roll, he sang.

Solidarity

Rivalry between CBS and NBC will be put aside at the U. S. Exhibition in Moscow this summer.

The NBC-RCA closed-circuit tv facilities at the American pavilion will have Terrytoons animated cartoons for telecasting. Terrytoons is a wholly owned subsid of CBS Films.

The 10 cartoons selected for daily showing include: "Sydney's Family Tree," "Another Day, Another Doormat," "Woodman, Spare the Tree," "The Timid Scarecrow," and "Pastry Panic."

Guild in Merger With Vic Tanny; It's Another Stock Swap Deal

Guild Films will merge with Vic Tanny, $21,000,000 gymnasium chain, under the combined name of Vic Tanny Enterprises Inc. New corporation will operate two divisions, the Tanny chain and a vidfilm production-distribution-financing operation.

Terms of the merger, involving exchange of stock, were not disclosed, since Tanny is sole shareholder in his company. Merger agreement is subject to okay of lawyers now finalizing details, and ratification by Guild stockholders. Tanny would become the largest single stockholder in the new company and would serve as president and chief executive officer. John Cole, Guild prexy, would continue to head the vidpix division.

Merger will prove advantageous to both companies. In Guild's case, the company is in desperate need of cash, beset with creditors and lawsuits. Among its major assets, however, are several million dollars worth of free airtime, aggregated through barter arrangements (film shows for time) with stations; a tax loss carry-forward of $6,000,000; and a listing on the American Stock Exchange.

Tanny, with 70 gyms and in rapid stages of expansion, is presently in a situation where these assets are extremely valuable. It already is one of the major buyers of television spot time, hence can use Guild's barter time to great advantage. It can use the tax loss carry-forward so that the first $6,000,000 in earnings of the new combined company would probably be tax free.

Agreement apparently was reached quickly on Friday (10), since on Thursday afternoon both Tanny and Cole stated they had held no discussions for the previous three weeks, Tanny declaring that negotiations had turned cold and Cole adding he was currently in "advance-stages of negotiation" with three other companies.

NBC Producer
Jerry A. Danzig
recaps the widening horizons of Garroway-at-large who pioneered those
Paris-In-The-Spring Tape Shows
* * *
one of the many Editorial Features
in the upcoming
TV & Radio Review & Preview Number
to be published late in July
in
VARIETY

Telefilm Outfits Also Have Yen For O'Seas Operations

There's a growing yen for financial investments abroad in tv operations.

CBS and NBC have been active in that area for some time now, with investments in Latino and English operations. Now telefilm companies would like to get into the act. Roster of telefilm companies scouting the possibility of investments in foreign tv outlets include Screen Gems, 20th-Fox, via its newly-organized foreign tv film subsid, and National Telefilm Associates.

CBS has a joint investment in Buenos Aires in the equipment of a studio. Partnered with CBS in that venture is Latin American tv operator Gore Mestre. CBS also is a party in association with ATV of England for a tv operation in Ireland. Web, whose foreign operations are under the guidance of Merle Jones, also is a party to a tv application in the West Indies and is mulling participation for a tv station in New Castle, Australia.

NBC international has a 10% interest in a Brisbane station, and has management-consultant contracts for TWW, Wales, England, and stations in South America and Europe.

MORE SPONSOR COIN FOR SG 'MANHUNT'

Screen Gems is still in the process of getting regionals for its latest syndicated vidpic entry, "Manhunt." Last week the syndicator came through with Alka Seltzer for several West Coast markets, including Tucson, L.A., San Diego, San Francisco, Bakersfield, and Honolulu, in Hawaii, and this week there is a deal with Coor's Beer for Denver, Colorado Springs and Yuma, with perhaps one or two other Rocky Mt. markets due to be picked up by the brewer.

Kroger Stores has bought three southern markets for the half-hour series, this too happening since the Alka buy was closed. Plus the regionals, the first of which was for Genessee Beer in all N.Y. markets outside N.Y.C. Eighteen station buys have been firmed up.

'Hour of Stars' Vidpix Entries in 75 Cities

"TV Hour of Stars," the first large package of hour-long telefilm entries to be introed into syndication, has chalked up about 75 markets.

Many stations are utilizing the episodes as substitutes for theatrical pix. The package consists of episodes from network entries of 20th-Fox and Warner Bros.

Loew's Dickering To Buy 4 Star?

• Telefilm biz is beset by rumbles of possible acquisitions.

Latest to be making the rounds is that of Loew's dickering for the purchase of Four Star Films, that highly successful telefilm combination. The current rumbles probably stem from acknowledged talks held between Loew's and Four Star execs about three months ago. The talks though didn't lead anywhere—but negotiations could be revived if both parties became interested once again.

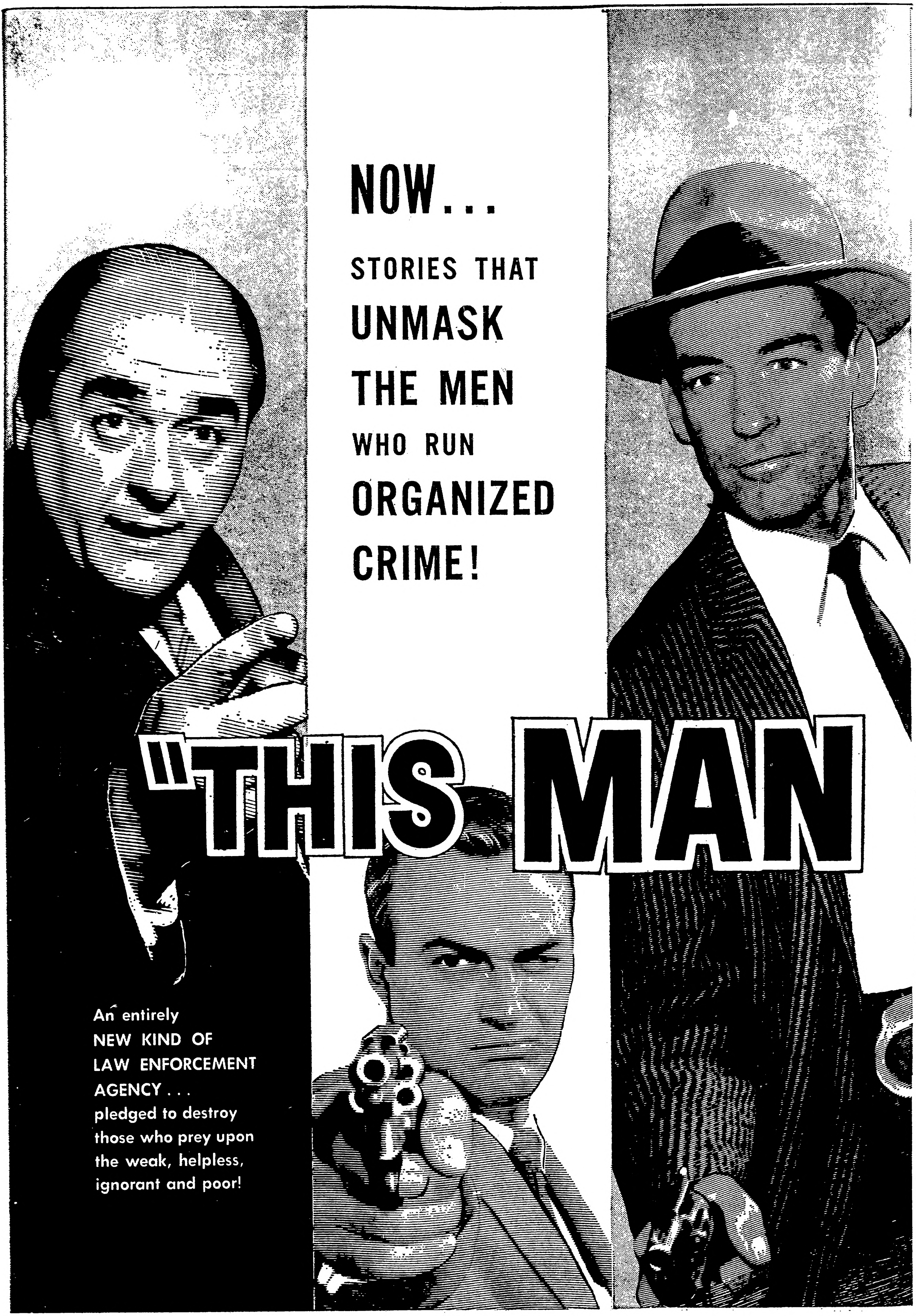
Loew's failed to win a network entry this season and it's more than just unhappy about that situation. To bring a winning production outfit into its fold would buoy the MGM-TV operation, and put it into bigtime overnight. It's a situation being carefully watched. MGM-TV, in the meantime, is prepping its sales drive on "Thin Man," its first syndication entry.

Budweiser Repacts 'U.S. Marshal'; 93-City Buy for $1,000,000

National Telefilm Associates has copped Budweiser Beer for another round on the John Bromfield starrer "U.S. Marshal."

Deal, negotiated by Michael Sillerman's NTA program sales division and D'Arcy, is for 93 markets, with the possibility that the market list may be spread even further. It represents about $1,000,000 and is one of the major regionals of the season.

Second year production on the Desilu produced skein is due to start next month.

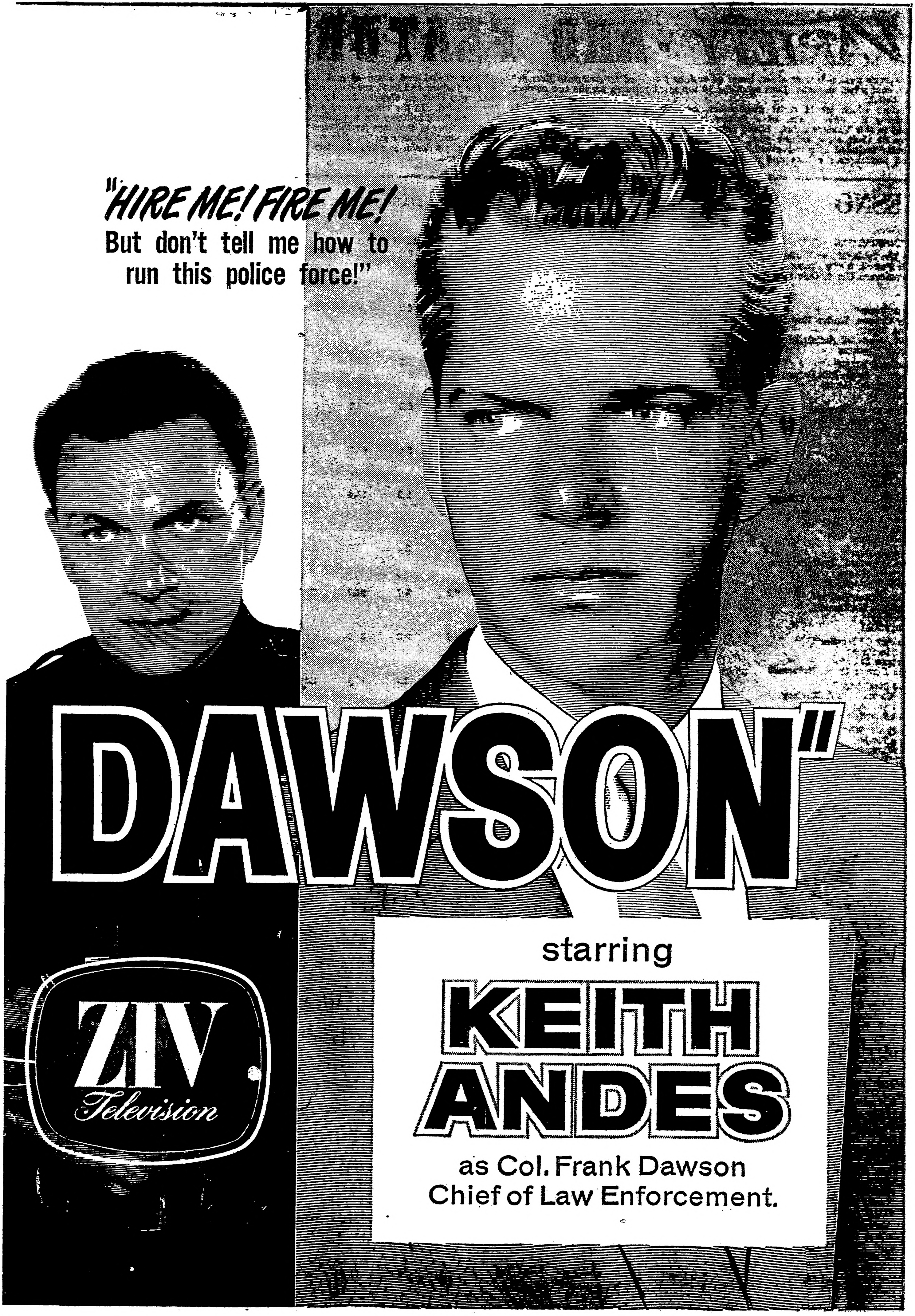


NOW...

STORIES THAT
UNMASK
THE MEN
WHO RUN
ORGANIZED
CRIME!

"THIS MAN

An entirely
NEW KIND OF
LAW ENFORCEMENT
AGENCY . . .
pledged to destroy
those who prey upon
the weak, helpless,
ignorant and poor!


"HIRE ME! FIRE ME!
But don't tell me how to
run this police force!"
DAWSON"
ZIV
Television
starring
KEITH
ANDES
as Col. Frank Dawson
Chief of Law Enforcement.

VARIETY -ARB FEATURE CHART

VARIETY's weekly feature chart, based on ratings furnished by American Research Bureau, covers two markets. Each week the 10 top rated features for the two markets will be listed.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained.

FRESNO

STATIONS: KJEO, KFRE, KMJ. SURVEY DATES: MAY 8-14, 1959.

TOP TEN FEATURE FILMS	RUN	TIME SLOT	AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	RTG. AV.
1. **"To The Ends Of The Earth"** Dick Powell, Signe Hasso; 1948; Screen Gems; Columbia	1st Run	Movie Of The Week 10:45-1:00 p.m. Friday, May 8 KJEO-TV	10.9	12.8	8.3	72.7	Late Movie— "The Gold Of Naples" (1st Run Worlds Best Movie— "South Of Suez"—(1st Run)	KMJ KFRE	3.3 0.8
2. **"Task Force"** Gary Cooper, Walter Brennan, Jane Wyatt; 1949; Associated Artists Productions; Warner Brothers	1st Run	Double A Movie 11:00-1:15 p.m. Saturday, May 9 KFRE-TV	7.7	9.1	6.2	49.4	Late Movie— "Indian Love Call"—(1st Run)	KMJ	5.1
3. **"Corvette K-225"** Randolph Scott, Ella Rains; 1943; Screen Gems; Universal	1st Run	Big Movie 6:00-7:15 p.m. Saturday, May 9 KJEO-TV	7 6	8.7	6.2	35.9	Sheriff Of Cohise Rodkas Roost Northwest Passage	KFRE KFRE KMJ	4.8 5.6 5.6
4. **"Payment On Demand"** Barry Sullivan, Bette Davis; 1951; Show Corp. Of America RKO	1st Run	Academy Award Thea. 5:00-6:30 p.m. Sunday, May 10 KJEO-TV	6.2	7.0	5.8	36.3	Geneva Conference West Coast Relays	KFRE KFRE	4.0 6.0
5. **"Split Second"** Richard Regan, Jan Sterling; 1953; RKO	Repeat	Sunday Matinee 3:00-4:30 p.m. Sunday, May 10 KJEO-TV	5.6	5.8	5.4	41.8	Sunday Movie— "The Steel Lady"—(Repeat)	KFRE	4.7
6. **"She Wore A Yellow Ribbon"** John Wayne, Joan Dru, Victor McLaglen; 1949; RKO; C & C Films	Repeat	Four Star Movie 10:30-12:30 p.m. Wednesday, May 13 KJEO-TV	5.2	7.9	2.5	38.4	Circle Theatre Late Movie— "Boom Town"—(Repeat)	KFRE KMJ	11.4 2.6
7. **"Sudden Fear"** Joan Crawford, Jack Palance, Gloria Grahame; 1954; Flamingo; RKO	1st Run	Early Movie 5:30-7:30 p.m. Sunday, May 10 KMJ-TV	5 1	7.4	2.5	23.2	Academy Award Theatre— "Payment On Demand" (1st Run)	KJEO	6.3
7. **"Indian Love Call"** Jeannette MacDonald, Nelson Eddy; 1935; MGM	1st Run	Late Movie 11:00-12:45 p.m. Saturday, May 9 KMJ-TV	5.1	6.2	3.7	28.7	Double A Movie— "Task Force"—(1st Run)	KFRE	8.1
8. **"An Act Of Murder"** Fredric March, Florence Eldridge; 1948; Screen Gems; Universal	1st Run	Movieland 10:30-12:15 p.m. Tuesday, May 12 KJEO-TV	5.0	6.6	3.3	35.0	Gary Moore Late Movie— "I Am A Camera"—(1st Run)	KFRE KMJ	11.6 2.4
9. **"The Steel Lady"** Rod Cameron, Tab Hunter; 1953; U.A.A.; United Artists	Repeat	Sunday Movie 3:00-4:30 p.m. Sunday, May 10 KFRE-TV	4.7	5.8	2.9	35.1	Sunday Matinee— "Split Second"—(Repeat)	KJEO	5.6
10. **"Body Snatcher"** Boris Karloff, Bela Lugosi; 1945; RKO	Repeat	Nightmare 10:30-12:45 p.m. Saturday, May 9 KJEO-TV	4.6	7.0	1.7	18.9	Mike Hammer Double A Movie— "Task Force"—(1st Run)	KFRE KFRE	17.4 8.5

HARRISBURG

STATIONS: WTPA, WHP, WGAL. SURVEY DATES: MAY 8-14, 1959.

TOP TEN FEATURE FILMS	RUN	TIME SLOT	AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	RTG. AV.
1. **"Three Dark Streets"**		TV Showcase 9:30-11:00 p.m. Wednesday, May 13 WHP-TV	12 8	14.6	9.4	22.8	I've Got A Secret This Is Your Life MacKenzie's Raiders	WGAL WGAL WGAL	39.2 35.0 22.2
2. **"Lusty Men"** Susan Hayward, Robert Mitchum, Arthur Kennedy; 1952; Show Corp. Of America; RKO	1st Run	Best Of Hollywood 11:00-1:15 p.m. Saturday, May 9 WTPA-TV	11.7	13.8	6.3	48.8	11th Hour News; News News; Weather; Sports Saturday Night Playhouse— "Stranger On Horseback"	WGAL WGAL	11.4 4.5
3. **"The Swordsman"** Larry Parks, Ellen Drew, George MacReady; 1948; Screen Gems; Columbia	1st Run	TV Hour Of Stars 6:00-7:15 p.m. Wednesday, May 13 WTPA-TV	9.5	10.6	7.9	35.7	Sports; Weather; News— Huntley-Brinkley	WGAL	8.5
4. **"Git Along Little Doggies"** Gene Autry; 1937; MCA; Republic	Repeat	Covered Wagon Thea. 8:00-9:00 a.m. Saturday, May 9 WGAL-TV	8.7	11.0	6.7	100.0			
5. **"Buck Privates"** Abbott & Costello; 1941; Screen Gems; Universal International	1st Run	TV Hour Of Stars 6:00-7:30 p.m. Thursday, May 14 WTPA-TV	8.5	9.4	6.7	41.5	Sports; Weather; News— Huntley-Brinkley State Trooper	WGAL WGAL	3.9 12.8
6. **"The Killers"** Burt Lancaster, Ava Gardner; 1946; Screen Gems, Universal International	1st Run	Best Of Hollywood 11:15-1:00 p.m. Friday, May 8 WTPA-TV	8.0	9.8	5.5	36.9	Jack Paar Show	WGAL	8.9
7. **"Behave Yourself"** Shelly Winters, Farley Granger, Hans Conreid; 1951; Show Corp. Of America	1st Run	Best Of Hollywood 10:30-12:15 p.m. Tuesday, May 12 WTPA-TV	7.0	8.3	5.9	26.0	Garry Moore 11th Hour News; News— Sports; Weather Jack Paar Show	WGAL WGAL WGAL	30.7 10.0 7.0
7. **"Hold That Ghost"** Abbott & Costello, Richard Carlson; 1941; Screen Gems; Universal International	1st Run	TV Hour Of Stars 6:00-7:30 p.m. Monday, May 11 WTPA-TV	7.0	7.9	5.5	36.1	World News News; Sports; Weather News — Huntley-Brinkley The Millionaire	 WGAL WGAL WGAL	 5.1 10.6 19.3
8. **"Abbott & Costello Meet Frankenstein"** Abbott & Costello, Bela Lugosi, Lon Chaney; 1946; Screen Gems; Universal International	1st Run	Sunday Special 12:30-1:45 p.m. Sunday, May 10 WTPA-TV	6.2	6.7	5.1	37.6	Championship Bowling M/L Baseball-Phillies/Pirates	WGAL WGAL	8.5 8.5
9. **"It Ain't Hay"** Abbott & Costello, Eugene Paulette; 1943; Screen Gems; Universal International	1st Run	Sunday Special 3:15-4:30 p.m. Sunday, May 10 WTPA-TV	6.1	7.1	5.1	34.1	Major League Baseball	WGAL	3.5
10. **"Alice In Wonderland"** Several Stars; 1948; Medallion; Universal International	1st Run	Sunday Special 2:00-3:15 p.m. Sunday, May 10 WTPA-TV	5.4	5.5	5.1	22.0	Major League Baseball	WGAL	12.5

Handsome Payoff On Closed-Circuit 'Direct-to-Client'

Hollywood, July 14.

ABC-TV's sales strategy in closed-circuiting the pilots of its hour shows to interested clients is already paying off. The process of taking the test show to the sponsor rather than having him come to the Coast to see it has resulted in offers from two clients and a firm order from a third.

Reps of Armour and its agency, Foote, Cone & Belding, were shown both "Adventures in Paradise" and "The Alaskan" on the private line to Chicago and were so well received that negotiations have been incepted for a participating interest in both shows. Network first put "Bourbon Street" on the closed line and won Lorillard as one of the show's three sponsors.

To stimulate sales interest in the hour shows at the point of reception, Oliver Treyz, ABC-TV prexy, and Tom Moore, veepee of programming for the network, attend the showings. On open phone lines to the Coast, Warners' William Orr and 20th-Fox's Martin Manulis stand by to answer any questions from the prospective sponsors on the series.

ABC plan has been well received by the advertiser and its agency even though many agency men aren't too enthused. It deprives many of them of a trip to the Coast and side trips to Las Vegas and Palm Springs on the ostensible mission of seeing the pilots. Any pilot of an ABC-TV show will be close-circuited to a prospective bankroller in any town where ABC has an affiliate.

Mack, Whiteside Face New Trial

Washington, July 14.

Second trial looms this fall for ex-FCC Commissioner Richard A. Mack and his Miami friend, Thurman Whiteside, on conspiracy charge connected with the FCC grant of Miami Television channel 10.

Federal Judge Burnita S. Matthews on Monday (13) denied defense motions for acquittal of pair following last week's 11-1 hung jury. Justice Dept. attorney's previously said they'd institute a second trial if the acquittal effort failed.

The case, stemming from Harris Committee disclosures in the red hot Miami television channel 10 case, took 14 weeks to try, and the jury deliberated 31 hours. Associated Press quoted three unnamed jurors as saying the 11 were for conviction, the one for acquittal. Judge Matthews did not ask the jury how it lined up.

Mack and Whiteside were accused of conspiring to influence the FCC award of Miami channel 10 to Public Service Television, a National Airlines subsidiary.

FCC deferred further reconsideration of the channel 10 award until the Mack-Whiteside trial was ended. FCC Chairman John C. Doerfer said following announcement of the hung jury that the commission would decide when it will proceed on channel 10 within a few days.

WPIX's SRO Shingle On '3 Stooges Funshow'

WPIX, N. Y., has hung up the SRO sign on the fall outing of "Three Stooges Funhouse with Officer Joe Bolton," stripped Monday through Friday from 5:30 to 6 p.m.

Lining up for the kiddie show are: General Toy, Miles Laboratories, Maypo Cereals, Bosco, Colgate Palmolive and V. La Rosa.

Recently, WPIX added another 40 "Three Stooges" one and two reelers, bringing its supply to 128 episodes. Distributor of the old theatrical reelers is Screen Gems.

Queen Liz Comes To Chi And War Is Declared

All TV In a Furore as Atlass' WBBM Bootlegs a Scoop; Station Heads Let Loose Blasts in 4-Star Melodrama

By LES BROWN

Chicago, July 14.

Columbia-owned WBBM-TV ad libbed from the Togetherness script last week and for its glorious achievement received only a loud round of outraged boos from its upstaged confreres.

The incident, in fact, rubbed upon old wounds and gave vent finally to some long suppressed tensions between certain prominent figures in the local television universe who, until now, have been making a fair show of being friendly rivals. Ironically, it all took place only hours after the tv Landsmanschaft boasted of the spirit of One Worldmanship so warmly demonstrated in a four-station poolcast earlier that day.

The cast of characters in this Windy City melodrama is as star-jammed (in terms of the local trade) as any "Playhouse 90" offering, with even Her Majesty, Queen Elizabeth of England, getting gueststar billing in a minor but pivotal role. The principals include Mayor Richard J. Daley and his public relations staff, NBC veep Lloyd Yoder, WGN veep Ward L. Quaal, and CBS-TV veep H. Leslie Atlass, the latter playing the heavy with an assist from his daughter, Harriet (Sis) Atlass, WBBM-TV director of pubaffairs.

Chi's Angry Young Man

Alternating as narrator and Greek chorus in the drama is Sterling (Red) Quinlan, the angry young man of Windy City broadcasting who steers the ABC station, WBKB. So much for the cast, and now for the story:

After carrying off successfully a poolcast of the Queen's arrival in Chicago, the four VIPs of Chi television settled down to a posh dinner party tossed for the visiting royalty by Mayor Daley. Three of the station chieftains were surprised to find CBS cameras on the premises, but their indigestion was assuaged by Col. Jack Reilly, the mayor's special events director, who assured them the cameras were only for a closed circuit telecast.

With 282 newsmen anxious to cover the event, and with no room for them in the Conrad Hilton's Grand Ballroom, the mayor's staff had arranged with the CBS station to feed the proceedings into another room via closed circuit. It was explained to the station muckamucks that Teleprompter's bid of $1,950 was more than the city could afford to pay for the job and that WBBM-TV had made a more reasonable offer.

It's easy to guess what happened next. At 10 p.m. a portion of the closed circuit telecast was cut into the WBBM-TV newscast and less than an hour later 20 minutes more of the event interrupted the WBBM-TV feature film. Messrs. Quaal, Quinlan and Yoder were all surprised and abashed. Each was under the impression that all video coverage of the queen's visit was to have been pooled, and WBBM-TV had given no warning whatever of its pickup.

Then came the sound and the furore, the invectives, the harsh wires to the mayor's office and the ultimate blackballing of WBBM-TV from the local fraternity. In the denouement, peaceful coexistence between the commercial stations in this metropolis had come to an end, with something like war declared on WBBM-TV. For a twist, the outcome made allies-in-the-cause of WBKB and WGN-TV, which formerly had entertained a quiet hostility.

But this is only the bald scenario. The rest is after the fashion of "Rashomon" or Browning's "Ring and the Book," wherein everyone tells a different version of the same tale. There are even some cloak and dagger angles, as for instance Quinlan's suspicion of collusion between WBBM-TV and one of the mayor's underlings, a relationship which he hopes to smoke out.

The mayor's office, attempting to maintain a neutral position—or better, to step out of the whole mess, if possible—put it thus (p.r. director Earl Bush speaking): "We wanted all the coverage of the Queen's visit we could get, so we're not going to censure WBBM-TV because they did us a favor. Well before the Queen arrived we offered the dinner for pool coverage, but all four of the stations turned it down because they're commercial in the evening. When we needed the closed circuit, WBBM-TV asked for $550 and we set the deal. They never told us they were going to put it on the air. If they did we'd have told everyone, because we wanted it covered. But we're not going to pay the station the $550, because, as long as it was on the air, it was something we could have tuned in for free."

Miss Atlass of WBBM-TV denied, however, that there was ever any cash involved. "There was no discussion of pay," she says. "The city was in a spot. They called us the preceding Friday and asked if we would do the closed circuit. We decided to do it for the city, and as long as we were doing it we thought we might just as well put it on the air. Let's say the decision was made by 'station management.' We made that decision the day before the Queen arrived and had our lines put in that day, and as far as I'm concerned we were not obliged to tell anyone else about it." (The cut-ins from the banquet were labeled "Exclusive" on the air.)

Meanwhile, Back at Mayor's Office

Back to Earl Bush at the Mayor's office: "If CBS used devious means to score a scoop—why not? That's what newspapers do all the time."

Says Lloyd Yoder of WNBQ-WMAQ: "A visit from the Queen, like the inauguration of the President, is in the public domain. At our meetings beforehand we decided to make this event a great thing for Chicago, with no objective to grab any individual glory. This visit belonged to everyone, so it's not fair of WBBM-TV to make a scoop of it by pirating the show. This was no time for glory grabbing. We'll never refuse to do a poolcast in the public interest, but we know now to expect the double-cross from WBBM-TV."

Ward Quaal of WGN was more extreme. In his wire to the mayor he said he would never again participate in a pool arrangement with WBBM-TV. He said WBBM-TV's coup was a "complete abrogation of the pool arrangement and represented the most unethical move (he) had experience by any competitor in more than 20 years in the broadcasting business."

Further, Quaal said he believed the pickup was no last minute decision because of arrangements that had to be made, such as the ordering of AT&T wires. He resented too WBBM-TV's boast that it telecast the Queen's speech as a "public service," submitting that it would have been a greater public service if the other stations hadn't been blacked out by WBBM-TV's refusal to "play the game fairly."

The Prologue was Quinlan's, and so was the curtain speech. "The story from the mayor's office is too naive to be believable. WBBM-TV's program had to be premeditated, and the station did a great disservice to the public interest by not advertising or announcing the remote pickup. Even if they didn't have their lines in till Sunday they could have advertised in the morning papers.

"They violated their agreement with us to make a furtive and unethical grandstand play, and furthermore they wronged those reporters in the Boulevard Room whom they were hired to service. Instead of giving them first hand access to the news by closed circuit, they put the show on the air and scooped them. We've known for a long time they're a wrong bunch of guys, and we'll do our damnedest to avoid another pool with them."

Quinlan's irritation with the Atlasses is nothing recent; his animosity runs deep. And so a pair of flashbacks, the first two weeks ago when, in setting up the morning poolcast of the Queen's arrival in the mayor's office, Miss Atlass challenged Quinlan's right to the choicest remote spot and beat him to it by the toss of a coin. What angered the ABC veep particularly in this instance was that he had heard via the grapevine that WBBM-TV and WGN-TV had deprecated to the mayor's staff WBKB's ability to do remotes.

The second flashback goes back to February, 1953 when Atlass purchased the original (pre-merger) WBKB for CBS and cracked to the press that the station was in such bad shape "it would have been easier to start with nothing." Quinlan took the remark personally, declaring it "an unwarranted and unjustified attack on a fellow broadcaster," and the insult still sticks in his craw.

Anyway, the enmity is out in the open again, and Quinlan appears to have picked up a few allies. The mayor's staff will have to start from scratch to make friends in the broadcasting trade again, and the Atlass' scoop—albeit bootlegged — is ineradicable. The Queen's back on her throne, the snail's on the thorn and business goes on as usual.

One point not yet covered: WBBM-TV's manners may have been very bad at the royal dinner, but the television pickup, with Frank Reynolds on the commentary, was very good.

Is A. L. Alexander Show Info or Entertainment? AFTRA Wants to Know

A. L. Alexander, moderator-producer of "Court of Human Relations" on NBC-TV, will huddle shortly with AFTRA officials regarding question of union membership of his panel of mediators.

Alexander, who's a member of AFTRA of long standing, contends that his panelists, who appear occasionally and because of their professions and other fulltime assignments, should not be forced to join the union.

Alexander maintains that the mediators on his program who include Edward Corsi, Norman Thomas, Dr. Harry Emerson Fosdick, Judge Anna Kross, Justice William A. Wachenfeld, James A. Farley are not "people engaged in general entertainment" and because of their "occasional" guesting are therefore not subject to AFTRA jurisdiction.

Meanwhile, Alexander agreed to sign the AFTRA contract which subjects the program to the union's national code of fair practice for network tv broadcasting. But the issue of having his mediators join the union will have to be thrashed out in the near future.

More than 50 individuals are on Alexander's "Court of Human Relations" panel of mediators, and it is Alexander's insistence that the program should not be listed as entertainment but labelled instead an informational program.

'Playhouse 90' Vs. Moran's 'Anguish'

Chicago, July 14.

Despite the efforts of local citizen John G. Moran to black out in Chi the "Playhouse 90" rerun of "Seven Against the Wall" last Thursday (16), the show went on here as scheduled. Until early that afternoon, the local CBS outlet, WBBM-TV, had a feature film standing by in case Cook County Superior Court Judge Norman C. Barry should have granted Moran an injunction. The injunction was denied.

Moran said the play, which recreated the St. Valentine's Day Massacre, caused him severe mental anguish. The petitioner's father was George C. ("Bugs") Moran, the Prohibition hoodlum whose gang is celebrated in the title of the "Playhouse 90" drama. Moran himself had escaped the historic shooting in the Chicago garage but died a few years later in prison.

'All a Mistake,' No Lerner-Loewe Musical for NBC

Video viewers who had hastily cancelled all social engagements for the night of Nov. 13 from 8:30 to 10 p.m. in order to watch a 90-minute show featuring the music of Alan Jay Lerner and Frederick Loewe fashioners of "My Fair Lady" and "Gigi" under the auspices of General Motors over NBC-TV can now reschedule their bridge, backgammon and poker playing dates. Deal is off between GM, NBC and Alfred Productions, Inc., the Lerner-Loewe company.

Many factors apparently brought about the cancellation of what figured to be one of the major showbiz specials of the coming season. Norman Rosemont, veep of Alfred Productions said, there never was a firm deal between NBC and GM for the rights to the Lerner-Loewe music. Things hadn't progressed beyond the discussion stage. Secondly, GM, the potential sponsor, was evidently under a misapprehension thinking it was going to get performers from "My Fair Lady" and "Gigi" to appear on the 90-minute special. Moreover, NBC-TV had sent out a press release anent the proposed deal, which led dailies across the country to assume that what was in store for viewers was the actual showing of highspots from the hit Broadway musical and the hit film, which was definitely not the intention of the producers. Furthermore, the NBC release, according to Rosemont, was not authorized, as far as Alfred Productions was concerned.

Rosemont denied that CBS, which owns a hefty piece of "My Fair Lady" had anything to do with the sudden cutting off of negotiations for the upcoming special. Lerne and Loewe it was said had no objections to appearing on the air with their music but under no circumstances would there be re-creations of scenes from "My Fair Lady" and "Gigi."

The Lerner-Loewe deal was definitely off, all negotiations along this line having ceased, Rosemont said, NBC, however, said it was still trying to get Lerner and Loewe for another package with another sponsor in mind. As for lifting material bodily from "My Fair Lady" and "Gigi," for tv use in the near future, this Rosemont hinted was in the realm of ESP and has as much chance as the NAM getting prime evening time on Moscow Radio.

ABC's Historical Documentaries

A compact special task force has been created in the ABC-TV news-public affairs department to produce historical documentaries keyed to top news events.

Topped by Walt Peters, of ABC-TV's news department, the force of three or four men will have a running assignment to collect footage on particular issues or themes. The shows will be slotted on the web in conjunction with news breaks. For instance, another round of Geneva talks on the Berlin crisis could be utilized for a show on Geneva as a site for international confabs through history. A show could be built around NATO, which would be used on the web when NATO figures as a major news story.

Project is predicated on bringing in about 12 shows per year.

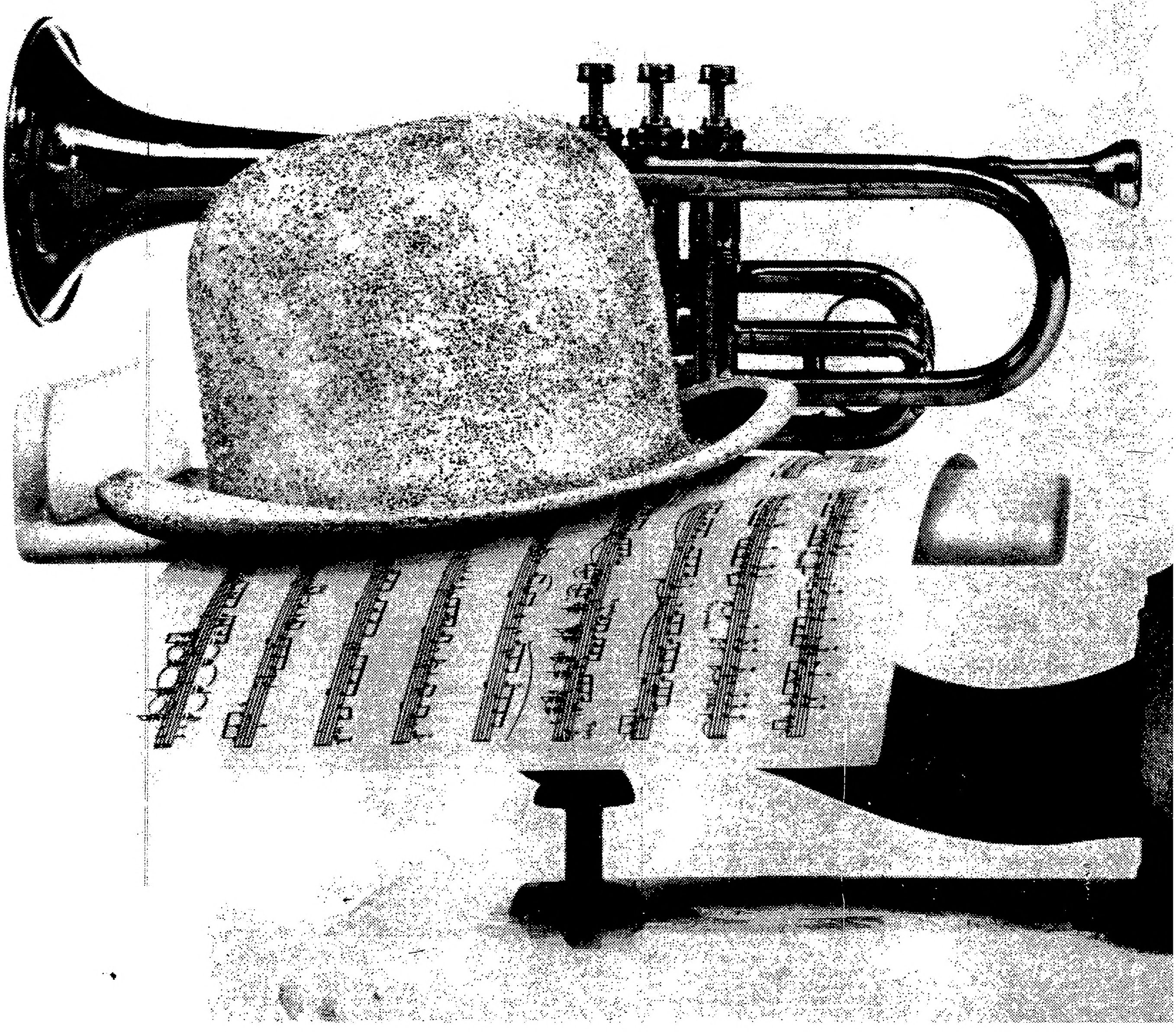
In the web's other pubaffairs areas, first special for the new season probably will be a report on Southeast Asia. Just returning from a six-week tour of the area are producer Bob (Shad) Northshield and cameramen-soundmen Nils Rasmussen and Jess Paley. Enough footage has been assembled for up to three one our shows, but that may be pruned down to one or two hourlong shows.

Other pubaffairs shows blueprinted for the new season under the aegis of v.p. John Daly are a series of one-hour shows on the natural sciences, ranging from micrology to the sea as a source of minerals.

BALANCE! The CBS Owned stations devote the same care and production values to programs in the public interest as they do to their entertainment schedules.

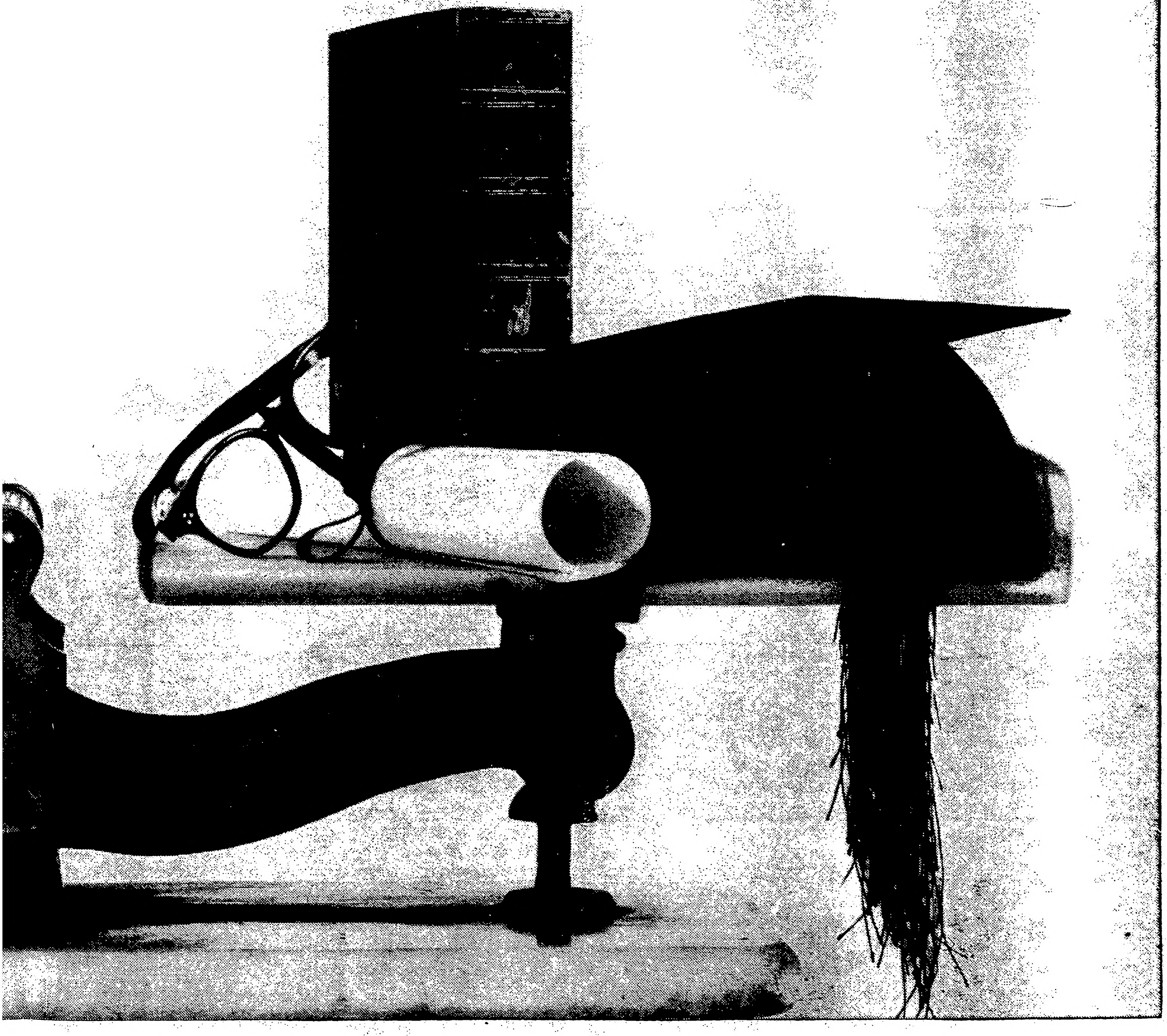
As proof: since the beginning of the year, *news, information* and *education* programs on the five stations have won a total of 36 awards, plaques and honorable mentions.

To cite but a few...of three Sigma Delta Chi television journalism awards, *two* went to CBS Owned stations. *Five* local "Emmys" (including a Special Station Achievement award) went to CBS Owned stations for public affairs programming. *Four* awards and honorable



mentions given by the Ohio State University Institute for Education by Radio-Television ...a Sylvania award...a National Headliner Silver Medallion...and so on.

Unquestionably, it is the continuing *commercial* success of CBS Owned stations' entertainment schedules which makes possible the major-budget community service programs that attract large audiences. And thus assures the program balance – entertainment and information in generous measure – indigenous to WCBS-TV, NEW YORK; KNXT, LOS ANGELES; WBBM-TV CHICAGO; WCAU-TV, PHILADELPHIA; KMOX-TV, ST. LOUIS **CBS TELEVISION STATIONS**



VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation, based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting, competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 150 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.

LOS ANGELES

STATIONS: KHJ, KCOP, KNXT, KABC, KTTV, KRCA, KTLA. SURVEY DATES: JUNE 1-7, 1959.

TOP TEN NETWORK SHOWS				TOP SYNDICATED PROGRAMS						TOP COMPETITION		
RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.	RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	PROGRAM	STA.	AV. RTG.
1.	**Gunsmoke** (Sat. 10:00-10:30)	KNXT	41.3	1.	**Death Valley Days** (Thurs. 7:00)	KRCA	U.S. Borax	15.9	37.6	Search for Adventure	KCOP	8.0
2.	**Wagon Train** (Wed. 7:30-8:30)	KRCA	33.5	2.	**Rescue 8** (Tues. 7:00)	KRCA	Screen Gems	15.6	41.1	Treasure	KCOP	6.9
3.	**Have Gun, Will Travel** (Sat. 9:30-10)	KNXT	33.0	3.	**Sea Hunt** (Fri. 10:30)	KRCA	Ziv	14.2	35.0	Person to Person	KNXT	14.5
4.	**77 Sunset Strip** (Fri. 9:30-10:30)	KABC	32.6	4.	**Mike Hammer** (Tues. 10:30)	KRCA	MCA	11.8	35.9	Garry Moore	KNXT	8.0
5.	**Perry Mason** (Sat. 7:30-8:30)	KNXT	30.4	5.	**Highway Patrol** (Thurs. 8:00)	KTTV	Ziv	11.1	19.8	Zorro	KABC	19.7
6.	**Father Knows Best** (Mon. 8:30-9:00)	KNXT	29.8	6.	**Flight** (Wed. 10:30)	KRCA	CNP	10.8	29.5	U.S. Steel Hour	KNXT	17.3
7.	**Peter Gunn** (Mon. 9:00-9:30)	KRCA	28.3	7.	**Huckleberry Hound** (Tues. 7:30)	KNXT	Screen Gems	10.0	18.4	Cheyenne	KABC	17.7
7.	**Summer On Ice** (Mon. 10:00-11:00)	KRCA	28.3	8.	**Silent Service** (Sat. 7:00)	KRCA	CNP	9.8	31.3	U.S. Marshal	KTTV	7.3
8.	**Zane Grey Theatre** (Thurs. 9-9:30)	KNXT	27.6	9.	**Union Pacific** (Wed. 7:00)	KRCA	CNP	9.1	20.5	Wed. Night Fights	KABC	19.3
9.	**The Rifleman** (Tues. 9:00-9:30)	KABC	27.0	10.	**How to Marry Millionaire** (Fri. 8:30)	KTTV	NTA	8.1	14.9	Walt Disney Presents	KABC	23.8
10.	**Alfred Hitchcock** (Sun. 9:30-10:00)	KNXT	26.9									

CHICAGO

STATIONS: WBBM, WNBQ, WBKB, WGN. SURVEY DATES: JUNE 1-7, 1959.

TOP TEN NETWORK SHOWS				TOP SYNDICATED PROGRAMS						TOP COMPETITION		
RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.	RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	PROGRAM	STA.	AV. RTG.
1.	**Summer On Ice** (Mon. 9:00-10:00)	WNBQ	42.6	1.	**Sea Hunt** (Sun. 9:30)	WNBQ	Ziv	18.6	36.0	What's My Line	WBBM	21.2
2.	**Danny Thomas** (Mon. 8:00-8:30)	WBBM	30.2	2.	**MacKenzie's Raiders** (Wed. 9:30)	WNBQ	Ziv	16.2	30.6	U.S. Steel Hour	WBBM	17.0
3.	**Gunsmoke** (Sat. 9:00-9:30)	WBBM	29.9	3.	**Highway Patrol** (Fri. 9:30)	WGN	Ziv	15.4	30.2	Person to Person	WBBM	26.4
4.	**Ann Sothern** (Mon. 8:30-9:00)	WBBM	27.5	4.	**Mike Hammer** (Thurs. 9:30)	WGN	MCA	14.8	26.9	Playhouse 90	WBBM	22.6
4.	**Red Skelton** (Tues. 8:30-9:00)	WBBM	27.5	5.	**Death Valley Days** (Tues. 9:30)	WGN	U.S.Borax	14.2	26.7	Garry Moore	WBBM	23.3
5.	**77 Sunset Strip** (Fri. 8:30-9:30)	WBKB	27.0	6.	**Rescue 8** (Mon. 8:30)	WGN	Screen Gems	12.0	21.5	Ann Sothern	WBBM	27.5
6.	**Person to Person** (Fri. 9:30-10:00)	WBBM	26.4	7.	**Special Agent 7** (Tues. 9:30)	WNBQ	MCA	11.3	21.2	Garry Moore	WBBM	23.3
7.	**Father Knows Best** (Mon. 7:30-8:00)	WBBM	25.8	8.	**Huckleberry Hound** (Wed. 7:30)	WGN	Screen Gems	11.2	24.5	Ozzie & Harriet	WBKB	14.8
8.	**Best of CBS** (Sat. 10:00-12:15)	WBBM	25.0	9.	**San Francisco Beat** (Wed. 9:00)	WGN	CBS	11.0	18.0	This Is Your Life	WNBQ	21.9
9.	**M/L BB-White Sox vs. Red Sox** (Sun. 1:15-4:30)	WGN	23.7	10.	**Navy Log** (Mon. 9:00)	WGN	CBS	10.6	16.1	Summer On Ice	WNBQ	42.5
10.	**Have Gun, Will Travel** (Sat. 8:30-9)	WBBM	23.3									

PHILADELPHIA

STATIONS: WRCV, WFIL, WCAU. SURVEY DATES: JUNE 1-7, 1959.

TOP TEN NETWORK SHOWS				TOP SYNDICATED PROGRAMS						TOP COMPETITION		
RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.	RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	PROGRAM	STA.	AV. RTG.
1.	**Summer On Ice** (Mon. 10:00-11:00)	WRCV	48.4	1.	**If You Had A Million** (Tues. 7:00)	WRCV	MCA	25.7	60.9	Newsreel; Weather News	WFIL	11.1
2.	**The Rifleman** (Tues. 9:00-9:30)	WFIL	39.6	2.	**Death Valley Days** (Mon. 7:00)	WRCV	U.S. Borax	17.9	57.9	Newsreel; Weather News	WFIL	8.4
2.	**77 Sunset Strip** (Fri. 9:30-10:30)	WFIL	39.6	3.	**Popeye** (Mon.-Fri. 6:00)	WFIL	UAA	17.1	54.0	Early Show	WCAU	9.3
3.	**Gunsmoke** (Sat. 10.00-10:30)	WCAU	39.1	4.	**Woody Woodpecker** (Tues. 5:30)	WRCV	Kellogg	14.1	40.6	Early Show	WCAU	11.7
4.	**M/L BB-Cardinals vs. Phillies** (Sun. 1:00-4:00)	WFIL	31.0	5.	**Sea Hunt** (Sat. 7:00)	WCAU	Ziv	13.8	64.2	Sky King	WFIL	6.1
5.	**Wyatt Earp** (Tues. 8:30-9:00)	WFIL	30.6	6.	**Highway Patrol** (Tues. 10:30)	WRCV	Ziv	13.3	27.1	Garry Moore	WCAU	27.5
6.	**Alfred Hitchcock** (Sun. 9:30-10:00)	WCAU	30.5	7.	**San Francisco Beat** (Sat. 10:30)	WFIL	CBS	12.1	28.4	Markham	WCAU	17.2
7.	**Cheyenne** (Tues. 7:30-8:30)	WFIL	29.8	8.	**Rescue 8** (Wed. 7:00)	WRCV	Screen Gems	12.0	56.3	Newsreel; Weather News	WFIL	5.6
8.	**Peter Gunn** (Mon. 9:00-9:30)	WRCV	29.6	9.	**Huckleberry Hound** (Thurs. 5:30)	WRCV	Screen Gems	10.9	51.4	Early Show	WCAU	6.0
9.	**Red Skelton** (Tues. 9:30-10:00)	WCAU	28.7	10.	**State Trooper** (Thurs. 7:00)	WRCV	MCA	10.0	60.6	Newsreel; Weather News	WFIL	4.1
10.	**What's My Line** (Sun. 10:30-11:00)	WCAU	28.5									

DETROIT

STATIONS: WJBK, WWJ, WXYZ, CKLW. SURVEY DATES: JUNE 1-7, 1959.

TOP TEN NETWORK SHOWS				TOP SYNDICATED PROGRAMS						TOP COMPETITION		
RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.	RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	PROGRAM	STA.	AV. RTG.
1.	**77 Sunset Strip** (Fri. 9:30-10:30)	WXYZ	39.2	1.	**Sea Hunt** (Sat. 10:30)	WJBK	Ziv	21.6	45.8	D.A.'s Man	WWJ	15.2
2.	**Summer On Ice** (Mon. 10:00-11:00)	WWJ	38.2	2.	**Secret Journal** (Tues. 10:30)	WWJ	MCA	15.2	35.3	Garry Moore	WJBK	19.0
3.	**Gunsmoke** (Sat. 10:00-10:30)	WJBK	37.0	3.	**Highway Patrol** (Sat. 7:00)	WJBK	Ziv	13.4	59.8	Policewoman	WWJ	4.8
4.	**The Rifleman** (Tues. 9:00-9:30)	WXYZ	33.8	4.	**Death Valley Days** (Mon. 7:00)	WWJ	U.S. Borax	12.8	49.6	African Patrol	CKLW	5.2
5.	**Playhouse 90** (Thurs. 9:30-11:00)	WJBK	32.6	5.	**Divorce Court** (Wed. 7:00)	WJBK	Guild	9.8	29.2	Wagon Train	WWJ	23.4
6.	**Peter Gunn** (Mon. 9:00-9:30)	WWJ	30.6	6.	**Popeye** (Mon.-Fri. 6:00)	CKLW	UAA	8.1	39.1	6 O'Clock News; Wea.	WWJ	5.4
7.	**M/L BB-Tigers vs. Senators** (Sat. 1:30-3:30)	WJBK	30.1	7.	**Mr. District Attorney** (Wed. 9:00)	CKLW	Ziv	8.0	16.7	Holiday, U.S.A.	WJBK	19.0
8.	**Alcoa Theatre** (Mon. 9:30-10:00)	WWJ	29.0	8.	**Cannonball** (Fri. 10:30)	WXYZ	ITC	7.8	18.5	"M" Squad	WWJ	14.3
8.	**Have Gun, Will Travel** (Sat. 9:30-10)	WJBK	29.0	8.	**Official Detective** (Thurs. 10:00)	WXYZ	NTA	7.8	13.9	Playhouse 90	WJBK	33.4
9.	**Perry Mason** (Sat. 7:30-8:30)	WJBK	26.4	9.	**New York Confidential** (Fri. 10:30)	WJBK	ITC	7.4	17.6	"M" Squad	WWJ	14.3
10.	**Danny Thomas** (Mon. 9:00-9:30)	WJBK	26.2	9.	**San Francisco Beat** (Sat. 6:30)	WJBK	CBS	7.4	59.7	Youth Bureau	WXYZ	3.9
				10.	**Decoy** (Thurs. 7:00)	WXYZ	Official	6.9	31.5	Huckleberry Hound	CKLW	6.1

DALLAS—FT. WORTH

STATIONS: KRLD, WBAP, WFAA, WFJZ. SURVEY DATES: JUNE 1-7, 1959.

TOP TEN NETWORK SHOWS				TOP SYNDICATED PROGRAMS						TOP COMPETITION		
RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.	RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	PROGRAM	STA.	AV. RTG.
1.	**77 Sunset Strip** (Fri. 8:30-9:30)	WFAA	42.1	1.	**Death Valley Days** (Sat. 9:30)	KRLD	U.S. Borax	20.6	42.5	D.A.'s Man	WBAP	20.4
2.	**Gunsmoke** (Sat. 9:00-9:30)	KRLD	41.9	2.	**Mike Hammer** (Thurs. 9:00)	WFAA	MCA	17.9	30.8	Playhouse 90	KRLD	21.5
3.	**The Rifleman** (Tues. 8:00-8:30)	WFAA	33.6	3.	**State Trooper** (Tues. 9:30)	WBAP	MCA	17.7	31.2	Garry Moore	KRLD	21.7
4.	**Have Gun, Will Travel** (Sat. 8:30-9)	KRLD	32.3	4.	**U.S. Marshal** (Thurs. 9:30)	WBAP	NTA	16.8	31.0	Playhouse 90	KRLD	20.8
5.	**Wagon Train** (Wed. 6:30-7:30)	WBAP	30.0	5.	**Highway Patrol** (Fri. 9:30)	WFAA	Ziv	16.6	31.2	"M" Squad	WBAP	15.3
6.	**What's My Line** (Sun. 9:30-10:00)	KRLD	29.2	6.	**Deadline** (Wed. 9:30)	WBAP	Flamingo	15.3	30.9	U.S. Steel Hour	KRLD	20.0
7.	**Peter Gunn** (Mon. 8:00-8:30)	WBAP	28.5	7.	**Rescue 8** (Sun. 8:30)	WFAA	Screen Gems	14.7	27.3	Alfred Hitchcock	KRLD	25.1
8.	**Maverick** (Sun. 6:30-7:30)	WFAA	28.1	8.	**Sea Hunt** (Thurs. 7:30)	KRLD	Ziv	13.4	27.2	Real McCoys	WFAA	27.5
9.	**Real McCoys** (Thurs. 7:30-8:00)	WFAA	27.5	9.	**MacKenzie's Raiders** (Tues. 9:30)	WFAA	Ziv	13.0	23.0	Garry Moore	KRLD	21.7
10.	**Summer On Ice** (Mon. 9:00-10:00)	WBAP	27.4	10.	**Cannonball** (Sun. 9:00)	WFAA	ITC	10.6	20.0	Richard Diamond Loretta Young	KRLD WBAP	19.1 19.1

ATLANTA

STATIONS: WSB, WAGA, WLWA. SURVEY DATES: JUNE 1-7, 1959.

TOP TEN NETWORK SHOWS				TOP SYNDICATED PROGRAMS						TOP COMPETITION		
RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.	RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	PROGRAM	STA.	AV. RTG.
1.	**Wagon Train** (Wed. 7:30-8:30)	WSB	44.1	1.	**Whirlybirds** (Wed. 7:00)	WSB	CBS	25.8	75.1	City Camera; Wea.; CBS News	WAGA	5.9
2.	**Gunsmoke** (Sat. 10:00-10:30)	WAGA	40.5	2.	**Death Valley Days** (Mon. 7:00)	WSB	U.S. Borax	22.5	63.2	City Camera; Wea.; CBS News	WAGA	8.0
3.	**The Rifleman** (Tues. 9:00-9:30)	WLWA	36.8	3.	**MacKenzie's Raiders** (Tues. 7:00)	WSB	Ziv	18.4	59.9	City Camera; Wea.; CBS News	WAGA	6.6
4.	**Peter Gunn** (Mon. 9:00-9:30)	WSB	36.4	4.	**Highway Patrol** (Sat. 9:00)	WAGA	Ziv	18.0	30.4	Welk's Dancing Party	WLWA	22.2
5.	**77 Sunset Strip** (Fri. 9:30-10:30)	WLWA	34.9	5.	**Huckleberry Hound** (Thurs. 6:00)	WSB	Screen Gems	15.9	60.5	Early Show	WAGA	5.9
6.	**Price Is Right** (Wed. 8:30-9:00)	WSB	33.7	6.	**Popeye** (Mon.-Fri. 5:00)	WSB	UAA	15.6	55.3	American Bandstand	WLWA	8.9
6.	**Restless Gun** (Mon. 8:00-8:30)	WSB	33.7	7.	**U.S. Marshal** (Sat. 10:30)	WAGA	NTA	14.8	40.7	D.A.'s Man	WSB	17.6
7.	**Real McCoys** (Thurs. 8:30-9:00)	WLWA	33.5	8.	**People's Choice** (Fri. 7:00)	WSB	ABC	14.4	50.2	City Camera; Wea.; CBS News	WAGA	8.6
8.	**Have Gun, Will Travel** (Sat. 9:30-10)	WAGA	33.0	9.	**Sea Hunt** (Sun. 7:00)	WSB	Ziv	13.3	40.6	Lassie	WAGA	12.5
9.	**Father Knows Best** (Mon. 8:30-9:00)	WAGA	32.8	10.	**Border Patrol** (Wed. 10:30)	WSB	CBS	12.9	42.4	U.S. Steel Hour	WAGA	13.5
10.	**Tales of Wells Fargo** (Mon. 8:30-9)	WSB	29.7									

WASHINGTON

STATIONS: WRC, WTTG, WMAL, WTOP. SURVEY DATES: JUNE 1-7, 1959.

TOP TEN NETWORK SHOWS				TOP SYNDICATED PROGRAMS						TOP COMPETITION		
RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.	RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	PROGRAM	STA.	AV. RTG.
1.	**77 Sunset Strip** (Fri. 9:30-10:30)	WMAL	41.7	1.	**Death Valley Days** (Mon. 7:00)	WRC	U.S. Borax	15.3	39.3	Decoy	WTOP	10.4
2.	**Summer On Ice** (Mon. 10:00-11:00)	WRC	38.6	2.	**Mike Hammer** (Tues. 10:30)	WRC	MCA	15.1	36.6	Garry Moore	WTOP	16.8
3.	**The Rifleman** (Tues. 9:00-9:30)	WMAL	34.0	3.	**Gray Ghost** (Wed. 7:00)	WRC	CBS	13.4	46.7	Ten-4	WTOP	8.5
4.	**Wagon Train** (Wed. 7:30-8:30)	WRC	32.3	4.	**Highway Patrol** (Sat. 7:00)	WTOP	Ziv	12.3	49.6	Milt Grant Show	WTTG	5.4
5.	**Person to Person** (Fri. 10:30-11:00)	WTOP	31.7	5.	**U.S. Marshal** (Wed. 10:30)	WRC	NTA	11.7	26.7	U.S. Steel Hour	WTOP	21.7
6.	**Gunsmoke** (Sat. 10:00-10:30)	WTOP	30.9	6.	**Decoy** (Mon. 7:00)	WTOP	Official	10.9	28.0	Death Valley Days	WRC	15.3
7.	**Wyatt Earp** (Tues. 8:30-9:00)	WMAL	30.0	7.	**Sea Hunt** (Thurs. 10:00)	WMAL	Ziv	10.8	18.1	Playhouse 90	WTOP	23.4
8.	**Peter Gunn** (Mon. 9:00-9:30)	WRC	29.1	8.	**Woody Woodpecker** (Tues. 6:00)	WRC	Kellogg	10.4	36.1	Early Show	WTOP	7.9
9.	**What's My Line** (Sun. 10:30-11:00)	WTOP	27.7	9.	**Silent Service** (Sun. 7:00)	WMAL	CNP	10.0	33.8	Lassie	WTOP	12.5
10.	**Father Knows Best** (Mon. 8:30-9:00)	WTOP	26.6	10.	**Superman** (Mon. 6:00)	WRC	Flamingo	9.8	32.5	Early Show	WTOP	7.7
10.	**Have Gun, Will Travel** (Sat. 9:30-10)	WTOP	26.6									

(Continued on page 50)

Foreign TV Reviews

CLASH BY NIGHT

With Sam Wanamaker, Patricia Neal, Nehemiah Persoff, Sean Sullivan, Neil McCarthy, Suzanne Finlay, Arnold Marle, Paddy Joyce, John Barrard.
Producer: John Jacobs
Writer: Clifford Odets
90 Mins., Tues., 9:15 p.m.
BBC-TV, from London.

Presenting as fine a display of acting as has been seen in British electronic drama. BBC-TV scored a coup-de-tv with this powerful triangle tragedy from Odets' poetic pen. If it was greater in its parts than in its whole—an objective glance back suggests that melodrama weighted the scales in the overall concept—that's no matter. During its entire running-time it compelled emotional attention as a true study of human beings caught up in an inevitable situation.

Set, with a finely captured feeling for atmosphere, on Staten Island during a heatwave in 1941, the story tells simply how Earl Pfeiffer (Sam Wanamaker) comes to live with his pal Jerry Wilenski (Nehemiah Persoff) and his wife Mae (Patricia Neal). At 38, lonely and aimless, Earl longs for someone and a purpose. Mae needs a man and love, not Jerry's weakness and doglike devotion. And when Jerry discovers what's happened, his dumb despair turns to fury, then to utter desolation, again to vengeful rage, and at last to forgiveness. But in seeking out Earl to explain this, he is met with a scared hostility that forces him finally into blind wrath and murder.

Of all the protagonists, Patricia Neal impressed the most with her superb study of the honest but hungry Mae, while Sam Wanamaker also made an immense impact—not the least because, on the small screen, he brought his customary extravagant style well under control. Nehemiah Persoff, with some of the toughest passages to carry, also scored something of a triumph, while among the firstrate supporters Sean Sullivan stood out with his study of a crafty, mind-festered uncle. Production througout was as good as anything achieved in a movie studio. *Erni.*

MY LOST SAINTS

With Louise Allbritton, Veronica Turleigh, June Jago, Alan Gifford, Sandra Stokes, others.
Producer: Sydney Newman
Director: Dennis Vance
Writer: Tad Mosel
65 Mins. Sun., 10.5 p.m.
Associated TeleVision, from London.

Tad Mosel's play about divided loyalties and the growing-up pains of a 37-year-old woman got understanding handling in this ATV production; though some aspects of the inter-character relationship were a shade foreign to English eyes. Nevertheless, that basic situation came across strongly and movingly, the net result being an arresting slice of tv drama.

The story it may be recalled, centres on the Hallett family wherein maid-of-all-work Kate (June Jago) is treated as friend and member. Things change, however, when Kate's mother (Veronica Turleigh) arrives and tries—in that time-honored manner of the self-centred, possessive, aged—to disrupt the peace and claim Kate for her own. She succeeds pretty well, until Kate herself comes face to face with the truth and plumps for staying with the Halletts.

The Misses Jago and Turleigh walked off with the acting palm, each giving a top-bracket performance. Louise Allbritton did well, too, as the neurotic Mrs. Hallett, as did Alan Gifford as her sorely-tried husband. The direction had its effective film-technique touches, while the setting of an American home was good. *Erni.*

BUONE VACANZE
(Happy Vacations)

With Gorni Kramer and orch; Mario Petri, Cetra Quartet, Jula de Palma, Johnny Dorelli, guests Betty Curtis, Achille Togliani, Lelio Lutazzi, Wilma DeAngelis, Duke Diamond, Jack Wilber.
Director: Stefano de Stefani
60 Mins., Sat., 9 p.m.
RAI-TV, from Rome

Elaborate summer replacement for the toprated "Il Musichiere" combines the surefire ingredients of music and song into a pleasant lightweight package to please the vacationing local listener.

Basically just a singer-and-orchestra stanza, show has been given gloss and visual entertainment values by imaginative staging of the various numbers, in addition to gathering together a goodly number of Italian musical personalities in the top-popularity brackets. First stanza caught showed need for pacing and was as usual somewhat overlong. Some lighting cues were also missed, but these rough spots should disappear as show progresses.

Initial lineup included regulars Jula DePalma, fine in several numbers; Betty Curtis, who belted across her new hit, "La Verita" (The Truth); Johnny Dorelli, good as solo and in group number; the Cetra Quartet, who reprised their old (and slightly cornfed) "Old America" number; and Mario Petri, unflatteringly lensed as he sang "Old Man River" in okay fashion. Some effective numbers were contributed by guests Wilma DeAngelis and Achille Togliani, especially in duetting "You Are My Lucky Star"; Lelio Lutazzi with a jumpy version of "Stars Fell on Alabama"; and dancers Duke Diamond and Jack Wilber, in a change-of-pace terp interlude.

Emcee-orchestra leader-soloist-composer Gorni Kramer bridged the various gaps in an easygoing manner which should win him host of new friends. *Hawk.*

LA BOUTIQUE DELLA CANZONE
(The Song Shop)

With Nuto Navarrini, Pier Emilio Bassi combo, Franca Aldrovandi, Gianni Traversi, Franco Pace
Writer: Riccardo Morbelli
30 Mins.; Sun., 6:45 p.m.
RAI-TV, from Turin

Skimpy production and one of least successful RAI efforts in the musical manner with spotlight on song. Show, part live and part kinnied, needs a stronger more sympathetic personality than that of emcee Nuto Navarrini. Despite his allout try, he's just not cut for the role.

Borrowing a leaf or two from the Perry Como show, stanza mainly reprises a series of past and present hits by a top Italo composer—in this case Fanciulli—with execution in hands of young talent for whom presumably this show constitutes a breaking-in stint. Effect is only so-so, adding to a general impression of tedium. Technical credits and sets okay. *Hawk.*

FESTIVAL IN BERLIN

With Wynford Vaughan Thomas, Ivor Jones, Willy Brandt, A. Bauer, Jean Renoir, others.
Producer: Alan Sleath
45 Mins., Thurs., 10:15 p.m.
BBC-TV, from Berlin (Eurovision)

BBC-TV's enterprising attempt to ally direct interviews from the Berlin Film Fest with prefilmed background stuff and film clips didn't fully succeed, largely because there wasn't sufficient holding material to fill the allotted slot. At times, in fact, the program seemed to be deteriorating into a travelog and a plug for Berlin hotels, even though coverage of the city and its accommodation could be regarded as proper fodder.

Probably the program would have been more successful if it had less ambitiously carried merely interviews with film personalities in Berlin interspersed with more clips. As it was, only three or four filmland characters—including directors J. Lee Thompson and Jean Renoir—and ditto excerpts got a lookin. The interlinkers didn't seem fully at ease, and technically the transmission was often rough. As a boost for Berlin and the festival organizers it was okay, but as a 45-minute show it was only so-so. *Erni.*

SOMETHING IN THE CITY

With Eric Barker, Joan Benham, Derek Guyler, Pearl Hackney, Peter Hammond, Diane Hart.
Director: Kenneth Carter
Music: Denis Wreford
30 Mins., Mon., 8:30 p.m.
Associated-Rediffusion, from London.

Using shrewd observation of everyday human idiosyncracies, Eric Barker has hitherto built up an excellent line of gentle comedy that's been for the most part caviare to the general. This skein of pre-recorded programs, produced by Jack Hylton TV Productions Ltd., seems to be trying to widen his appeal. Instead, the first specimen suggested that Barker's going to be deprived of his bite and much else.

The comedian's seen as a subur-

(Continued on page 58)

CAVALCADE OF SPOTS

With Richard Carlson, host
Asso. Producers: Jack O'Mara, Dick Woollen
Director: Bob Hiestand
Writer: Harry Wayne McMahan
30 Mins.; Sat., 6:30 p.m.
KTTV, Los Angeles

KTTV prexy Dick Moore stuck his neck out several months ago, offering a half-hour of prime time for 13 weeks to the Assn. of National Advertisers' western meeting to prove that commercials can be entertaining. ANA never took him up on it, but several agencies did, and the result is "Cavalcade of Spots."

Moore was right—commercials can be fun. On the preem, host Richard Carlson fronted 14 of them, four American, the other 10 foreign. They were clever, tasteful and extremely soft-sell, yet highly effective in driving their sales points across.

Show included the first hard-liquor commercial on American tv, though the sell was so soft you'd never know it was liquor except for a closing shot of the bottle. Fully animated commercial, which ran about three minutes, was made in Milan for Stock Brandy, an Italian drink, and the theme was its universal popularity. Another offbeat blurb was a Belgian brassiere commercial, live-action, using a sort of subliminal approach that made its' point neatly.

Best of the lot, as far as humor is concerned, were the American and English blurbs, latter for Shell Gasoline there. The British used highly stylized animation, fine sound effects and a wry, intelligent humor in the pitch. American representatives were Calo cat food and Calo dog food spots, also animated and also cleverly conceived.

Two other Yank blurbs are a Lucerne Milk spot (west coast) employing a beatnik character, and the Elgin blurb showing a baby virtually wrecking a watch. Least effective was a Japanese blurb for suntan lotion, routine in conception, but a Japanese animated spot selling yogurt was excellent.

French spots included an excellent shell blurb, a very well done "Bic" (ballpoint pen) spot using puppets, a live-action cake ingredient blurb making imaginative use of sound effects, and an arresting avant-garde styled animated spot for powdered soup.

Carlson was an excellent host, handling Harry Wayne McMahan's script in straightforward style, explaining the origin of the show and giving detailed descriptions of the commercials. McMahan, ex-McCann-Erickson and now a consultant on commercials, is serving as advisor on the show. KTTV film director Dick Woollen and promotion director Jack O'Mara are producing. *Chan.*

THE JERRY LESTER SHOW

With Earl Barton, Maureen Arthur, Vic Dana, Dick Hazard and Orch; guest stars Carla Alberghetti, Russ Morgan
Producer: Maurice Duke
Director: James Gates
Writer: Bernie Gould
90 Mins., Fri., 10:45 p.m.
PARTICIPATING
KTTV, Los Angeles

Back in the days when a television set was a new piece of furniture in a living room, "Broadway Open House" was a fresh, lively, late-night attraction sparked by a likeable proprietor named Jerry Lester. Most of the warmth and spontaneous spirit of that early endeavor has not been captured in this unhappy 1959 imitation known as "The Jerry Lester Show."

The new show emerges an undistinguished caricature of the original. The basic formula has been adhered to, but the material and imagination to make it jell a decade later are not there. It's now merely a hodge-podge of sex, slapstick and sight gags, all secondary characteristics of the former show, which depended on a sort of reckless vigor, yet infectious warmth, for its charm.

The current offering served up virtually nothing in the way of humor, yet lingered for an overpoweringly monotonous 90 minutes. If the show continues to rely on an almost total absence of acceptable material it will have to be shortened considerably if it hopes to survive. It does not figure to survive beyond the summer in its current state.

Some dreadfully unfunny parodies provided the opener with its most unbearable low points. It must have been embarrassing for the hard-working members of Lester's cast, for the show is not without its talent.

Earl Barton is a young dancer of boyish appeal and considerable magic in his legs, much in the manner of Lester's former dancer, Ray Malone. He's by far the best commodity the new show has to offer. Maureen Arthur is of the Marie Wilson mold, although without the finesse of the original package. However, she gives her "all" to the show, and, physically, that's a sizeable contribution. Vic Dana's chore was confined to one vocal, a la lip-sync, delivered utterly without flair or interest.

Guests on the opener were Russ Morgan and Carla Alberghetti. Morgan's too-brief stint, in which he clowned with Lester and reprised some of his old favorites, was about the best thing in the show. Miss Alberghetti's operatic vocal was acceptable, but unstimulating and entirely out of the element of the proceedings. Dick Hazard's musical backing was capable.

Lester carried on bravely, but will need help if he is to make it as a local personality, let alone a tv comic of national proportions again. *Tube.*

Tele Follow-Up Comment

Mike Wallace Newsbeat

It's not easy to find a genuinely exciting and fresh feature news story, but Mike Wallace all this week has been investigating on his nightly WNTA-TV (N.Y.) news show a virulent anti-white movement. The tv newscaster calls it, "black racism" or "The Hate That Hate Produced," which is the title of this five-part series. First of the series, Monday (13), packed a wallop.

Cameras and Negro reporters were sent by "Newsbeat" to cover mass rallies by a group, which this quarter probably like so many others, never before was aware of. Cameras picked up the leader of the "Muslims," a Southern Negro who has assumed the name Elijah Muhammed, and others of his sect, which was said to represent an extremely large group of Negro extremists, and all of them prated about how vile white men are, e.g. "adulterers, murderers," name it and they said it.

WNTA-TV got cameras, too, on Harlem street corners to hear liberals damned, to hear (in an interview with a fellow named James R. Lawson) Ralph Bunche labelled the "George Washington of Israel" and the NAACP laughed at.

Wallace, who narrated (with a beaut of an assist from Negro reporter Louis Lomax), interpreted slightly the Muslim and United African Nationalist movements. They seemed to be born from responsible reportage by NTA-TV, and, if so, Wallace has uncovered a brand new hornet's nest, worthy of still more time on tv. *Art.*

Perry Presents

Gloria De Haven appears round and wholesome on the NBC-TV cameras, and, as the replacement last Saturday night (11) for Teresa Brewer, who a week earlier unceremoniously severed her brief relationship with this summertime musicast, she proved satisfactory most of the time as the lead femme singer.

"Perry Presents," the hotspell filler for Perry Como, was an erratic hour. Pictorially, there was Miss De Haven on the plus side. On the other hand, there was fronter Tony Bennett, who, beneath the slick lighting of the NBC-TV program, looked like the mascaraed heavy on the silent motion pictures, and the Four Lads, looking like a personable rank of raw military recruits.

Musically, Bennett was uniformly acceptable. The Lads, a not overly blessed group of songsters, performed best in the comedic sequences. As for material, choice of songs was excellent (a medley of "rain music," highlighted by the thrush's "Singing In the Rain," and items such as "Little Girl Blue," "Boulevard of Broken Dreams," "It Might As Well Be Spring"), and special material, which included a partly impromptu birthday party for Miss De Haven, was also tops. But, by the same token, the combination of uncomfortable idiot board readings by the performers, in introducing the songs, and the copy working itself diminished the im-

(Continued on page 50)

THE ANDY WILLIAMS SHOW

With Jack Kane orch; Peter Gennaro dancers; Janis Paige, Johnny Carson, Eddie Hodges, Peter Appleyard, guests
Producer: Perry Lafferty
Director: Norman Jewison
Writers: Buddy Arnold, John Ayelsworth, Fran Peppiot
60 Mins., Tues., 10 p.m.
KELLOGG, REVLON, PITTSBURGH PLATE GLASS
CBS-TV, from New York
(C. J. LaRoche, Leo Burnett, BBD&O)

"The Andy Williams Show" is easily the best of this year's summer replacement entries—indeed, it's the best summer show to come along in the past three or four years. It will probably be a source of frustration to CBS-TV in that, at least on first glance, it deserves a permanent spot, yet the network has none to give it.

Hourlong musical-variety stanza is endowed with several blessings. First of all, there's Williams himself, a skilled and versatile singer and a surprisingly poised and relaxed host. Then there's the fresh, imaginative production approach employed by producer Perry Lafferty and director Norman Jewison, who turned out the classiest of all "Your Hit Parade" versions last season for CBS-TV. Still another key factor is the light, airy, unique-to-tv scenic design of Gary Smith, lending a sense of casual sophistication to the proceedings. And finally, there's originality and inventiveness on the part of scripters Buddy Arnold, John Ayelsworth and Frank Peppiot.

Premiere's guest list comprised Janis Paige, Eddie Hodges, Johnny Carson and Peter Appleyard. Miss Paige, displayed at her singing and dancing best, scored solidly with "Married I Can Always Get" and a wry Helen Kane takeoff with young Hodges. The youngster had a cute Maurice Chevalier takeoff in "Thank Heaven for Little Girls" and a good "Swingin' on a Star" duet with Williams. Carson turned in two excellent comedy bits, one as a Saturday morning television performer, "Deputy John," who's had a little too gay a time on Friday night, and another as Ed Murrow in "Person to Person," taking a George Raft disk out of context for striking effect. Appleyard is a young British jazz star, who trebles on vibes, piano and bongos and achieves some dazzling effects on all three, strongly reminiscent of the early Lionel Hampton.

Williams himself is equally at home with a ballad or a rhythm tune. His "Our Love Is Here to Stay," "So Rare" and a group of tunes debuted at the old Hammerstein Theatre, long since converted to a radio and later a tv studio and the origination point for the show, were richly textured and smoothly turned out.

Additional top credits include the choreography of Peter Gennaro and the dancing of his trio of Cynthia Scott, Wisa Dorso and Jayne Turner; Jack Kane's letter-perfect batoning; costumes of Leslie Renfield and the lighting direction of Stan Alper. Those lights, incidentally, were used to excellent effect in the opener, a clever musical takeoff on the "To Tell the Truth" panel show.

But overall, this entry is a triumph of style and individuality. *Chan.*

LONG SHOT

With Stan Freberg, Joyce Davidson, John Sack, Joan Fairfax, Larry Solway, Ray Armstrong, Don Franks, Nicky Balch
Producer: Ross McLean
30 Mins., Sun. (5), 10:30 p.m.
CBC-TV, from Toronto

Ross McLean is the most controversial producer on the payroll of the Canadian Broadcasting Corp. and he was teamed up with Stan Freberg, another iconoclast of tv commercials and interview treatment, 75% of whose writing talent material was bluepencilled on a nix by the "Chevy Show," Oasis Cigarets and "The Dick Clark Show." For the first time, Freberg was given the freedom of the Canadian airwaves, this with the full support of McLean.

Already, "Long Shot" has been bombarded with offers of sponsorship from advertisers who don't mind their products being kidded. The show, although started as a summer replacement, shows every sign of continuing into the fall-spring season.

True, McLean had too much material and had trouble closing the new program, but he is groping and too much material is better than none. (He and Freberg do their own writing.) The Geritol trademarked line of "My Name is Stan Freberg," this done by a mixed ensemble of males and femmes, could have been dropped

(Continued on page 50)

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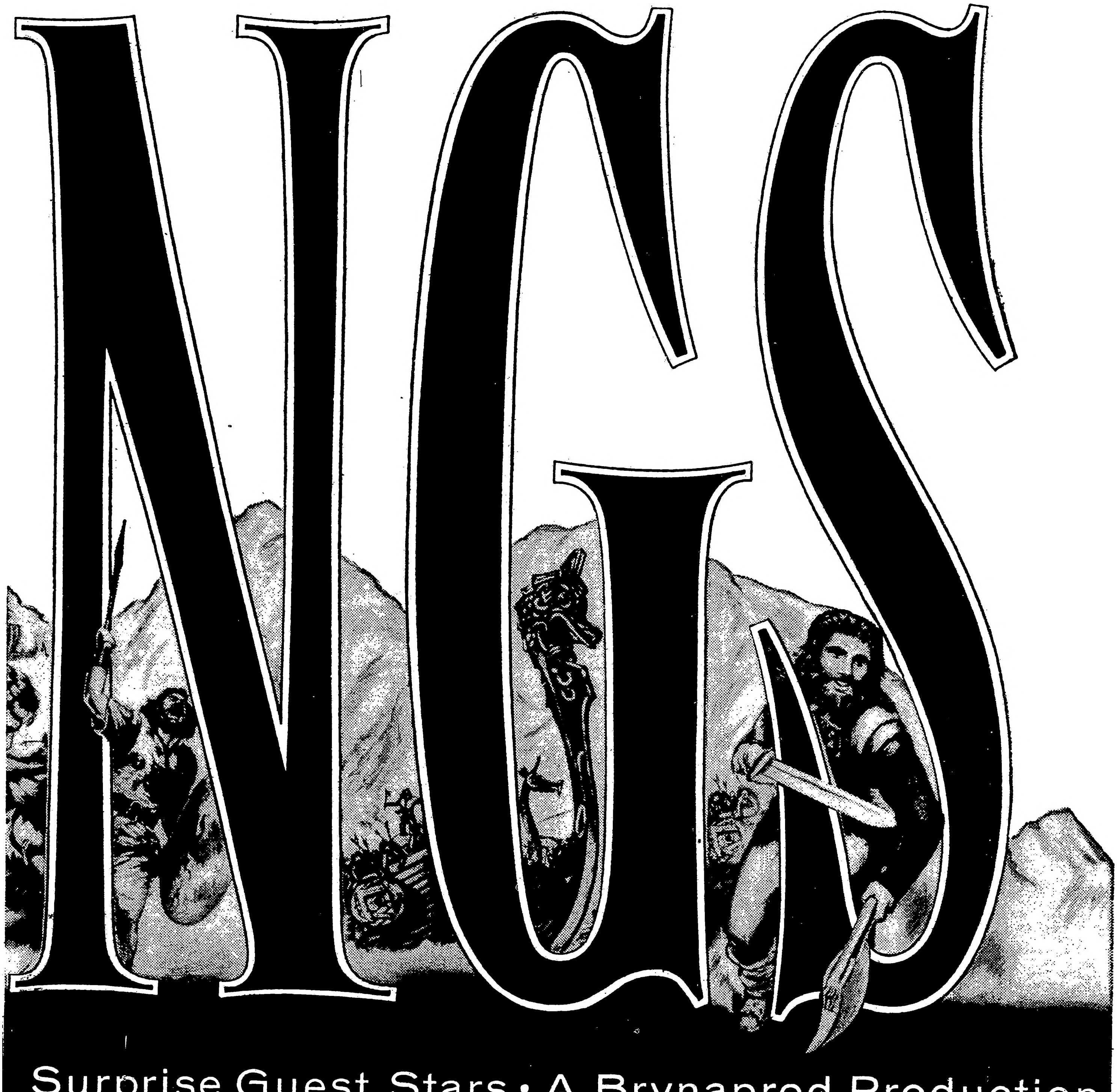

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VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation, based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting, competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 150 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.

(Continued from page 46)

SEATTLE—TACOMA

STATIONS: KOMO, KING, KIRO, KTNT, KTVW. SURVEY DATES: JUNE 1-7, 1959.

TOP TEN NETWORK SHOWS			AV.	TOP SYNDICATED PROGRAMS				AV.	AV.	TOP COMPETITION		AV.
RK.	PROGRAM—DAY—TIME	STA.	RTG.	RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	RTG.	SH.	PROGRAM	STA.	RTG.
1.	**77 Sunset Strip** (Fri. 8:30-9:30)	KING	50.6	1.	**Rescue 8** (Fri. 9:30)	KING	Screen Gems	28.8	54.3	Person to Person	KIRO	15.2
2.	**Real McCoys** (Thurs. 7:30-8:00)	KING	37.9	2.	**Highway Patrol** (Thurs. 7:00)	KOMO	Ziv	26.0	45.1	Zorro	KING	21.2
3.	**Summer On Ice** (Mon. 9:00-10:00)	KOMO	35.8	3.	**Huckleberry Hound** (Thurs. 6:00)	KING	Screen Gems	25.5	62.0	Shell News; News	KOMO	13.4
4.	**The Rifleman** (Tues. 8:00-8:30)	KING	35.7	4.	**Silent Service** (Fri. 10:00)	KING	CNP	22.3	45.2	Deadline	KOMO	14.2
5.	**Lawman** (Sun. 7:30-8:00)	KING	31.8	5.	**Mike Hammer** (Sun. 10:00)	KING	MCA	22.1	48.2	Parole	KOMO	7.6
6.	**Maverick** (Sun. 6:30-7:30)	KING	30.6	6.	**Sea Hunt** (Sat. 10:00)	KING	Ziv	19.7	46.6	Major Studio Preview	KOMO	9.1
7.	**Loretta Young** (Sun. 9:00-9:30)	KOMO	29.7	7.	**Divorce Court** (Sat. 9:00)	KING	Guild	19.1	35.4	Gunsmoke	KIRO	26.8
8.	**What's My Line** (Sun. 9:30-10:00)	KIRO	28.8	8.	**Decoy** (Tues. 10:00)	KING	Official	18.6	41.5	Deadline	KOMO	12.5
9.	**Wagon Train** (Wed. 6:30-7:30)	KOMO	28.6	9.	**Deadline** (Mon.-Fri. 10:00)	KOMO	Flamingo	18.0	40.4	Silent Service	KING	22.3
10.	**Perry Mason** (Sat. 6:30-7:30)	KIRO	28.2	10.	**Death Valley Days** (Thurs. 9:00)	KING	U.S. Borax	17.1	27.0	You Bet Your Life	KOMO	25.8

ST. LOUIS

STATIONS: KTVI, KMOX, KSD, KPLR. SURVEY DATES: JUNE 1-7, 1959.

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.	RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	PROGRAM	STA.	AV. RTG.
1.	**Summer On Ice** (Mon. 9:00-10:00)	KSD	39.7	1.	**Sea Hunt** (Fri. 9:30)	KTVI	Ziv	28.4	49.7	Person to Person	KMOX	19.5
2.	**Gunsmoke** (Sat. 9:00-9:30)	KMOX	35.2	2.	**Highway Patrol** (Thurs. 9:30)	KSD	Ziv	25.5	42.7	Playhouse 90	KMOX	27.6
3.	**Danny Thomas** (Mon. 8:00-8:30)	KMOX	32.1	3.	**Special Agent 7** (Mon. 10:00)	KSD	MCA	23.7	48.1	News; Weather Eye On St. Louis	KMOX	20.7
4.	**Wagon Train** (Wed. 6:30-7:30)	KSD	31.5	4.	**U.S. Marshal** (Wed. 10:00)	KSD	NTA	22.6	48.4	News; Weather Eye On St. Louis	KMOX	18.1
4.	**What's My Line** (Sun. 9:30-10:00)	KMOX	31.5	5.	**Whirlybirds** (Tues. 10:00)	KSD	CBS	21.2	44.3	News; Weather Eye On St. Louis	KMOX	14.6
5.	**77 Sunset Strip** (Fri. 8:30-9:30)	KTVI	28.4	6.	**Mike Hammer** (Sat. 10:00)	KSD	MCA	20.6	44.7	News; Weather First Run Theatre	KMOX	14.0
6.	**Playhouse 90** (Thurs. 8:30-10:00)	KMOX	27.2	6.	**State Trooper** (Tues. 9:30)	KSD	MCA	20.6	32.2	Garry Moore	KMOX	21.2
7.	**Ann Sothern** (Mon. 8:30-9:00)	KMOX	25.3	7.	**Danger Is My Business** (Wed. 9:30)	KSD	CNP	19.9	35.3	U.S. Steel Hour	KMOX	23.0
8.	**Father Knows Best** (Mon. 7:30-8:00)	KMOX	24.9	8.	**Silent Service** (Thurs. 10:00)	KSD	CNP	19.7	45.2	News; Weather Eye On St. Louis	KMOX	17.7
9.	**Have Gun, Will Travel** (Sat. 8:30-9)	KMOX	24.3	9.	**Border Patrol** (Fri. 10:00)	KSD	CBS	18.9	44.7	News; Weather Eye On St. Louis	KMOX	16.0
10.	**Red Skelton** (Tues. 8:30-9:00)	KMOX	23.9	10.	**Death Valley Days** (Sat. 9:30)	KTVI	U.S. Borax	16.5	32.8	Markham	KMOX	16.7

MIAMI

STATIONS: WTVJ, WCKT, WPST. SURVEY DATES: JUNE 1-7, 1959.

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.	RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	PROGRAM	STA.	AV. RTG.
1.	**Perry Mason** (Sat. 7:30-8:30)	WTVJ	42.1	1.	**Sea Hunt** (Fri. 7:00)	WTVJ	Ziv	29.7	67.8	Twenty-Six Men	WCKT	10.6
2.	**Gunsmoke** (Sat. 10:00-10:30)	WTVJ	40.4	2.	**Whirlybirds** (Thurs. 7:30)	WTVJ	CBS	28.6	50.2	Leave It To Beaver	WPST	14.9
3.	**Wagon Train** (Wed. 7:30-8:30)	WCKT	38.8	3.	**U.S. Marshal** (Wed. 8:30)	WTVJ	NTA	25.1	43.6	Price Is Right	WCKT	26.1
4.	**Zane Grey Theatre** (Thurs. 9-9:30)	WTVJ	36.1	4.	**Huckleberry Hound** (Thurs. 7:00)	WCKT	Screen Gems	23.8	49.1	Lone Ranger	WTVJ	19.1
5.	**Playhouse 90** (Thurs. 9:30-11:00)	WTVJ	35.6	5.	**Mike Hammer** (Thurs. 8:00)	WTVJ	MCA	23.2	40.0	Zorro	WPST	17.6
6.	**Yancy Derringer** (Thurs. 8:30-9:00)	WTVJ	32.2	6.	**Highway Patrol** (Mon. 7:00)	WTVJ	Ziv	22.2	52.2	Superman	WCKT	15.3
7.	**Rawhide** (Fri. 7:30-8:30)	WTVJ	32.0	7.	**Rescue 8** (Sat. 7:00)	WTVJ	Screen Gems	21.2	58.1	Movie of the Week	WCKT	11.8
8.	**Alfred Hitchcock** (Sun. 9:30-10:00)	WTVJ	31.7	7.	**Silent Service** (Tues. 7:00)	WTVJ	CNP	21.2	44.4	Woody Woodpecker	WCKT	19.9
8.	**Have Gun, Will Travel** (Sat. 9:30-10)	WTVJ	31.7	8.	**Woody Woodpecker** (Tues. 7:00)	WCKT	Kellogg	19.9	41.7	Silent Service	WTVJ	21.2
9.	**The Rifleman** (Tues. 9:00-9:30)	WPST	31.5	9.	**Impact** (Sun. 5:00)	WTVJ	NTA	18.9	61.4	Kingdom of the Sea	WCKT	10.0
10.	**Wyatt Earp** (Tues. 8:30-9:00)	WPST	30.7	10.	**Border Patrol** (Sun. 6:30)	WTVJ	CBS	18.1	51.3	Dungeon	WCKT	13.5

Television Reviews

Continued from page 47

as a waste of time; but the McLean-Freberg blasts of opinion on tv commercials were warranted.

While Freberg's self-written material, such as U.S. agency censored cracks about Gov. Faubus, smog on the Coast, Las Vegas and Louella Parsons, were way over the heads of Canadian listeners, the tv viewers had an opportunity of hearing one man's opinion. This included Freberg's pro-feelings on desegregation, plus the use of the hydrogen bomb; but the CBC—and Foss McLean—were affording the hearing which American tv networks had banned. (Said Freberg, after the CBC broadcast; "There is more freedom of expression and opinion over the Canadian and Australian network than there is in America.")

With the McLean and CBC okay, Freberg, heard for the first time in Canada his 75% censored writings by the American networks, including his Southern States jibe about colored tv which will have black shown on one side of the livingroom while white color is shown in another. ("This will entail the use of two machines.") In lighter mood, Freberg manipulated the puppet and did the double-talk for Orville, the space-leader of a flying saucer from the moon "who just flew in the window," all a satire on modern thinking. What McLean wants is truth; and what Freberg was not allowed to say over the American networks, he did say over the CBC airwaves.

Whether he or McLean are creating hostility, their self-written sketches and monologs have already attracted the attention of tv viewers and would-be sponsors. In "Long Shot," McLean is again trying for an offbeat humorous gabfest this season in keeping with his previous "Tabloid" and current "Close-Up."

McLean had too much in his show, but quite outstanding were his poking fun at such "alternate sponsors" as the kidding commercials of "Butternut Coffee" and the "Hardwork Cement Mixer," with the deadpan announcements of Joyce Davidson, and the extolling of the features of "Puffed Grass." An adult program. *McStay.*

NAACP REPORT—THE FIRST 50 YEARS

With Roy Wilkins, Thurgood Marshall, Sen. Kenneth Keating, Rep. Emanuel Celler, Dr. Ralph Bunche, Jackie Robinson, Charles T. O. King, Daisy Bates; Richard D. Heffner, moderator
Producer: Eleanor Riger
Director: Jack Sumroy
60 Mins., Sun.; 9:30 a.m.
WRCA-TV, N. Y.

Television's flair for coming up with newsmaking material was demonstrated anew Sunday (12) with WRCA-TV's hour-long special on the National Assn. for the Advancement of Colored People's first 50 years. Not only did this timely panel program tie in with the NAACP's annual convention which started in New York Mon. (13), but the comments of Dr. Ralph Bunche on his exclusion from membership in the West Side Tennis Club added an extra topical touch.

Dr. Bunche, who is a United Nations official and a Nobel Peace Prize winner, indicated that nothing need be added to what's already been said about the incident. However, he declared, "I myself found it encouraging to note the extent of public reaction as an index of the public's thinking about intolerance." Particularly disturbed by the tennis club's action was Charles T. O. King, representative from Liberia to the U. N. Describing the incident as "most unfortunate," he asserted that "this action does not set very well with Africans because of Dr. Bunche's position internationally."

Also participating on the program were Sen. Kenneth Keating (R.-N. Y.) and Rep. Emanuel Celler (D.-N. Y.). Both touched on upcoming civil rights legislation. Earlier in the telecast Roy Wilkins, executive secretary of the NAACP, noted that one of his organization's aims is to secure a "fair shake" for everybody. Thurgood Marshall, NAACP chief counsel, declared that he considered lawsuits as an important stopgap toward the eventual elimination of segregation.

Among other panelists were Jackie Robinson, onetime baseball star turned businessman, and Daisy Bates who heads the Arkansas State Conference of the NAACP. Entire session was smoothly moderated by Richard D. Heffner. On the whole this was a feather in WRCA-TV's public service cap despite the early Sabbath hour (9:30-10:30 a.m.) at which the program was beamed. *Gilb.*

Hub Radio

Continued from page 37

"This was a most nauseating experience. There was not one piece of music worth listening to—I would be ashamed to be the owner or director of this station.

Another reported: "Other than hoping that the monitoring and the reports of many club women may improve the programs, I never felt that I had so utterly wasted my time before."

Eberly said that "where most listeners may have the radio on for an hour or two, many of the monitors stayed at their sets for as much as eight hours."

Comments from the general public have poured in the committee said expressing "enthusiastic approval" of its work. An 80-year-old woman, the committee noted, endorsed the movement and appended signatures of 21 friends.

Another radio listener wrote to the committee: "We have lived in the Boston area 18 months. My husband was transferred here by his company. We have been appalled at Boston's miserable daytime radio quality. Daytime shows are nauseating."

Memphis—Charlie Sullivan, vet Southern sportspieler and newscaster for WHBQ, has been transferred and moved up to the post of assistant program chief of WHBQ-TV, Channel 13 here.

Television Followup Comment

Continued from page 47

pact and delight of the songs and special material.

Next Saturday Jaye P. Morgan takes over as the Brewer replacement. Still another female singer is to be chosen to help fill out the rest of the summer for this Saturday 8-9 p.m. showcase. *Art.*

Report on Russia: Harriman Trip

Staying right on top of the international news, pubaffairs dept. of CBS News came up with an interview Sunday (12) with former Governor W. Averell Harriman on his recent visit to the Soviet Union. CBS newsmen Charles Collingwood, Paul Niven and Whitman Bassow threw pertinent questions at the former governor and his replies, in the main, were similar to the views expressed by him in his recent newspaper articles and interviews given to the press in Moscow and upon his return to the states.

Nevertheless, getting Harriman's firsthand viewpoint on how the USSR shapes up against us and what Premier Nikita Khrushchev told him, made for worthwhile listening, though Harriman's personality, as always, is on the monotonous side, lacking sparkle and fizz. He pointed out that the Berlin crisis might be solved by limited Western acceptance of the East German regime without giving it the diplomatic nod. He thought there were far more important problems to consider, namely control of nuclear weapons and to get off the Berlin question at the summit conference. Particularly interesting were Harriman's observations on the temperament of the USSR Premier. He described Khrushschev as "a bit temperamental, and possessed of enormous vitality and drive," pointing out that the latter understands little about the U. S. A Khrushchev visit to this country, he said, would mean a great deal because he'd learn something about our way of life. Harriman thought the Soviet leader's representatives in this country were not providing him with a full and realistic account of our capabilities. As for the Berlin question, Harriman said "I think we are in a difficult spot in West Germany until there is a unification of the two Germanys."

Fred Freed produced the program with the proper dignified approach it deserved. *Rans.*

Lawless Years

Another look at "Lawless Years" immediately conjures up comparisons. Since the first viewing have come along such as "The Untouchables" and Capone orgies of crime. The stencil of this Barney Ruditsky re-creation of police blotter stories is both dim and pale by any rule of measurement. It's a pure crimer with nothing to recommend it for originality or freshness.

Main trouble with Jack Chertok's production is that it's as dated as the stories it tells. Techniques have changed since Ruditsky wore a N.Y. police badge. The private eyes have moved in to put the coppers back on their beats. More to the point, the dialog has been smartened and sharpened. They just don't talk like Runyon characters in the higher rated actioners.

This outing had to do with the hijacking of 500 cases of Scotch. "Cutie Jaffe," who looks and acts more like a beatnik then a hoodnik, has delusions of grandeur and wants to move into the big time with all the luxuries it offers. He doesn't like the deal he's getting from the higher-ups of the underworld so starts to move. He doesn't get far, though, when the gun that was to be turned on his double-crossing in-law brings him down. It's done with such a heavy hand and complete lack of freshness that it would have trouble bucking the syndication field. On NBC it is sponsorless.

Robert Fuller as "Cutie," Bobs Watson as Dopey, William Giorgio as Fatso, Al Ruscio as Manny and Fred Engle as Lunkhead, are just what you'd expect, James Gregory and Robert Karnes are the lawmen who deserve better material. *Helm.*

LONDON MUSIC FESTIVAL

ASSOCIATED-REDIFFUSION
announces the

LONDON MUSIC FESTIVAL

1960

(September 18 to October 2)

at the ROYAL FESTIVAL HALL, London, England

Next year will see the first series of eagerly-awaited concerts in the London Music Festival, to be presented by Associated-Rediffusion. Daily, for two weeks, music lovers will be able to hear some of the world's most famous artistes at the Royal Festival Hall on London's famous South Bank. And in order that the atmosphere and enjoyment of the Festival may be extended to a wider audience, Associated-Rediffusion plan to televise some of these concerts on the British Independent Television Network.

These concerts will be under the management of S. A. GORLINSKY LTD.

ASSOCIATED-REDIFFUSION

The station at the heart of the British Independent Television Network

Television House Kingsway London W.C.2. England

Radio Stations Want Better Shake From AP-UPI on News Coverage

By JO RANSON

Major news disseminating services, particularly AP and UPI, are no longer considered sacred cows by alert-minded radio stations (particularly those not catering to the rock 'n' roll set) and like Latin American rebels are currently demanding better treatment.

Biggest beef at this time against the two big news outfits is that they reportedly assign their lower echelon personnel to the writing of the five-minute news summaries for radio while the daily newspaper wire gets the rich Sulka necktie set assigned to this older branch of the service.

Chief complaint is that the five-minute radio news wrapups are nothing but driblets rehashed all day long and that serious minded radio stations are weary of receiving this type of treatment. What the stations are seeking, it appears, are more interpretive, more comprehensive coverage — something they're emphatically not getting presently from the wire services. Said a knowledgeable news exec at one of the vigorously operated pubservice-minded commercial indies in an Eastern community: "What we want is more news in depth, news that is meaningful and significant."

Both UPI and AP have been experimenting with voice-cast service on a limited basis. Currently, UPI Audio, an affiliate of UPI, is providing about six stations in Northern California with local and regional voice casts on a thrice daily basis. Nor has AP been oblivious to this aspect of broadcasting. It too has been experimenting at Hartford, Conn., furnishing newscasts in and out the laboratory. AP indicated last week that its experiments in the field are incomplete so far and that no decision has been reached as to whether voice casts will be offered by the AP on a regular basis. A decision on this question should be forthcoming within several weeks.

Dissatisfaction has prompted several important powwows with bigwigs of both AP and UPI listening attentively with AP appearing more inflexible to changes than its rival UPI.

Meanwhile, some of the smaller stations, in order to beef up their news summaries are subscribing to the day newspaper wire which affords them more opportunity to add meat and potato substance in their news roundups. Cost of buying the additional daily newspaper wire is reasonable for a small sta-

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WNEW Program Slot To Cleve.'s Mark Olds; No Policy Deviation

WNEW Radio, N.Y., is getting a program director from Westinghouse Broadcasting's Cleveland outlet, KYW. Metropolitan Broadcasting, which owns the Gotham station, hired Mark Olds.

Olds was program director for KYW, and is expected to take over the WNEW post, which has been vacant for several months, sometimes within the next couple of weeks.

WNEW has been on the hunt for a program boss for at least three months, and several major names in indie radio were brought up in the search, among them a Todd Storz exec. Metropolitan Broadcasting execs stated emphatically some weeks ago that whoever got the job the man would not be allowed to deviate to any marked degree from the longstanding WNEW middle-of-the-road music-news policy.

Davis, Dawson Shifts

Robert F. Davis becomes the director of research for the CBS Television stations division, and, simultaneously, W. Thomas Dawson gets the directorship of sales promotion and research at CBS Television spot sales.

Davis previously was with spot sales as research boss. Dawson merely adds Davis' former chore to his present one as director of sales promotion.

ATAS Elects Cronkite As New National Prez

Walter Cronkite was elected the new national president of the Academy of Television Arts & Sciences by the organization's board of trustees. N.Y. newsman Cronkite takes over from Hollywood tv exec Harry Ackerman, who was officially the national topper up to the past July 1.

Trustees, voting from N.Y. and the Coast by conference phone late last week, changed the ATAS constitution as well. Rather than continue the posts of 1st and 2d vice presidents, the trustees altered the setup so that ATAS will have an executive veepee instead. First exec v.p is Frederick de Cordova, Hollywood producer-director.

Other veeps elected were David Susskind, from the N.Y. chapter; Arnold Wilkes, from Baltimore. Irv Kupcinet from Chicago, and John Secondari from Washington. Henry White of Screen Gems is secretary-treasurer.

ABC Begs Off On Winter Olympics

ABC-TV has bowed out of its plans to telecast the 1960 Winter Olympics from Squaw Valley, Calif.

Knocking ABC-TV out of the Olympics box was the exclusivity provision the web thought it had. Sequence of events found CBS-TV making an exclusive deal for American tv coverage of the Italian Olympics. When confronted with that move, ABC-TV wavered about the scheduled Squaw Valley events and then begged off when ABC-TV also could not get its exclusivity provision to span the Italian-based events.

At this stage, NBC-TV has evidenced no interest to pick up the Squaw Valley ball. While CBS-TV has shown some interest in the California Winter Olympics schedule, net is questioning whether the costly venture will pay off. It's estimated it would cost about $1,000,000 to do the remote tv coverage from the mountainous California region.

JIM LOWE TO WRCA

Jim Lowe, deejay, is moving to WRCA, N.Y. and expects to start spinning platters at the NBC Gotham outlet within the next few weeks.

Lowe was formerly at WCBS Radio.

'Split Personality' May Get Daytime TV Nod In 'County Fair' Bumping

Once more in trouble, "County Fair," NBC-TV's 4:30-5 p.m. strip, may soon give way to a replacement. Web, which is still concerned over "Fair's" ratings, is thinking of moving "Split Personality" into the slot soon.

Actually, the web recently introduced Bob Quigley as the producer, in an effort to bolster "Fair's" audience, but the daytime program department of NBC-TV is still sweating out an improvement.

Sources within the web feel "Fair" has no chance of staying, on the basis of the advanced Nielsens, which place the show third in its time. "Personality," produced by Goodson-Todman, is part of the NBC-TV reserve daytime inventory.

MBS Creditors Agree to 10%

N. Y. Federal District Court was informed that attorneys representing Mutual's 14 largest creditors have agreed to accept a 10% return on the monies owed them by MBS.

The creditors committee stated that it will recommend the same settlement to the remaining 750 MBS creditors, whose lien against the radio web totals $3,195,000. MBS has filed a petition in Federal court seeking a reorganization under Chapter 11 of the Bankruptcy Act.

Referee Asa Herzog postponed a MBS creditors hearing, slated for Monday (13) to July 28. Web's 10 largest creditors, as listed in Mutual's petition to include court, American Telephone and Telegraph, $508,000; RKO Teleradio, $128,000; Milwaukee Braves, $49,000; A. C. Nielsen, $45,916; River Operating Co., $40,750; Chicago White Sox, $35,000; Chicago Cubs, $30,000; ASCAP, $24,000; Boston Red Sox, $20,000.

Referee Herzog granted an okay for MBS' new management, led by prez Robert Hurleigh, to continue biz in the interim without putting up bond money.

Earlier in the week, the Mutual Affiliates Advisory Committee met and endorsed web's new management and expressed confidence in the web's future. MAAC group also planned a series of 10 regional meetings of affils, aimed at bringing about greater cooperation among affil stations.

Memphis — Virginia Long has exited her post as woman's director of WKNO, Memphis' tv educational station. She is transferring to Los Angeles where will freelance in radio and tv scripting.

Scorecard On 315

Washington, July 14.

House Communications Subcommittee has agreed on an "equal time" bill which exempts from Sec. 315 coverage "any newscast (including news interview) or on-the-spot coverage of newsworthy events."

Wording worked out by group headed by Rep. Oren Harris (D-Ark.) apparently leaves panel shows (like "Meet the Press" and "Face the Nation") and news documentaries under Sec. 315 control.

Harris, at least, thinks so. But when the bill goes before the House Commerce Committee (which Harris also heads) later this week, an effort is almost certain to be made to expand the present limited exemption in the bill worked out as a compromise.

Meanwhile, on the other side of the Capitol, the Senate Communications Subcommittee is skedded to meet Wednesday (15) to vote on an "equal time" bill. Advance guessing is that the Senate group will work out something similar to the Harris Subcommittee but will probably lump panel shows and documentaries into the exemption. This limited freedom of Sec. 315 is, of course, less than broadcasters want, but is almost certain to be all this session of Congress will approve.

Bill developed by Harris unit has been introduced as a "clean bill" by Harris himself, and was approved unanimously by the House Communications Subcommittee as a compromise.

The language raises questions.

What is "any newscast (including news interviews)"? Use of parentheses implies an interview is outside Sec. 315 only if conducted on a newscast. A panel show or documentary interview could hardly be brought within framework of that phrase.

What is "on-the-spot coverage of newsworthy events"? Harris says it means things like Democratic and Republican National Conventions. But it apparently could also cover events involved in the Lar Daly decision — the opening of Chicago's March of Dimes campaign and the welcoming of Italy's chief of state to that city. In fact, the language is loose enough possibly to cover many things.

Original Harris Bill before the House group had exempt "news, news interview, news documentary, on-the-spot coverage of news events or similar type programs."

TV-Radio Production Centres

IN NEW YORK CITY .

William N. Davidson, NBC veep in charge of WRCA-TV and WRCA, back to work tomorrow (Thurs.) after 10-day holiday in Massachusetts **Alex Segal's** mother died last Thursday (9) in Trenton . . . **Hal Eaton,** tv columnist critic of Newhouse papers, in Mt. Sinai Hospital for minor surgery . . . Annual hunt by WRCA-TV to find "Miss Channel 4" gets under way tonight (Wed.) at Palisades Amusement Park . . . WRCA-TV program manager **Ben Hudelson** off on one week holiday in New England . . . **Doris Anne Gray** set for "Big Payoff" appearance Monday, July 27 . . . **John C. Greene** named exec producer of NBC-TV's "From These Roots" . . . Writing team of **Hugh Wedlock** and **Howard Snyder** signed by producer **Bill Asher** to write NBC-TV's "Fibber McGee & Molly" series . . . **Shelley Keller** joined **Larry Gelbart** as comedy writer for upcoming **Art Carney** specials on NBC-TV . . . NBC-TV's "Treasure Hunt" emcee **Jan Murray** opens four-week engagement at Flamingo Hotel, Las Vegas, tomorrow (Thurs.) . . . **Bob Ross** featured on **Sam Levenson** program over CBS-TV singing and talking about humorous folksongs . . . **Don Spark** narrating "Highway to the World," Wednesday night musical program, over WQXR under sponsorship of British Overseas Airways. Program is also carried over five out-of-town FM outlets . . . **Priscilla Blackstone,** program coordinator for NBC Radio's "Monitor," returned this week from month's trip to Europe . . . **Betsy Gibson,** sec'y of producer **Marx Loeb** of "Monitor," leaves Saturday (18) for two-week stay in Haiti.

CBS newsman **Richard C. Hottelet** vacationing in Canada . . . CBS music director **Alfredo Antonini,** apparently a click in his guest conducting stint for the Philadelphia Orch last week, invited back for a week's engagement next year . . . CBS-TV press information staffer **Marilyn Reiss** back in town after a two-weeker in L.A., Frisco and Balboa . . . **Mike Woloson** the new 7-9:30 a.m. WNTA Radio deejay . . . Screen Gems' expanded the publicity staff, under **Gene Plotnik,** by two men: **Ernie Otto** and **Dick Brooks,** and to replace **Mike Gray,** who is ankling this week to travel and write freelance for at least a year, **Bill Kaufman** has also been hired . . . **Phil Flamm** into GAC's tv department . . . **Jackie Cooper's** new CBS-TV show, "Hennesey" starts Monday, Sept. 28, instead of seven days earlier, as originally scheduled . . . **Dick Teela** producing, vice the vacationing **Bruno Zirato Jr.,** CBS Radio's **Galen Drake** stanza . . . Directly after she broke off as a member of the NBC-TV summertime Perry Como replacement, due to a tiff, **Teresa Brewer** was signed by CBS-TV's Ed Sullivan to do three shows for him next season . . . **Michael Cary** becomes assistant WNTA-AM-TV publicity director.

Diana Barth set for featured role in "Navy Wives" film to be produced by La Brea Productions in Hollywood . . . **Gaylord Avery** will sub for **Jack Sterling,** WCBS Radio rise-and-shine figure, when latter goes on two-week holiday starting this week . . . WCBS Radio newscaster **Westbrook Van Voorhis** heads for New Milford Hills for one-week stay starting July 27 . . . **Ed Joyce** is quizmaster of new musical game, "Three Guesses" on WCBS Radio. It's a 90-minute stanza, five nights weekly . . . **Fred Robbins'** guests this week on his MBS "Assignment Hollywood" series include **Harry Belafonte, Erin O'Brien, John Wayne, Lili Palmer** and **Fred Astaire** . . . **Herb Wolf's** "Keep Talking" on CBS-TV Wednesday nights celebrates its first anni today (Wed.).

Warren A. Kraetzer, veep for development of National Educational TV-Radio Center, off to Chicago this week to discuss projected film on the Center with Chi producer . . . **Les Damon** is new leading man on CBS Radio's "Right to Happiness" . . . **James Monks** into cast for CBS Radio's "Whispering Streets" . . . **Pat Harrington Jr.** gets his first assignment as emcee of live daytimer when he takes over on "County Fair" during **Bert Parks'** vacation starting Monday (20) . . . **James Robertson,** station relations director of National Educational TV-Radio Center, has settled his family in their new Wesport, Conn., home . . . **Elspeth Eric,** featured on CBS Radio's "Young Dr. Malone" sold 90-minute script, "If You Love Me" to ABC-TV in London . . . **Ronald Dawson's** mother Mary, aged 85, passed away in South Africa . . . **Jack Perlis,** polysyllabic publicist and pistolier, copped two second place and one third place medals in past weekend North Atlantic States Pistol and Revolver Matches at Connecticut's Nimitz Range under supervision of Nat'l Rifle Assn. of America.

IN HOLLYWOOD . .

Lew Landers, who has been directing pictures both theatrical and tv for the past 25 years, will finally get to sit down behind a desk. He has been made an officer of Rox Productions and will lay out a schedule of pilots, among them being starring vehicles for **Coleen Gray** and **Peggy Knudsen** . . . **Alan Handley,** NBC-TV spec producer, put in a swimming pool to condition himself for all the ocean hops he'll take rounding up talent in foreign climes. On his talent safari are India, Copenhagen, Rome and intermediate metropoli . . . **Betty White** and **Bill Welch** team up for the running commentary on Miss Universe contest at nearby Long Beach. Max Factor bought 20 tv hours to televise the beauty pageant . . . **Bill Gargan,** who started the private eye cycle in tv 10 years ago with "Martin Kane," will soon be at it again. "It's too classified to talk about," sezze, so it must have a Washington connection . . . **Earl Rettig,** Cal. National's prexy, rushing into production another syndicator, he's so certain **Ralph Meeker's** "Not For Hire" will get a network bankroller.

IN CHICAGO .

Tom Mercein to start a new morning show on WBKB . . . **Blanche Stein,** director of station relations for Keystone Broadcasting System seven years, leaving to take up residence in New York . . . WBBM farm director **George Menard** being spelled by **Hal Stark** the next three weeks while he vacations in the west on a cattle ranch . . . WCFL sewed up exclusive radiocasts of the Chicago Cardinal football games for next season . . . AFTRA local here gave Mayor Richard J. Daley an honorary membership card for his efforts "to promote and advance the arts and sciences" and for his "interest in the full development and usage of all talent in the Chicago area" . . . **Paul Molloy's** Sun-Times report that **Paul Harvey** may lose his WBKB newscasts next fall failed to note that he will in all events continue his ABC radio chores . . . WCFL bottlenecking traffic at International Trade Fair with its contest for round trip to Paris for two . . . **Russ Bensley,** WBBM-WBBM-TV newsman and pubaffairs writer, became engaged to **Sherry Howard,** who works for **Lee Phillip** at the stations . . . **Dick Blanchard** now on WJJD announcing staff . . . WNBQ looking for qualified meteorologist to take **Clint Youle's** job when he leaves the station next month. **Charles Johnson** of the weather bureau, who has spelled Youle in the past, may have the inside track.

IN LONDON

Dame Peggy Ashcroft makes her British tv drama debut in "Shadow Of Heroes" on BBC-TV Sunday (19), filling the role she had when the **Robert Ardrey** play was staged at the Piccadilly Theatre last Oct. . . . Associated TeleVision skeds an hour-long peak-time serial for the fall, "Probation Officer," so breaking the precedent here for 30-minute skeins . . . Recorded interview with **Walt Disney** figures in BBC-TV's

(Continued on page 54)

CALVERT MAKES GIN HISTORY-NEW CALVERT GIN IS 100% DRY!

But No Gin Can Be Dryer!

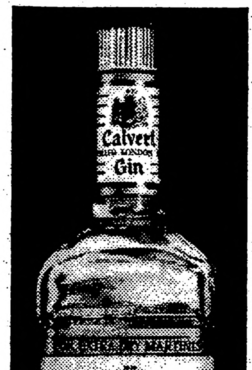
CALVERT GIN LOW IN PRICE

$1.69 Less Than Comparable Imported Gins

NEW YORK, N. Y.—Calvert London Dry Gin sells at a surprisingly low price—far below the price levels of imported gins. These gins, up to now, have generally set the standard for dryness. However, since Calvert Gin has reached absolute 100% dryness, this feeling has changed.

Calvert's low retail price is in accordance with a company decision to depend upon volume, rather than high markup, for a reasonable profit picture.

Silver and Blue Package Design Matches Crispness of Product



PLEASURE PACKAGE! Blue, silver and white dominate the new, crisply attractive Calvert Gin bottle. These colors were chosen to represent the dry, crisp taste of the gin itself, and to convey the feeling of refreshing coldness in summer drinks made with Calvert London Dry Gin.

DRYSDALE SERVES DRY MARTINIS. The man who symbolizes Calvert London Dry Gin, Sir Gibson Drysdale, serves a round of drinks made with his favorite gin.

Fresh Lime Peel Is "Secret" Ingredient In Calvert Gin

One reason for crisp, dry taste

RELAY, MARYLAND—Fresh-cut peel from carefully selected Persian and Mexican limes is one of the exclusive ingredients in Calvert London Dry Gin. The lime peel, which is only one of the "botanicals" used in the unique Calvert flavor recipe, gives the gin a sparkling, crisp taste.

Rushed to Distillery

When the limes are unloaded from the steamships, they are rushed to the Calvert Distillery. Here, they are kept under rigidly controlled temperature and humidity conditions to safeguard their freshness.

When the time comes for the lime peels to be added to a new "run" of Calvert Gin, skilled girls carefully peel the limes by hand. The skins then are added to the other Calvert "botanicals" while they are still fresh and moist.

All "Botanicals" Imported

In addition to fresh lime peel, other herbs, seeds and roots are imported for use in making Calvert Gin.

Some of these which lend their flavor or aroma to Calvert are juniper berries from the Italian Tyrol, cassia bark from Indochina, coriander seed from the Rhine Valley.

Quality Assured

To assure uniform botanical flavors, Calvert often buys a huge supply at a time, frequently a whole crop. The botanicals are shipped as quickly as possible to the distillery, where they are stored in air-conditioned rooms, under carefully controlled temperature and humidity.

Legal Notice

CALVERT DIST. CO., N.Y.C. • **90 PROOF** • DISTILLED LONDON DRY GIN DISTILLED FROM AMERICAN GRAIN.

Calvert Gin Trademark

NEW YORK, N. Y.—Millions of Americans will soon see a little Englishman, dressed in full desert kit, leaping across their newspaper pages. He will appear in every newspaper advertisement for Calvert London Dry Gin, and in all Calvert point-of-sale material.

SIR GIBSON DRYSDALE, Calvert Gin trademark, jumps for joy over 100% dryness.

Exclusive Dry Zone Process Removes All Traces of "Sweetness" and of "Perfume"

Calvert Gin Refined 7 Separate Times To Reach Absolute Dryness

RELAY, MD.—The maximum in gin dryness has been reached here by Calvert Distillers, it was revealed today. It was explained that no method previously known would produce a gin dry enough to be given the designation, "100% dry."

"We had to invent our own way to make gin," Fred Klayer, Calvert's Master Distiller, said. "It's called 'Dry Zone Distillation.' It makes a gin with the dryest, crispest taste in the world."

A New High in Dryness

"We distill Calvert London Dry Gin in a new way we developed," Mr. Klayer went on. "In fact, our gin is refined no fewer than 7 separate times. That's why it reaches a new high in dryness. There just isn't any way you can introduce short cuts if you want to reach absolute 100% dryness."

Calvert starts with basic spirits, as other makers do. These spirits are made entirely from selected grains. During every one of the seven refining steps, the sweet "head" flavors rise to the top of the distillation columns and are discarded. At the same time, heavy, perfume-y "tails" sink to the bottom and are thrown out.

Expensive Process

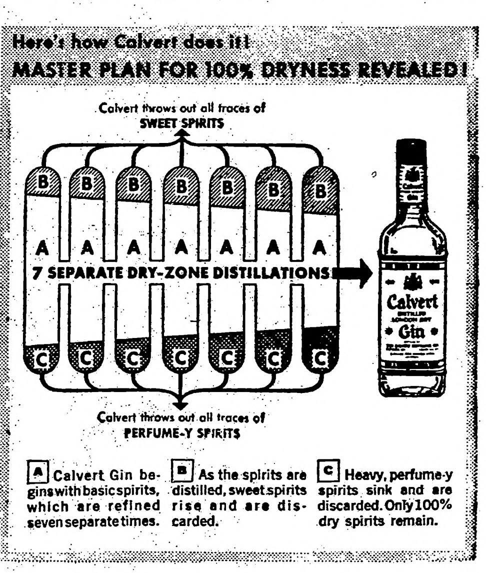
"This is a very costly process, of course," Mr. Klayer said, "but unless you get rid of every trace of these undesirable 'heads' and 'tails,' you wind up with a martini that tastes as if you have used too much vermouth. You won't ever say that about a martini made with Calvert Gin."

Calvert Flavor Recipe

When the spirits have been refined, they are ready to be married to the imported "botanicals" that make up the exclusive Calvert Gin flavor recipe. This is done over very low heat, in order to keep the delicate flavors intact.

Filtered 12 Times

After the botanicals and the spirits have been perfectly married, the gin is ready for filtering. A total of twelve filters are used to safeguard the crystal clearness of Calvert Gin—never any less. After filtering, the gin is sent to the bottling line and labeled "Calvert London Dry Gin."


Here's how Calvert does it!
MASTER PLAN FOR 100% DRYNESS REVEALED!
Calvert throws out all traces of SWEET SPIRITS
B
A
7 SEPARATE DRY-ZONE DISTILLATIONS
C
Calvert throws out all traces of PERFUME-Y SPIRITS
Calvert Gin

A Calvert Gin begins with basic spirits, which are refined seven separate times.

B As the spirits are distilled, sweet spirits rise and are discarded.

C Heavy, perfume-y spirits sink and are discarded. Only 100% dry spirits remain.

Foley Square Frolics

Continued from page 36

by CBS by order of Hubbell Robinson. And, he said, "These are by no means isolated cases."

He said, however, that there was a good reason for not screening pilots too often. He compared a much-viewed pilot with the soiled shirt on the haberdasher's counter which everyone has handled and nobody will buy.

In his opening remarks when the FCC investigation got underway last May in Washington, Harold G. Cowgill, chief, broadcast bureau, stated, "In hearings before committees of congress and elsewhere, allegations have been made that the networks, in some instances, tie the use of network time and facilities to programs owned or controlled by them or in which they have acquired a financial or proprietary interest and that this practice has resulted in the arbitrary exclusion from network exhibition of some independently produced programs which otherwise merited selection as network offerings. It has also been alleged that networks have used their favorable economic bargaining position in the industry to further their own financial and economic interest in the production and sales of programs to the detriment of the legitimate interests of independent program suppliers and advertisers in a manner contrary to the public interest."

Titterton's testimony provided the only text that comes close to the previous allegations.

All of the witnesses agreed that networks should have the final sayso in program selection and placement. This would seem to be the trend what with ABC snubbing an advertiser like P&G.

The all-star agency cast which took the stand were C. Terence Clyne, McCann-Erickson; Danny Seymour and Jack Devine, J. Walter Thompson; Richard A. R. Pinkham, Ted Bates; Peter Lavathes, Young & Rubicam; Robert Foreman, BBDO; Philip H. Cohen, Sullivan, Stauffer, Coldwell & Bayles; Thomas J. McDermott, Benton & Bowles; John Cunningham, Cunningham & Walsh; Nicholas E. Keesely, Lennon & Newell; and Titterton.

Text on Tv Ads

Arthur Bellaire, veep in charge of tv-radio copy for BBDO, has authored a handbook for the trade, "Tv Advertising," which will be published by Harper this month. Book covers creative aspects of the blurb, techniques and technical opportunities, including video tape.

Lowen to Fields

Jobs Unlimited director Jerry Fields has bought out the 39-year-old Walter Lowen Placement Agency. Lowen offices in the Graybar Bldg. closed July 13 and all business will be conducted at Jobs Unlimited.

Appointments: Reggie Schuebel, director of network relations, Guild, Bascom & Bonfigli, becomes a vice president. With the San Francisco agency for three years, Miss Schuebel is headquartered in N. Y.

Raymond E. Nelson is vice president and manager of new N.Y. offices for Gregory & House & Jansen, Cleveland. Nelson formed the NTA Film Network, more recently was veep and general manager of Bremer Broadcasting Co., former owners of WNTA, Newark.

Charles E. Claggett, president of Gardner Advertising, St. Louis, also becomes board chairman. He replaces Elmer G. Marshutz, who becomes honorary board chairman. John Rehm was reelected vice chairman.

Kenneth F. Campbell, formerly with the sales department of N.Y. radio indie WINS, is now an account executive on the radio staff of the Branham Co., national broadcast reps.

Lost and Found: Salada-Shirriff-Horsey moves Junket quick fudge mix from Sullivan, Stauffer, Caldwell & Bayles to H. W. Warden Associates.

Cunard Steamship Co. to Compton Advertising.

American Bonded Mortgage Co. to Peter Finney & Co., Miami.

Chi Agencies

Chicago, July 14.

Clinton E. Frank agency, whose growth started booming last year, notched 100 on its personnel roster last week when Ray C. Montgomery joined the Chi office as research supervisor. Montgomery came to the agency from the research staff of Leo Burnett.

E. J. Lewinski, ex-Caples Co., joined M. M. Fisher Associates as director of merchandising.

Diamond-T Brand division of Diamond-T Waxed Paper Co. picked Burlingame-Grossman.

Ernest W. Turner, veepee and a director of Campbell-Mithun, named creative director of the agency's Chi office. He had previously held the post at C-M's Minneapolis headquarters.

Renault's big spot buy on WBBM is being merchandised by a WBBM "Star Cavalcade" promoting the "Take a ride in a Renault" theme. Thirteen of the station's best known performers will make appearances en masse at Renault dealers in the area. They include Billy Leach, Mal Bellairs, Tony Weitzel, Bill Lawrence, Art Mercier, the Boyd Twins, Connie Mitchell, Joe Foss, King's Jesters, and Patty Clark. Needham, Louis & Brorby is the agency.

London Agencies

The market of unmarried under-25s is to be probed by Market Investigations Ltd. in a "Youth Marketing Survey, 1959." Skedded for completion by the year's end, the looksee will provide facts on the market — estimated to be worth around $2,520.000.000 annually — for commodities such as ice cream and lollies, milk and milk drinks, confectionery, beer and cider, cigarets and tobacco, shampoos, cosmetics, shampoos, hair dressings and shaving preparations, clothing and footwear. Market Investigations plans to interview 4,000 under-25s throughout Britain.

Incorporated Advertising Managers' Assn. is to include a session on tv during a one-day symposium in London on Sept. 30 . . . The Technical and General Advertising Agency has shortened its title to The TGA Co.

Bates' London Merger

London, July 14.

Deal was completed here between the advertising agencies of Ted Bates and John Hobson & Partners Ltd. whereby the Bates Agency will be operating in London under the merged name of Hobson, Bates & Partners Ltd.

New agreement results in combined billings for Ted Bates and Hobson, Bates of more than $130,000.000, with companies employing total of nearly 1,000 persons.

Rosser Reeves, chairman of the Bates board, and James C. Douglass, exec veepee of the New York agency, have been elected to the board of Hobson, Bates & Partners Ltd., with John W. Hobson elected a member of the Bates board.

Ted Bates was founded in 1940 and since has become the fifth largest ad agency in the world.

TRIANGLE NAMES PEARD

Philadelphia, July 14.

Leslie H. Peard Jr., former v.p. and manager of WBAL and WBAL-TV, Baltimore, has been appointed director of Regional Sales Development for the Triangle Stations, Roger W. Clipp, v.p. of the Radio and Television Division of Triangle Publications announced.

Peard, who will have his headquarters in Baltimore, will service advertisers and agencies in the Washington-Baltimore area.

Firestone's Turn

Washington, July 14.

Flareup over cancellation of "Voice of Firestone" is due to flare here again July 21 when the special Federal Communications Commission study of television network programming has sponsors in for a hearing.

First sponsor to be heard by FCC Chief Hearing Examiner James D. Cunningham (who's conducting the study) is a group from Firestone, plus Howard Barlow, long connected with the program.

Chi ABC-TV Key Preempts at Will To Hypo Summer

Chicago, July 14.

WBKB, ABC-TV's anchor in Chi, is asserting unusual autonomy for an owned station by preempting rather freely a large number of network shows this summer for special programs felt to be in the community interest. Sterling (Red) Quinlan, veep-topper of WBKB who means to carve for the outlet the image of Windy City's "special events station," discloses he has the blessings of AB-PT prexy Leonard Goldenson for the project and carte blanche to preempt as he pleases to accommodate the specials.

By the time summer ends, the ABC station will have telecast some 37 hours of specials supplanting around 10 and a half hours of network programming. Show most dispensed with will probably be "Lone Ranger" on Sundays, with at least three preemptions. "Colt .45," "Who Do You Trust," "Beat the Clock," "Deadline For Action," "Gale Storm Show," and portions of "American Bandstand" will all have been preempted at least twice, the concentration of specials being in early afternoons weekdays and late afternoons on the Sabbath.

This Sunday (19), Quinlan is blacking out ABC's "Open Hearing," "Lone Ranger" and "Deadline for Action" to carry the National Clay Courts Championships from River Forest Tennis Club. Entire telecast will cover four hours, blotting out several sponsored localers as well. Recently WBKB dropped "Colt .45" for a one hour spec on Queen Elizabeth's cruise down the St. Lawrence Seaway and deleted one network show, "Lone Ranger," in its two day coverage of the Gleneagles Chicago Golf Tournament.

Pan American Games, which start Aug. 27 for 12 days, will displace around six hours of network shows on the station, which has the rights to exclusive coverage. The preemptions will consist mainly of ABC daytimers during the week. Last March, WBKB's six and a half hour coverage of the Illinois High School Basketball Tourney claimed a pair of Saturday niters, "Lawrence Welk" and "Jubilee USA."

With such outdoor remotes, along with ABC's "Wednesday Night Fights" and "Top Pro Golf," Quinlan's station is asserting itself as a sports specialist, vis-a-vis WGN-TV, which carries the ball games. To bolster the sports lineup, Quinlan is installing "Winter Baseball" on video tape this fall, a one-shot bullfight special and a billiard show.

TAM's Top 10 in Britain

(Week Ending July 5)

	Originating Program Company	Homes Viewing (000's)
Wagon Train	AR/ATV/GRANADA	5182
Television Playhouse (White Sheep of the Family)	ATV	4131
Emergency—Ward 10	ATV	4055
Play of the Week (Fly Away Peter)	AR	4055
Concentration (Wed.)	GRANADA	3980
Concentration (Tues.)	GRANADA	3755
Crime Sheet	AR	3755
Bernard Delfont's Sunday Variety Show	ATV	3680
Armchair Theatre (My Lost Saints)	ABC	3605
Emergency—Ward 10 (Fri.)	ATV	3380
Sky Port	GRANADA	3380

TV-Radio Production Centres

Continued from page 52

"A-Z" rogram next week (22). Associated-Rediffusion's also Disney-minded, having started a "Mickey Mouse Club" series Friday (10) . . . **Ben Gazzara** skedded to fly back to U.S. yesterday (13) after finishing a 60-minute vidpic pilot for **Harry Alan Towers**, "You'll Never See Me Again" . . . Tyne Tees Television begins a five-week run of a song-and-dance comedy skein, "Sunshine Street," on July 31 . . . "Embers," by **Samuel Beckett**, and "June Evening" by **Bill Naughton** are BBC's entries for this year's Italia Prize contest for radio works.

IN WASHINGTON

French poodles and French cooking are livening up the summertime doldrums here. WMAL's radio team **Jerry** and **Jimma Strong** are staging a contest with—well, doggone—two pedigreed French poodles as the prize . . . Listeners of Washington's "good music station" WGMS read about the cooking abilities of **Dorothy Lintner**, the station's traffic manager, and bombarded the station with requests for specialties from her 17-book cooking library . . . Maximum Service Telecasters Association has accepted two new members, WIS-TV, Columbia, S.C., with **G. Richard Shafto**, executive v.p., and WSOC-TV, Charlotte, N.C., with **Larry Walker**, exec v.p. . . . **Henry E. Rhea**, director of engineering for Triangle Publications, Inc., Philadelphia, appointed chairman of the technical committee of the MST Association by **Jack Harris**, KPRC-TV, Houston, president. He succeeds **Joseph B. Epperson** of Cleveland . . . FCC Commissioner **Rosel H. Hyde** has named **James T. Barker** as his legal assistant. Barker is former Washington attorney and National Labor Relations Board aide.

IN BOSTON

Ray Dorey and Jess Cain, WHDH toprated a.m. show, originating live via station's mobile studio . . . **Bill Harrington**, WHDH staffer, debuted new show "Sportstime With Bill Harrington," sports wrapup follows every WHDH-TV baseball telecast . . . Don Gillis, WHDH news and sports man, garnered top Radio Press cash award for his feed on police hunt for Boston's "mad bomber" . . . Atlantic Junior Sportscaster contest via WHDH pulled largest entry in history . . . **Fran Corcoran**, WBZ-TV community relations dir., off for two-week Cape Cod vacash . . . WBZ-TV's **Joe Ryan**, p.r. dir., hosted party for tv writers and their moppets at grand opening of **Rex Trailer's** new "Frontier Town" set, life size repro of western town with general store, sheriff's office, jail, boarding house, etc. Saturday (11) . . . WHDH-TV had annual outing at Farragut Inn, Rye, N.H. . . . In first drama tv review out of Boston, **Guy Livingston**, VARIETY critic, reviewed Cambridge Drama Festival's production of "Twelfth Night" for CBS network "Richard Hottelet and the News" show. His review of the Thursday night (9) show was read on the tv show Friday (10), 8 a.m., carried in Boston on WHDH-TV.

IN CLEVELAND

Tommy Edwards, out at WERE, is helping WHK disk jockeys plan record hops . . . **Jim Martin**, WGAR newsman until seven months ago, now at WJW . . . **Bill Gordon** stopped traffic when he took over morning record spot on WJW, broadcasting from mobile unit outside downtown studios. He'd been off radio a year . . . **Bishop Sheen's** new series booked for fall on WEWS by Women's Federal Bank . . . KYW-TV will launch "Coronado Nine" soon . . . WHK set to editoralize. First topic: how to bring more business downtown . . . **Dody Goodman**, summerstocking nearby, may join WEWS-TV as personality.

IN SAN FRANCISCO

KTVU general manager **William Pabst** off to New York and Chicago to check operations of other indie tv outlets, possibly buy some feature films . . . New manager in charge of promotion and research at KXTV, Sacramento, is **Monas (Tony) Bachman** . . . New program director at Golden West's KSFO is **Hugh Heller**, ex-producer of George Gobel tv show. **Robert A. Hansen** moves over to become director of operations . . . **Pat Henry's** and **Dave Larson's** new KJAZ-FM is testing, should be on the air within a fortnight . . . New staffer at KFRC is **"Brother Bill" Bennett**, ex-KWK, St. Louis . . . **Chuck Pendleton**, ex-assistant manager of KJBS, joined **Frank DiMarco's** p.r. firm as account supervisor and commercial manager . . . **Bert Chance**, ex-KABL (and KROW), formed his own outfit to rep FM outlets exclusively . . . KCBS' **Dave McElhatton's** wife, Jean, participated in the "Powder Puff Derby" and, of course, reported via KCBS.

IN PHILADELPHIA

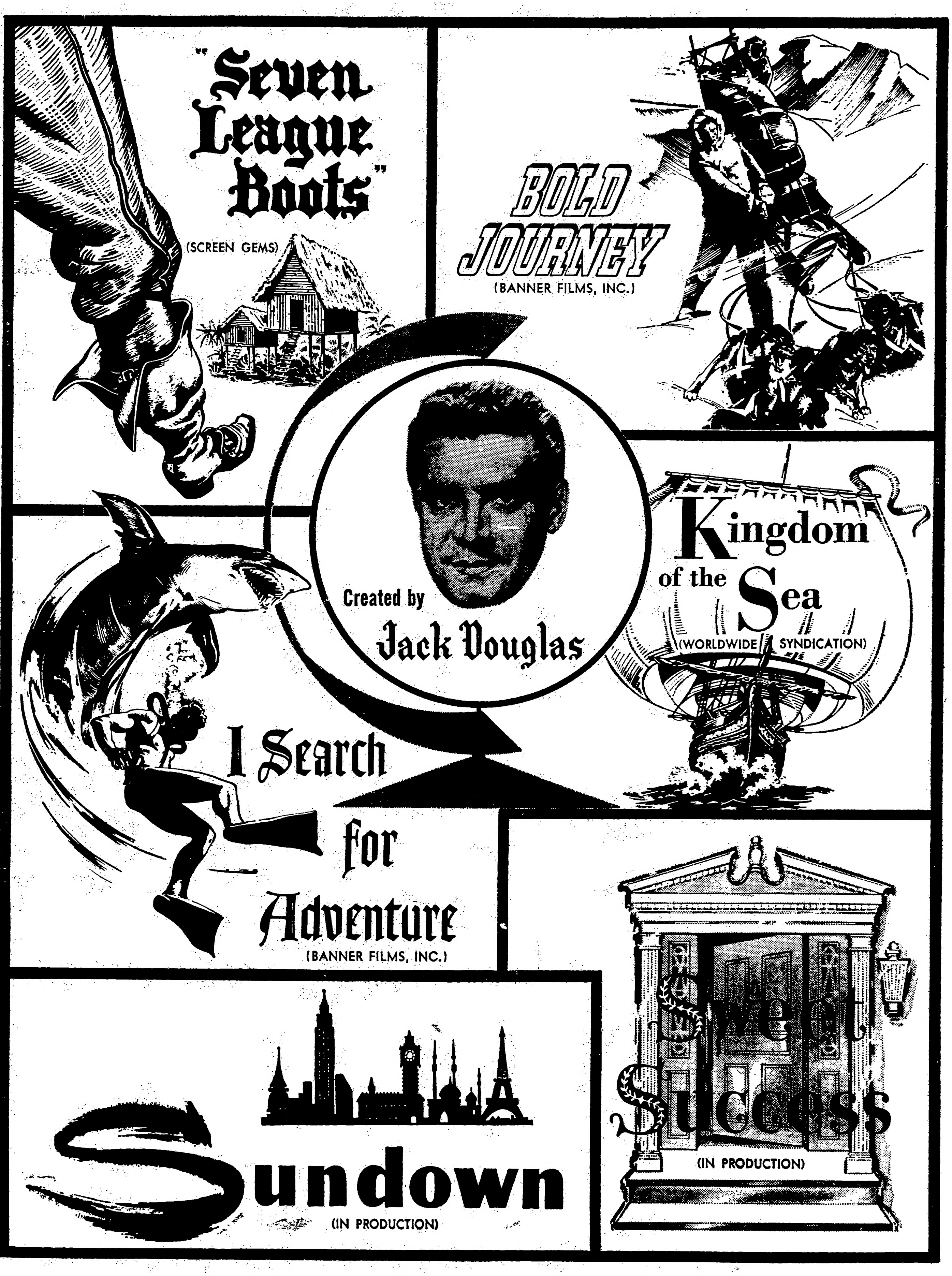
WRCV-TV unveiled its new video tape equipment this week. Two events featured were a rerun of the last inning of baseball's All-Star game and a speech by Soviet First Deputy Premier Kozlov . . . **Allen Stone**, newscaster for WFIL, and **Harold Hodgeman**, WFIL-TV newsreel cameraman, flew to Alaska to report on July 4 events surrounding the entry of the 49th State . . . **John Mahan** named executive program producer at WPEN . . . **Frank Brookhouser**, Bulletin columnist and radio-tv commentator has left WIP after nine years . . . Two WRCV personnel are receiving congratulations on the births of daughters: **Bob Benson**, radio program manager, and his wife welcomed their eighth child and fifth daughter. Television director **Jack Bidus** and his missus welcomed their second girl . . . WFIL's **Phil Sheridan** has opened a side business, a seafood shack, in nearby Southampton.

IN CINCINNATI

Waite Hoyt saluted by fans and baseball greats at Crosley Field for his three thousandth broadcast of Cincy Reds' games with Burger Beer tagging, currently on WKRC . . . WLW-T and WKRC-TV go to mat at same time with Saturday evening wrestling piped from affiliates in Dayton and Indianapolis . . . WCPO-TV takes over telecasts of Cleveland Browns '59 football Sunday games via CBS. WLW-T, which carried them last season, has signed for the Notre Dame 10-game Saturday grid schedule . . . WLW, Cincy police department and local helicopter firm share awards from Flying Green Cross Aviation and Ohio Highway Safety for over 400 hours of safe operation by copter used by Lt. Arthur Mehring to broadcast traffic control information to Cincy motorists on Crosley's 50,000 watter.

IN ST. LOUIS

Harry Fender, former Ziegfeld star, conducting daily afternoon poolside interviews at the Chase Hotel along with daily newscasts over KPLR-TV . . . KMOX Radio (CBS) "Man of a Thousand Voices," **Bob Holt**, back from a two-week trip to Hawaii where he served as emcee for the "Fiftieth State Celebration". . . KXOX has joined the world-wide news gathering facilities of Radio Press International . . . **Fess Parker** in town for a round of radio and tv interviews . . . KWK deejay **King Richard** immortalized for musical posterity on a new record, "King Richard" . . . **Bob Hyland**, KMOX general manager and CBS Radio vice president, made third v.p. of Advertising Club of St. Louis . . . KXOK saluting various local business firms on twice-daily "Business Profile" series.



"Seven League Boots"
(SCREEN GEMS)

BOLD JOURNEY
(BANNER FILMS, INC.)

Created by
Jack Douglas

Kingdom of the Sea
(WORLDWIDE SYNDICATION)

I Search for Adventure
(BANNER FILMS, INC.)

Sundown
(IN PRODUCTION)

Sweet Success
(IN PRODUCTION)

U.S. Video's Sphere of Influence Abroad

By ART WOODSTONE

The "American brand" of television, which already has more than a foothold on foreign soil, promises now to become a truly world-wide form of activity.

American money has found new reasons and new ways to cross oceans, and American technical and programming manpower is practically everywhere. Add to this the not especially new story that American programs themselves have already been poured into nearly every country friendly to the U.S. in which there is a tv station, technically advanced or otherwise.

The atmosphere for so vast a trend is favorable. "There is tremendous local encouragement," as one American investor put it recently. There are also encouraging signs of support from the U.S. State Department and Congress.

In addition to interest and activity by tv's majors, NBC (RCA), CBS and ABC, now American-based chains of tv stations are on the market for foreign station participation.

To encourage American investment in the other countries of the world, not all of them underdeveloped but all of them, without exception, U.S. targets in the cold war, Congress is considering a bill to exempt American companies investing in foreign industry from taxation. Rule would call for a tax only at such time as the U.S. firm decides to declare stockholder dividends on foreign earnings. But rather than declare any, it is probable, as assayed by experts here, that investors will plow back the coin into the corporation for still further development of assets. This is considered a highly tempting reason for further U.S. capitalization of video abroad; the money made elsewhere could, among other things, be utilized later within the U.S. to boost programming and redevelop tv facilities.

Creating a 'U.S. Image'

The U.S. Information Agency, an official organ of the State Department, is expected to view American video investment abroad with great favor. A tv operation on foreign soil, in which it is made clear to the native populace that American knowhow and finance are involved, if handled with dignity befitting its locale, can aid substantially in the U.S. desired international image.

American television executives feel there is no doubt that the U.S.I.A. will do everything possible to advise and support American investors toward that end.

The geographical spread of U.S. tv activity is amazing:

It is generally not known that, besides management aid provided by the firm in such South and Central American nations as Argentina, Brazil and Mexico, NBC International has either ownership shares in or offers managerial aid (for money) to telecasters in Saudi Arabia, Yugoslavia, West Germany, Portugal Wales, in England, and Australia. And the company is always on the lookout or involved in negotiation to extend its province abroad.

American Broadcasting - Paramount Theatres, which owns ABC here, owns a part of an Aussie tv outlet. It's a small equity, but it was all ABC was able to get, and therefore hardly a sign that ABC didn't want still more of an interest. The same company's top execs departed this month for Japan. It has been noted here that it is currently impossible for foreign money to buy an equity in Japanese tv, but the reported intention of the visit by ABC is to perhaps break down the barriers.

CBS is on the lookout the world over via CBS International, a Swiss-based subsidiary. (CBS and NBC, as well, are said to have cast a hopeful eye recently in the direction of India, Indonesia, Thailand and perhaps other south Asian nations, where a well-run American tv image could do worlds of good in behalf of the U.S.).

20th-Fox recently established an international tv operation and reportedly owns a share in an Australian tv station. That company is still looking for further foreign television station investment, to which, incidentally, it can supply some of the selfsame tv film product it plans initially for American consumption.

The list of countries in which American investors are seeking tv franchise extends also to Brazil, the Dutch West Indies, Aruba and Haiti and into as many as half a dozen African nations, some of which are already being aided by American technical personnel. Three years ago, to add still another country to the roster, an American firm, which distributes American tv sets in South Korea got the support of U.S. corporate funds to start a station in Seoul.

Bartell, McCaw's Hemisphere TV In Global Aspirations

Joining the network competition for tv franchise abroad, a group of U.S. station owners have already gotten an okay for a Haitian tv station, and are negotiating in Buenos Aires, Curacao, in the Dutch West Indies, in Aruba for similar setups. Group is called Hemisphere Television Corp., composed of two American tv-radio chains, KOF Bartell Broadcasters Inc. and Gotham Broadcasting Co., and Mike Rosenberg, Haiti industrialist.

There are indications that at least one other American chain operation is interested in foreign investment.

Hemisphere Television was franchised to operate a VHF'er in the Caribbean Republic. Known as Tele-Haiti, the installation will be handled by Bartell engineers, and operated under a program scheme that will include American network kinnies as well as straight syndicated properties. Local news shows, etc. will also be undertaken.

New international tv firm, which is principally interested at this time in Caribbean ownerships, is already looking elsewhere, reportedly in Australia. Company begins with approximately $1,000,000 in capitalization. This "beginning amount" could establish Hemisphere in "quite a few" other countries besides Haiti, a spokesman for the firm said. "Obviously," he explained, "it (the $1,000,000) is leverage money."

Previous efforts to get a Haitian tv station franchise have been made without apparent success. New group hopes to get its Haitian station on the air by Nov. 1.

The Bartell group owns radio stations in San Francisco, San Diego, Milwaukee, Atlanta and Birmingham, and its purchase of WOV, N.Y. indie, awaits FCC approval. Gotham, run by J. Elroy McCaw, owns radio stations in New York and Los Angeles and tv stations in Denver, Seattle and Honolulu.

Hemisphere spokesman did not know which one it was, but he said there were indications that another American station chain was competing for one of the overseas tv markets being sought by Hemisphere.

It's Now KYA's Turn

San Francisco, July 14.

KYA, the radio station with the "family formula" owned by the Bartell Family group (which recently acquired WOV in New York), is reportedly up for sale. Apparently the formula isn't what it used to be, at least in the Frisco market, for recent ratings have put the station in fifth place.

Oddly enough, Bartell acquired KYA from J. Elroy McCaw — the same McCaw with whom he is now in partnership on their Hemisphere TV operation seeking global expansions.

Radio Review

NEWS CLOSE-UP
With Martin Weldon, Herbert Gordon, Lee Hanna, others
Producer-Writer, Weldon
25 Mins.; Sun., 7:35 p.m.
WNEW, N. Y.

Martin Weldon, news director of the WNEW N. Y. indie, has come up with a good news feature Sunday evening program.

The 25-minute outing takes some of the major news events of the week and develops the news items via interviews with some of the principal newsmakers. On the whole, the program is well edited and the production values are good. Interspersed is a "People's Panel," featuring the reactions of the man-on-the-street to the news. Latter segments act as a Greek chorus to the events.

What was missing on Sunday's (12) show was some last-minute segments such as the issue of the crash landing of the jet at Idlewild Airport. That could have been substituted for a self-congratulatory "look-at-what-we're doing" piece on traffic safety, which tagged the show. (The highway safety piece referred to a "Sound of Death" "Close-Up" program done the previous week).

But Weldon's program is sandwiched in between two five-minute news headline shows, and he may have thought it unwise to try to compete with headline news.

Interviewed on Sunday's outing were Gov. Rockefeller, former Gov. Harriman who just returned from a Russian trip, state and national political leaders. Topics discussed ranged from civil defense to the Russians. All and all, an interesting outing. *Horo.*

Providence—Jack Kavanagh, for three years promotion manager for WLWC, Columbus, takes over similar post with WPRO-TV.

Eddie Fisher To Launch BBC-TV's Vaude Upgrading

London, July 14.

BBC-TV is aiming to score a point over the British commercial webs in the vaude section of this fall's schedules by bringing in a Sunday spectacular one week ahead of resumption of Associated TeleVision's "Sunday Night At the London Palladium." Show will star Eddie Fisher, who's currently based in Britain while wife Elizabeth Taylor films in "Suddenly, Last Summer," and takes the air on Sept. 6. ATV lines up its first resumed Palladium program Sept. 13, with Kay Starr.

BBC-TV's deal with Fisher is for two 45-minute appearances, second of which will be recorded for transmission in October. Fee is said to be the highest ever paid by the outfit to a disk artist and more than the $7,000 allotted Ginger Rogers for her "Carissima" stint a month or two back.

It's planned to back Fisher with substantial talent, with singer Shirley Bassey and comic Benny Hill among those paged. Approaches have also been made to world heavyweight champ Ingemar Johansson to put in a guest appearance.

Broadcast Pioneers Elect Merle Jones Prexy

Merle S. Jones, prexy of CBS-TV Stations, has been elected prexy of the Broadcast Pioneers Club. Sol Taishoff, editor and publisher of Broadcasting Magazine, is first veep.

Three veeps elected by the membership are Roger W. Clipp, vice-prexy in charge of radio-tv for Triangle Publications; J. Leonard Reinsch, exec director of the James M. Cox stations, and Howard Lane, veep of the Gamble-Lane stations.

Clipp and Reinsch will serve two-year terms and Lane for one year.

Tulsa, Okla.—Bob Gregory becomes the new program director of KTUL and Lester Parsons takes over his former job as news director of the radio's station.

Inside Stuff—Radio-TV

Recent ad by book publishing outfit Henry Holt & Co. in industry trade journals anent the upcoming autobiography of Bill Stern, former NBC sportscaster, indicates that the story will tell of his comeback from dope addiction.

Title of book is "The Taste of Ashes" and Oscar Fraley is collaborating with Stern on the writing. Ad copy declares that when Stern "collapsed on New Year's Day, 1956, at the Sugar Bowl in New Orleans, the public believed he had suffered a nervous breakdown . . . Actually his collapse came as the climax of years of dope addiction. Now, in an account that pulls no punches, this ace sportscaster tells how be became a victimized addict and writes of his rehabilitation and amazing comeback."

Holt is planning to release the book in October.

Because of National Theatres growing stake in tv, a change of the corporate name to National Theatres & Television, is being proposed to stockholders by management.

National Theatres has acquired National Telefilm Associates and currently has three o&o stations, WDAF-TV, Kansas City; WNTA-TV, Newark-N.Y.; and KMSP-TV, Minneapolis-St. Paul. The Kansas City and the Newark-N.Y. operations also encompass radio outlets. National Theatres will consolidate their offices with NTA in Beverly Hills in October. Company hopes to expand its tv and radio station holdings to the maximum permitted by the Federal Communications Commission.

Tourists in Gotham are getting the "feel right at home" treatment when they tune in WRCA-TV. As a tieup with the N.Y. Summer Festival, Max E. Buck, station manager, has his staffers welcoming out-of-towners by airing call letters of their home-town NBC outlets, along with this greeting: "Are you visiting from Albilene, Texas? Welcome to N.Y. WRCA-TV, NBC flagship station in N.Y., extends hand of friendship to you on behalf of KRBC-TV, your NBC station in Abilene. KRBC-TV and WRCA-TV hope you enjoy your stay in N.Y."

Some 55 cities are being mentioned in the "welcome neighbor" project. Furthermore, NBC-TV out-of-town outlets will aid the campaign with their own "bon-voyage" announcements reminding viewers to tune in WRCA-TV when they get to the metropolis. Don Mercer, director of station relations for NBC, worked out this end of "welcome format" deal.

Studies in Public Communications booklet of the U. of Chicago for the summer quarter comments upon the gloomy views expressed by Bernard Berelson in the spring quarterly edition of Princeton's Public Opinion Quarterly. Berelson sees communications research as nearly dead because the pioneering minds have abandoned their original interests and their successors have been inferior scholars.

Chicagoans agree that a great change has occurred in communications research. There has been an ending of one period. The majority of such studies were centered on "campaigns"—to sell soap, reduce prejudice, induce acceptance, alter opinions. Elihu Katz of Chicago argues that communications research goes beyond specific "campaigns" in terms of commerce or politics and that far from being extinct is just opening upon a new epoch of investigation in the area of "pop culture."

"The United Nations in Transition," a special one-hour filmed program devoted to an evaluation of the growth and changes in the world organization, will be telecast by WABC-TV Sunday (19) at 2 p.m.

Program was produced by the Metropolitan Educational Television Assn. under the sponsorship of the Carnegie Endowment for International Peace. Experts participating in the discussion are Dr. Norman Cousins, editor of the Saturday Review; Dr. Robert M. MacIver, Columbia U. prof; and others.

WLIB, N.Y., is conducting a series of Sunday broadcasts on the Negro and the community. The half-hour series, broadcast at 6 p.m., covers such topics as the Negro family and welfare; delinquincy and the juvenile; housing; the role of the Negro church. Some of the participants will be Edward S. Lewis, director of the Greater New York Urban League; Dr. Kenneth Clarke, C.C.N.Y. professor; and Mrs. Corrine Morrow of the Mayor's Committee on Intergroup Relations.

Stephen Price, radio-tv director and coach of many N.Y. execs, newscasters and performers, has his book on speech and human relations ready for October publication (no title yet) by McGraw-Hill. Meanwhile three installments from the book are set for American Weekly, Hearst Sunday supplement. This week Price is at Lake Tarleton Club (Family Jacobs) as guest speaker for hotel's "Festival of the Seven Arts."

Philadelphia's Board of Education has agreed to purchase $150,000 worth of airtime over Channel 12 if it is converted to educational use.

The board voted to pay $30,000 a year for five years to the Metropolitan Philadelphia Educational Radio and Television Corp. provided it acquires the license to operate the darkened Wilmington channel.

Metropolitan operates WHYY, UHF outlet. It has petitioned the FCC for the right to operate Channel 12 which the Storer chain closed last year. Two other applications are seeking to continue Channel 12 as a commercial station.

The money offered by the board would buy one hour of air time between the hours of 7:30 and 10 p.m. every evening, Monday through Friday, on a year-round basis.

By rough count, better than 12,000 moppets and an extra 3,000 parents visited the S.S. United States at its N.Y. berth yesterday (Tues.) —and all as the result of one lone mention on a local tv stanza for kids. WNEW-TV's Sunday (5) "Wonderama," via host Sonny Fox, extended an invitation to clamber up the sides of the big ship, and within five days, the requests to attend mounted to nearly 10,000.

A British made tv series, distributed free in the United States under the auspices of the Central Office of Information, had, at the latest count a month ago, played 31 outlets in the U.S., had been contracted for a further 23 stations and three others were playing the programs twice weekly. Total estimated audience up to the mid-June date was 6,500,000.

The series, entitled "Topic," comprises 13 15-minute programs featuring Joan and Julius Evans hosting a tour round Britain.

Greer's CBS-TV Post

James H. Geer got the nod last week as the new controller of the CBS-TV network, and begins July 20. Job has been officially vacant for approximately the past eight months, with Harold Lang, the other CBS Inc. controller, doubling for the network.

Geer joins CBS-TV from ACF Industries, in N. Y., where he has been assistant controller since June, 1957. Before that, he was with Price Waterhouse.

Quaker Oats Soaper Coin

Quaker Oats dropped some coin into CBS-TV daytime programs this week. Cereal company inked for alternate-week quarter-hour sponsorships in two soapers, "Love of Life" and "Edge of Night."

Quaker also took an alternate-week quarter in "Big Payoff." In a second piece of CBS-TV daytime biz, Armstrong Cork bought an alternate-week quarter-hour in "Top Dollar."

NBC Shoots For Early Premieres On New Entries

Rather than run up against the same problem it had last year, when it was virtually the last network to launch its lineup of new programs, NBC-TV has decided that in the 1959-1960 season, it will premiere at least three of its shows before the other networks get their respective schedules rolling.

"Riverboat," "Laramie" and "Bonanza," three hourlong film programs upon which hang NBC's chances to capture parts of Sunday, Tuesday and Saturday, respectively, will all be premiered during the second week in September. This will give the trio of expensive NBC-TV entries from a week to two weeks headstart on the ABC-CBS competition.

Because most of NBC's new stanzas began as late as middle or late October in 1958, ABC-TV in the preceding weeks was able to boast heavy Trendex gains on NBC. Ensuing rating publicity by ABC and, in some cases, by CBS is considered to have gone a long way in hurting NBC's stature throughout the entire season.

Apart from the fact that "Riverboat," on Sundays, will begin at 7 p.m., a half hour before ABC's "Maverick," NBC is not taking any chances. By getting the new show off in early September, web figures it can get a "sample" of how the show is doing because it'll be running up against repeats of "Maverick" for a couple of weeks. In this way, it might be able to establish some kind of viewership acceptance.

Ditto "Laramie" on Tuesdays, where it will run up directly against ABC-TV's "Bronco"-"Sugarfoot" mating, both of them veteran shows. As for the Saturday "Bonanza," it's going to start, according to present plans, some days before the competing CBS-TV "Perry Mason."

National Audience Board Recruiting Orgs For Reviewing-Previewing

Nonprofit National Audience Board, currently identified with 58 civic and service organizations, mainly distaff, is planning to get the men into the tv previewing and reviewing act.

With the American Assn. of University Women, National Federation of Women's Clubs et. al. on the rolls since organization in '54, National Audience Board is after Rotary, Lions, Kiwanis, etc.

Org, with major offices in Los Angeles, San Francisco, Chicago and New York (HQ), also plans to offer a lecture program featuring tv industryites for club meetings and conventions. Purpose is to give board participants an insight into programming problems.

NAB will survey participants on special tv shows at request of a network, advertiser, producer or agency. As many as 46,000 ballots have gone out on such a request. Board runs the survey at cost with the tab coming to about $100 a city.

Civic leaders also are brought in to pre-screen special shows. Results are often published in NAB's monthly news letter.

Hawaii Booster Station May Beam To Far East

Honolulu, July 14.

KAIM, Honolulu indie which has both AM and FM outlets, says a 100,000-watt booster station which would beam educational and religious programs to the Far East is in the "idea stage."

Cornelius Keur, manager, says the station is seeking a 13-acre site for the transmitter, which will beam programs in several languages to the Philippines, Japan, China and possibly other Far East nations. Equipment alone is estimated at $180,000.

Montpelier, Vt.—Daniel B. Ruggles, Ill., owner of radio station WSKI, here, has been named as vice president of the Montpelier Chamber of Commerce.

BBC-TV UPPING ITS SCHOOL VIEWING

London, July 14.

BBC-TV is to double its expenditure on schools television, at present costing $560,000 a year, from Sept., 1960. Viewing time will be almost quadrupled.

Meantime the commercial web operating in the London area weekdays, Associated - Rediffusion, is talking of widening the scope of its educational service. A-R introduced schools tv to England and calculates that around 1,000 schools take advantage of the facility. The network says it would like to see sales tax on sets removed so that this number could be increased quickly.

Fred Eisley Gets Lead On TV 'Hawaiian Eye'

New looks and a new name finally landed Fred Eisley the lead in Warner Bros. one-hour gumshoe tele skein, "Hawaiian Eye," which premieres this fall on ABC-TV Wednesdays from 9 to 10 p.m.

Producer had long been pushing Eisley for the star role, but clients and agency Ted Bates were not sold. Actor retested with a mustache and made the grade with all concerned. That is with the additional condition of a billing change from "Fred" to the more lyric Anthony Eisley.

L. A. Biltmore Hotel Floor Space Assigned Webs on Dems' Meet

Los Angeles, July 14.

Biltmore Hotel downtown has been designated as convention headquarters for the 1960 Democratic National Convention, and the radio-tv networks have been assigned the entire fourth floor of the hotel as their administrative-reception headquarters.

Decision was made known at three-day meetings last week between J. Leonard Reinsch, managing director of the convention (and exec of the Cox radio-tv chain), and reps of the three networks, including CBS' Sig Mickelson, Elmer Lower and Paul Levitan, NBC's Bill McAndrew and ABC's Don Coe and Tommy Velotta.

Sessions also agreed upon facilities assignments at the new L.A. Sports Arena, where the actual convention will be held. Webs each got their studio-space assignments in the arena, and agreed on camera positions for the pooled coverage of the floor.

Harrisburg — Rossmoyne Broadcasting Co., operators of WCMB here, has applied to the FCC for permission to open a new station in Lebanon, Pa.

'Survival Tomorrow' Themes Tors' New NBC-TV 'Challenge' Series

Hollywood, July 14.

Ivan Tors has long been producing pictures and television in the science-fiction genre, but has generally had to film them in terms of the machine rather than the man. With "Challenge," his new Ziv series set for NBC-TV Saturdays at 8:30 in the fall, he's finally getting the chance to deal with the human end of science, the man over the machine.

It's a prospect that intrigues him, since the theme of the series is pegged on the research of man's ability to survive the worst nature and science can throw at him. The "Challenge" of the title is the challenge of streaching human endurance as far is it can go, and Tors is having himself a ball in terms of scientifically-premised speculation as to the situations he can create.

For example, the current segment filming on location deals with "skydiving." It's a new sport, foreign to America, in which parachutists free-fall from various heights, opening their chutes only at the last moment (about 1,500 feet). They use their arms swan-dive fashion to follow air currents, experience a feeling of weightlessness and euphoria, and are virtual addicts to the experience. The military application is the speed in which paratroops can make a drop, as contrasted with the present length of time it takes to float from great heights.

Another episode deals with the testing of new space-suit equipment designed to withstand heat, with star George Nader dropping into a semi-active volcano to test the suit. Still another speculates on the question of evacuation of key intellectuals from an atomic attack on an atomic submarine, and their ability to endure the cramped existence of a sub over a period of time. Another episode deals with survival in the water, with Tors testing a theory that experienced swimmers can survive the worst kind of storm through a sytem of breathing which enables them to weather 30-foot waves.

There's another episode on man's ability to survive an avalanche, filmed on location in Utah, and another dealing with brainwashing and the effects of complete isolation. This one has to do too with hallucinatory effects and with the asteroid plan of the military to keep human beings aloft in space in a tiny sphere over a 36-hour period (Project

(Continued on page 58)

Before you finish reading—
another will die needlessly!

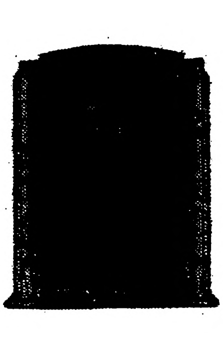
What WGN-Radio is doing about it!

Over one hundred people every day are killed on our nation's highways. A death rate so alarming—that it has become one of the most pressing problems confronting our country. Top priority has been given to the President's highway program. Numerous road improvements have been enacted by the states. Police patrol has been extended to the maximum. But *still* the needless slaughter goes on!

In line with *doing something* to stem this terrible tide, WGN Radio conceived and instituted "Signal Ten"—a documentary radio program taken from on-the-spot tape recordings of State Police work. *Intense—instructive—penetrating*—"Signal Ten" dramatically portrays traffic violations and their impending dangers *as they actually occur*. And WGN Radio pinpointed the problem further by taking its own survey of traffic conditions before selecting the target areas for its programming. Then to broaden the scope of this much needed safety service, WGN Radio made "Signal Ten" available to 17 other midwestern radio stations.

It is for this kind of sustained public service that WGN Radio was chosen as the *only* radio station over 1000 watts, to receive the coveted Alfred P. Sloan Award for promoting highway safety.

This, we believe, is an outstanding example of how WGN Radio is fulfilling its dedicated purpose of "Serving all Chicagoland" better.



WGN-RADIO

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Foreign TV Reviews

Continued from page 47

ban commuter, and the item under review had him involved in a dispute over a secondhand auto bought from a close friend. Lacking any really witty or funny assessment of suburban life or people, it emerged as flabby situation stuff that gained only a few laughs even from the post-synched audience.

Supporting cast did as well as could be expected, while production was competent. *Erni.*

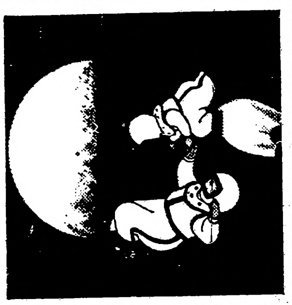
FARSON'S GUIDE TO THE BRITISH
With Daniel Farson
Director: Rollo Gamble
25 Mins., Thurs., 7 p.m.
Associated-Rediffusion, from London

In this skein of weekly programs, observer Daniel Farson's taking an unconventional look at Britain, turning up facts and features not found in the general guidebooks. Gimmick's good, and execution in this Volume One was excellent.

Farson chose his home stretch of London riverside, Limehouse Reach, the camera conveying some of its industrialized beauty and a hint of its history, latter with the aid of old prints. But the job scored the most with its interviews with waterfront characters—gruff-voiced woman with monocle, dockers recalling "the old days"—once again demonstrating that some of the best television comes from interesting people telling interesting things in an interesting way. Maybe there was overemphasis on the recovery of corpses from the Thames, an industry that apparently booms after the Derby, but that's by the way.

The series, photographed and edited superbly and blessed with Farson's easy but interested style of probing, looks like being a topline effort. *Erni.*

CARTOON CLASSICS SERIALS



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Announcing great new sequel to "THE SPACE EXPLORERS"

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Foreign TV Followup

The George Gobel Show

The second of Gobel's two programs for Associated-Rediffusion impressed no more than the first, and maybe that's an overstatement. The comedian's daffily inane ramblings had a certain appeal, but by and large his stuff failed to click and the gag payoffs signalled themselves well in advance. And this time the support items weren't so hot, either.

Gobel scored the most with an amusing opening yarn about losing his hub caps and in a yodelling song preluded by backchat with Norrie Paramor and his orch. For the rest, uh-uh. Anne Shelton did a torch song and "Not For Me" competently enough; she also worked hard in a mediocre sketch about being trapped in a phone booth that was laced with inaccurate detail. Miriam Karlin went through a spot of satire on supermarkets that might have been a howl on stage but only just made the grade on tv, while Desmond Lane did some agile prancing around that didn't add much to his good penny-whistle and clarinet playing. Production was okay. *Erni.*

Roving Report

"Poland Today" was the subtitle of a stimulating addition to the Associated-Rediffusion series of current affairs programs, with Robin Day doing the interviewing and looking-around. The 25-minute survey adduced some little-publicized facts, including that the country is 90% Catholic and that there's a substantial measure of freedom of speech, while also noting Poland's comparative material poverty. Whole notion was to stress the relaxations evident since Gomulka's stand against the Soviet in 1956.

Only flaw in an otherwise admirably compiled job was that the summing-up was unbalanced. It may be true that Poland's looking more and more to the West, who knows? but the conclusion wasn't justified by the things shown and words spoken earlier. *Erni.*

KCOP

Continued from page 38

changes in American reading tastes. For one thing, the "pulps" were starting to disappear. For another, the glossy mags were begining to stress more non-fiction. The Saturday Evening Post, for example, used to have a majority of fiction. In the past couple of years, its non-fiction has risen to as much as 75 to 80% of its total content.

These, together with the success of "Adventure" and others like it, convinced him that there was a growing audience for "non-fiction." The problem was getting enough programming of its type, since "Adventure" represented a literal start from scratch.

This fall, station will hit a peak of 21 half-hours, 15 of them forming its powerful early-evening block at 6:30-8. Flanagan feels that his travel and documentary programming can compete against anything the network stations have to offer locally—it's only when they pick up the network shows that it's wise to duck. Hence the concentration of KCOP's strong shows before 8—slotted against local programming—and the decision to ride with feature films against the network competition.

It's Flanagan's belief that a small, powerful block of programs on an independent can carry the rest of the schedule with it. He points to KHJ's "Channel 9 Movie Theatre" (akin to "Million Dollar Movie" on WOR, N.Y.) with his own non-fiction block. Of course, the rest of his schedule is scaled to a sensible cost-per-thousand, but it's the "leaders" in programming like the travel shows that bring in the business. Moreover, he points out, programming syndicated film has the dubious characteristic of using something that's second best—it's product that invariably has first been offered to the networks and been turned down.

As to the travel-adventure-documentary programs, they're budgeted so they pay their own way locally. They're also high-rated, so now with tape there's no reason why they can't be sold elsewhere. The pricing on syndicated shows is such, says Flanagan, that the average station operator can't make a profit when he puts them on the air. If he can get product that's more reasonably priced, yet can do a program job for him, he'll buy it.

Mex Radio-TV Beef: Too Many Foreign Ditties

Mexico City, July 14.

The Department of Communications is worried about the "extranjerismo" (foreignism) evil affecting radio and television broadcasting in the republic. Despite repeated warnings, live and platter programs show a marked preference for foreign ditties.

American numbers are not so much in vogue, although they also have a following among the younger set, especially rock-and-roll and other dizzy ditties. But a spokesman for the Department said Mexican programming is flooded with Cuban, Latin American and European songs and rarely does Mexican music get the featured position.

Communications for some time has been asking radio and tv stations nicely to up programming, and to give "preference" to Mexican music. Since program directors are forgetting their "obligation" to feature nationally composed tunes, the Department's inspectors are now busy making a day and night check of all music sent out from this capital's radio and tv facilities.

The check will go much further, however. Not only type of music played and sung is to be charted. Investigators will check programs, rhythms and artists presented in person or on disks, especially concentrating on nationalities.

Case in point was last week's broadcast of "Radio Varieties" with this dedicated to find out the best singer among Bienvendio Granada (Cuba); Olimpo Cardenas (Ecuador), Julio Jaramillo (Ecuador), Celia Gonzalez (Puerto Rico), Lucho Gatica (Chile) and others. This is a disk jockey program and rarely does one hear the voices of Mexicans, except for the announcers and guest disk jockeys.

In this "strangling" situation, Communications hopes to achieve a little more diversification to get Mexican thrushes a hearing. But, and this is quietly overlooked, could be that the public is surfeited with the generally off-key, shouted zaney ranchero songs featured by so-so singers.

Canada Gets First TV Splurge on Pro-Grid

Ottawa, July 14.

First television of pro football in Canada this year will be August 18 when the CBC-TV web carries Big Four games between Toronto and Ottawa, Hamilton and Montreal. Western Interprovincial Football Union airers preem Sept. 19, Winnipeg at Vancouver.

CBC video will air 21 Big Four and seven WIFU games plus playoffs and the Grey Cup final. This year, for the first time, league games will get nationwide tv coverage, eastern schedules on English and French webs between Newfoundland and the lakehead, western games from Winnipeg to Victoria, with the Grey Cup game to all areas, from Toronto, Nov. 28.

Tors

Continued from page 57

Mercury). Another is the ability to survive an atomic explosion at a specified distance from "ground zero."

All deal with "survival tomorrow," as Tors puts it, yet they provide for all sorts of fascinating areas of speculation, and are framed within an action-adventure approach in themselves. It's the action - adventure aspect which made for the show's quick sale, Tors believes, though he admits that current public interest in space medicine and in the question of survival in space, paved the way for the show too.

Tors is all wrapped up in the show, to the extent of undergoing some of the experiments himself. UCLA, as well as various government agencies—the Defense Dept., the Civil Defense Administration and others—is working closely with Tors on the show, and when he learned that the Air Force was conducting tests on hypnosis as a ground-to-space method of quelling pain for space travelers, he decided to undergo hypnosis himself. He now has mastered self-hypnosis. In another case, he underwent the hallucination tests for brainwashing at UCLA. Tors didn't go so far as to try skydiving, but he did lean out of the plane to watch his diver go down, and says the effect is just as euphoric for the spectator as the diver. Nader has undergone the experiments with him.

Tors' only problem is one of self-restraint. "I promised my wife and my doctor and my insurance company that I won't get personally involved in these tests, but sometimes I forget." He's also concerned for his director, Andrew Marton, who also tends to get carried away. "He's 57, and if he doesn't watch himself, or we don't watch him, one of these days he'll kill himself."

L.A. Market

Continued from page 38

In both instances, the stations had been "propping" prices by a vigorous demand. KTTV had been a ready year-round buyer of virtually all syndicated product available; similarly, KNXT had been a major feature film buyer.

But KTTV a year ago adopted a participating sales policy on syndicated shows which enabled it to buy such series on a longterm basis. It purchased 14 series at the time, all on a 52-week or longer basis, and consequently has been out of the market since, to all intents and purposes. An exec of the station admitted that "we might have been artificially propping the price for the past couple of years because we were such eager buyers." Today, however, KTTV is in a position to buy at the lowered price level because of its abstinence from the market and its backlog of product.

Similarly, in features, KNXT had been the key buyer in the market. But when it bought the 700-pic Paramount library, it virtually doubled its stockpile of features to an estimated 1,500 films and simply doesn't want or need anymore at present, unless a top package comes along. That tended to drop the bottom out of the feature market.

Besides these factors, adoption of new program approaches by the independents has helped change the picture radically. KTLA has gone to a live-plus-tape syndication policy and is eschewing the syndicated field and limiting its feature buys. KCOP is using the travel-documentary format and likewise buys little in the syndicated field. Evolution of personality shows—Oscar Levant, Tom Duggan, George Jessel—on a local live basis likewise is cutting down the availabilities for film.

Although L.A., with its four indies, would seemingly represent an inexhaustible demand for product, the new buying policies and new program approaches have contributed to make it one of the country's toughest nuts for the vidpix distributors.

Ottawa—Keith Sterling, for 10 years deejay of radio station CKOY's "Make-Believe Ballroom," has dropped his gab-and-spin chores to concentrate on being program director. Ray Lawrence succeeds him in the disk slot.

Joyce Davidson Expands Horizon

Toronto, July 14.

Joyce Davidson, whose expressed "indifference, like most Canadians, to Royal tours" sparked her resignation from the Canadian Broadcasting Corp. after she made the remark in New York on Dave Garroway's "Today" program, has formed her own company, Joyce Davidson Ltd., and has secured a Canadian charter. Her lawyer and an accountant will allow her $20,000 a year, the rest of her earnings to go into bonds and real estate.

As hostess of "Lux Playhouse," emanating from New York, her interviewing on "Tabloid," plus guesters on "Long Shot," two Toronto shows on which she has been re-instated by CBC, Joyce Davidson is currently negotiating the Los Angeles commercials on the Jack Benny and George Gobel shows aimed for fall release.

She says: "I have put things on a business-like basis because I realized I wasn't using my money well. Being a woman alone in the world of business, I didn't know what to do with my money. This company will take care of my burgeoning career in the U.S. and Canada."

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Tape Sacrifices Performance In Graham's Opinion

Tape should be on tap but not on top seems to be the precept laid down by William A. Graham, director of "Omnibus" and "Leonard Bernstein and N.Y. Philharmonic" series this past season.

This week Graham completed shooting a 45-minute documentary for producer Hi Brown. Tagged "Investment In Life" it is designed to woo youngsters into social service work and will be presented under the auspices of the National Council on Social Work in schools and eventually on tv.

Current controversy over mastery of tape at the hands of directors prompted Graham to say that the future of tape will be the marriage of the technique of both live and film. Ultimately, however, tape will be superior to the scope of film.

Graham said he didn't agree with the directors and producers who say they "hate" tape. Tape, he thought, was another fine tool at the director's disposal "and if we get in trouble, don't blame it on tape." But, above all, tape was not the answer to all production problems; far from it, he said.

He thought there was nothing that could approach the live show however for acting intensity. "The live show has an immediacy, an emotional continuity approaching what you find in the theatre." Tape, he insisted, affords technical perfection at the sacrifice of performance.

Tape, he argued, shouldn't be used just because it is available, but always for a sufficiently good reason. It was his theory that plays with complex acting problems suffer when taped. Furthermore, when he does a live show he manages to get better results from a performer.

He observed that tv inherently belongs to the director, writer and actor while the film happens to be primarily a director's medium. As for the stage, he said, it's both a writer's and actor's medium. He felt that many of tape's flaws would be eliminated within a year's time.

Tape, he said, was currently being blamed for a lot of things that one can't legitimately blame on the material. The fault, he said, was in "our lack of experience with it." Producers, he observed, tend to be negative about tape because of the difficulty in budgeting productions and planning a schedule. "As we become more familiar with it, we'll be able to plan a tape production with the same accuracy of a film production," he said.

As for the roll over defect so frequently visible in editing tape, he noted with a wry touch, that most viewers seems to think it is a defect in their sets, not in the production.

"It may take viewers some six to eight months to discover who is to blame for this irritation but by that time we hope to have the problem licked," he said.

TV'S INFO GROUP MEETS TODAY (WED.)

Television Information Committee is meeting today (Wed.) at the Waldorf-Astoria in N.Y. to make detailed plans for the financial and organizational makeup of a fulltime body, being formed to work on the improvement of tv's "image."

Attending the morning meeting will be representatives for ABC-TV, CBS-TV and NBC-TV, and six station executives, among them Triangle's Roger Clipp and Lawrence (Bud) Rogers of WSAZ, Charleston, W. Va. It's understood that, on the advice of the National Assn. of Broadcasters, the Committee plans to ask each of the nets for $65,000 a year and the stations the equivalent of their highest one-hour card rate, also annually, to support the proposed informational organization.

Group ultimately expects to select an executive to head the permanent informational body, but it is not certain that his selection will arise at this Waldorf meeting.

Tommy Hunter Returns To Canada's 'Hoedown'

Toronto, July 14.

Tommy Hunter, male solo-singer of "Country Hoedown," who walked off the show with King Ganam, leader-emcee, is back on the series for all summer but Ganam is out because of increased money demands, according to the Canadian Broadcasting Corp. ("Country Hoedown" is one of the CBC shows continued into the summer and will be on next fall's CBC sked).

Hunter previously left the trans-Canada series because Ganam had the former under personal contract but has since been released by Ganam, with the CBC taking back Hunter. Neither performer could be reached for comment.

Small Car Dealers

Continued from page 37

of NBC's researches in the car field over past several years. First distribution of the booklet was at a top level automotive industry gathering in Detroit recently and it is currently being sent to car makers and ad agencies in conjunction with a presentation of the 1959 automotive study by NBC's Marc Baiman and Coffin.

"Auto Motives" was penned by Ray Eichman and Dean Shaffner with the help of NBC's research dept. Design and production were by Rick Levine and Ed Antonioli with Ira Wolff as styling and production supervisor.

FTC Regimen Reversal Throws Some Doubts On CBS-TV 'Talking'

Having finally okayed the advertising line to be taken by Regimen, a reducing agent, the Federal Trade Commission has again withdrawn its sanction. In April, the FTC, the country's arbiter of fair advertising practice, issued a consent decree against the drug product, then after revisions were made, withdrew its ban a month later. Replacing of the ban last week, if only temporarily so that "further changes could be made," marks the first time the FTC has ever taken such a step, and it puts a question mark over Regimen's sponsorship of the CBS-TV "Keep Talking" stanza.

Network, in the first place, didn't accept the Regimen summertime biz for the half-hour until a letter showing FTC compliance on a revised advertising format was received. That was nearly two months ago, before Regimen started its 13-week cycle on the panel show. Program still has six weeks to run and it appears now as though CBS is going to take a "wait and see" stand with regard to any premature cancellation of the Regimen order.

Regimen has had considerable advertising on local tv and in the print media. CBS claims that even though the FTC did at one point comply with the new Regimen ad line, "we imposed perhaps even stricter standards on the company's advertising."

British Com'l TV Packed Tight On Ads; Nowhere to Go But Level Off

London, July 14.

Although the 20 largest spenders on press and television advertising in Britain divvied out 59% more on commercial tv last year than in 1957, and the figure for all advertisers is an estimated 50% increase, there are signs here that tv expenditures will reach their absolute peak and level out sooner than was expected. Earlier forecasts that 1959 would see a 25% growth in such spending are being revised to 15-20%, which provides the indication.

A contradiction could come, of course, from the networks' increase of air time devoted to commercials and/or an upping of rates. But both possibilities are virtually ruled out by the facts that currently the webs are packing in just about all the ads they can carry, though the forthcoming startup of Anglia Television and Ulster Television will extend the field a little, while the tendency seems to be to cut prices rather than increase. In March, for instance, average cost per ad was $490, as against $506 or thereabouts in March, 1958.

In general, most advertisers still spent much more on press than on tv advertising in 1958, the top 20 being responsible for 44% of same while providing only 18% of display advertising in the press. But in this group, at least a couple of major concerns reversed their 1957 policy and upped their press budget at the expense of their television allocations.

June rake-in by the commercial webs was over $12,130,500 from 26,513 spots, according to Media Records Ltd.

Gross

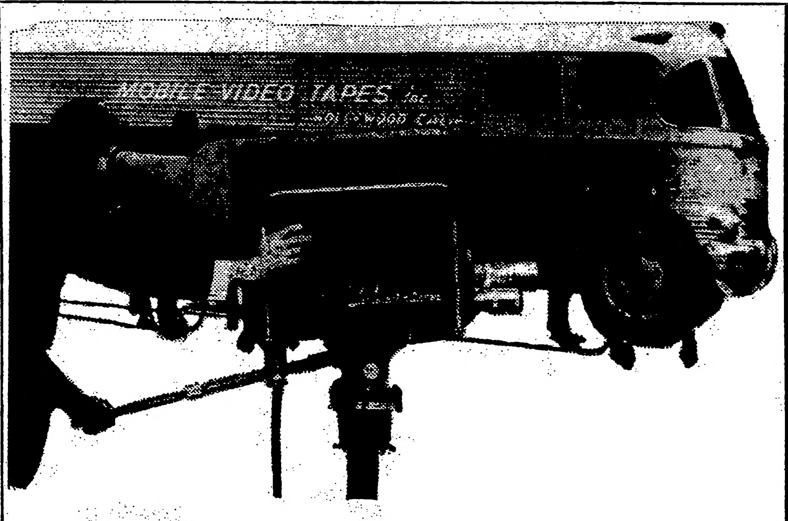
Continued from page 39

gional buyers and consequently can be counted out as a competitive factor in the market.

At Flamingo, Gross is planning to package all its previous series into a single group and sell the entire package as a library in individual markets. After that, the concentration will be on production of toprung product to compete for the regional business.

Meanwhile, the company, owned by Buckeye Corp. and headed by Herman Rush, is expanding its feature film catalog. Gross, on a recent European swing, picked up an additional 20 French and Italian pix, which Flamingo will distribute both to tv and theatrically—company intends to enter theatrical distribution shortly. Gross is currently on a three-week sales trip through the U.S.

Ottawa — Murray Edwards, Canadian Broadcasting Corp. staff producer, awarded a grant by the Canada Council.



NOW AVAILABLE
AT ANY LOCATION IN THE WESTERN STATES
A MOBILE VIDEOTAPE RECORDING UNIT WITH COMPLETE PRODUCTION FACILITIES

MVT

MOBILE VIDEO TAPES / Inc.

■ Your Program or Commercial can originate anywhere
■ No Line Charges
■ No Processing
■ No Lab Charges
■ No Delay in seeing what you HAVE on video tape
■ If Retakes are necessary, do it immediately while your cast and setup are still available.
■ MOBILE VIDEO TAPES offers a fully equipped Mobile Cruiser for recording and immediate playback at any location

MOBILE VIDEO TAPES' facilities are the answer to recording television programs and commercials on location, for on-the-spot recording of news and special events, recording of military or scientific activities, and recording of industrial activities for closed circuit programming. The Mobile Video Tapes' cruiser may also be parked outside a studio or theater to record any production on video tape. For these, and hundreds of other applications, Mobile Video Tapes offers a new world of creative opportunity.

Pre-taping a number of live productions at one session reduces the cost of the program significantly. With the advent of Mobile Tapes' Unit a fabulous potential is realized; the cost of heretofore high budget programming and commercial production is greatly reduced, while the high quality is retained. In addition to the Ampex VR-1000 Videotape Recorders, the Mobile Video Tapes' cruiser van is fitted with the latest RCA Camera equipment, so mounted that scenes may be shot while the van is moving, or halted at any location. Also mounted on the Mobile Video Tapes cruiser is the finest, most modern power generating equipment for operating all facilities.

MOBILE VIDEO TAPES

1607 No. EL CENTRO
HOllywood 4-7188

Want Better AP-UPI Shake

Continued from page 52

tion with a policy of providing better newscasts for its listeners.

A particularly unhappy subscriber to the wire services has been the New York Herald Tribune Radio Network which has stations in Westchester and Nassau Counties. These stations owned by Martin Stone and "Jock" Whitney, Ambassador to Great Britain, haven't been too happy with the tidbit type of news furnished by the wire services and it was one of the first to up its news service by adding the day news wire. Richard Doan, former AP staffer, and, now director of the Trib Radio Network, has been in the vanguard of pushing the wire services into improving their transmissions. Radio stations subscribing to AP, it should be noted, are merely associate members and consequently not entitled to any voting rights, these being vested only in newspapers affiliated with AP.

The recent arrival on the broadcasting scene of such outfits as Radio Press, providing up-to-the-minute voice coverage of outstanding events around the world, has prompted UPI and AP to give serious consideration for the setting up of similar operations. Much soul searching is now going on among the execs of the news gathering agencies as to the advisability of providing on the spot voice reports from news breaking centers around the globe. Ultimately, informed observers predict, these outfits will jump into this category because they've got the correspondents and other facilities necessary to compete with Radio Press and similar type organizations.

Meanwhile, the small stations are insisting that AP and UPI stop treating their radio wire subscribers as stepchildren and start concentrating on giving them a more adequate regional and local news coverage. It is pointed out, in this instance, UPI is ahead of AP, in providing stations with local news, but ideal coverage is yet an unknown quantity.

News editors of smaller stations, many of them equal in savvy if not superior to those on the webs and affiliates, insist there's little difference in fashioning news for press and for radio and that it doesn't require much skill to shift styles from one to the other. For instance lifting a "he said" from the bottom of a news paragraph and putting it at the beginning, can nicely turn a yarn designed for the daily press into one for radio broadcasting without beclouding it.

But, most important, broadcasters insist, AP and UPI must revise their coverage or the latter will shortly find themselves losing valuable subscribers, namely hundreds of disgruntled AM outlets across the country.

As matters stand today, most of the news roundups sound alike and possess the color and taste of skimmed milk or maybe yogurt, and the blame, it is charged, rests on the stiff shoulders of the imperiously operated news wire agencies.

GIVE YOUR TAPES

THE NETWORK TOUCH

For maximum effectiveness, your commercial tapes demand network quality production. And network quality is precisely what you get from NBC TELESALES.

Here you'll find everything that's needed to transform your commercials from initial concept to final air copy... black-and-white studios... color studios... mobile equipment... complete scenic, staging and technical facilities... A-1 technical and lighting direction... all provided by the same experienced hands who produce the top quality NBC network shows. And today NBC TELESALES is geared to give you faster, more complete service than ever before.

Give your next commercial the network quality touch—the NBC TELESALES touch!

NBC TELESALES

MY DREAM HOUSE FOR SALE

My company is moving to the West Coast early in September. I am forced to sell my beautiful dream house—9 rooms, 4 baths, Scarsdale-New Rochelle area. Over an acre of beautifully landscaped grounds. Finest schools and shopping. Two car automatic garage. Need action fast!

If interested, write immediately:
Box V-127, VARIETY
154 W. 46th St., New York 36, N.Y.

Pan Am

Continued from page 35

cast journalists who managed to get back a pre-landing radio report without being discouraged by engineering difficulties, although he and his confreres from all of the broadcast outlets had plenty of problems, some funny and others rather frightening.

Gabe Pressman, NBC radio reporter, was another who managed to get back on-the-spot radio reports, but not without engineering problems which often made reception difficult.

Like ABC, CBS got a tv remote unit out to the airport site but it was no use, because the network couldn't get a signal to bounce off the main transmitter at the Empire State Building in Manhattan.

Just getting out to Idlewild was problem enough for most reporters. Ed Stevens, normally a newswriter, who lives relatively close to Idlewild was called upon at home when the word came through of the Pan Am trouble. He got into his car and never would have gotten through the super-heavy traffic, which also bogged down firefighting equipment, if he didn't finally jump out of his lane to tag along after a fire truck, flashing his press card out the window as he went.

Bob Quinn, a CBS-TV director who took a taxi to direct a tv show that never got on, had to quit his cab outside Idlewild and run, somewhat breathlessly the last mile to the field where some news equipment had already managed to gather.

ABC-TV's camera crew and reporter Stevens got a real scare. Once they'd made the field, in the minutes just after to the post-midnight safe landing of the plane, a "sadistic fire sergeant," who was manning the truck to lay down the foam in case the plane caught fire, threatened to run them down, because he considered them in the way. He finally veered his truck off, at the last second according to Stevens, but before he did he—seemingly intentionally—sprayed foam on an ABC cameraman, a technician and apparently some foam on the $100,000 tv unit. An official fire department photog, who was there doing his job with a still camera also got sprayed, and thereatened to file a complaint against the sergeant.

Several others, including NBC personnel were also foam-sprayed. Formal protests, besides the photogs, have since been filed by press and broadcasting with the Port Authority (which runs Idlewild) regarding the "arrogant" foam-throwers.

Because the live cameras were of no use, NBC did get considerable tv film footage on the affair, which was used later on the air. CBS supplied sound reports to both radio and tv. CBS-TV cameraman Al Gretz filmed several interviews, also used on the air.

WNEW, the N.Y. radio indie, managed to get three men out to the field. But the station did not send a remote unit. Nonetheless, WNEW staffers phone-fed material back to the station to be taped, and then the station, besides airing them itself, forwarded the pickups to stations in St. Louis, Detroit, Davenport, Toronto and London, Ont., Baton Rouge, Houston, Cleveland and Boston.

JEANNIE'S BRITISH BOW IN 'CINDERELLA'

London, July 14.

Jeannie Carson will make her first U. K. tv appearance in a play in a tele-recorded musical version of Sir James Barrie's "A Kiss For Cinderalla." The production is skedded for BBC-TV transmission at Christmas. The music has been written by Christopher Whelen, who will also conduct the Pro-Arte orchestra, and will be directed by Desmond Davis.

"Kiss" has started off a new Barrie trend. Whelen is now working on musical versions of "Shall We Join The Ladies" and "The Boy David," which are intended primarily for tv but with a watchful eye on the legit stage market.

Azcarraga Spreading TV Wings to Panama

Mexico City, July 14.

Emilio Azcarraga, radio and television pioneer in Mexico, is spreading his wings and preparing to launch tv facilities in Panama.

Commercial television is coming to Panama and it is learned from a reliable source that Azcarraga is teaming up with Fernando Eleta, Panamanian radio broadcaster (also one of vice presidents of AIR) and Cuban Goar Mestre.

RCA equipment is to be installed and Channel 4 will be used for telecasts.

Until now Panama has only had a small television installation in the Canal Zone, for entertainment of U.S. troops. The American station, in operation past five years, has used filmed programs originating in the U.S., and featuring such old standbys as Ed Sullivan, Milton Berle, Arthur Godfrey, etc.

Albany — Anthony G. (Tony) Visk, continuity director at Schine-owned WPTR for several years and prior to that associated with WROW and WTEN-TV, has joined WPRO in Providence, R. I., as promotion and publicity director.

O'Seas Talent

Continued from page 37

similar to program's salute to Hawaii last spring.

The reasons for the new stress on Europe are manifold. In the first place, it is feared that the demand for personalities to head spectaculars will be so tremendous next year, that the prices will zoom to the point where even talent agencies are fearful of the results. They hope that by taping and bringing in newcomers from abroad, it may be possible to keep some semblance of reason in video's salary structure.

Another point, is the fear that unless new ideas and new faces come in, television will achieve a large degree of sterility. The present reliance on westerns and whodunits are cited as examples.

In a larger degree, it is seen that within a few years, it will be possible to telecast directly on a worldwide scale. In order to pave the way for international networks, live and tape, it is desirable to break in the American public to the idea of entertainment from abroad. On a longrange scale, it seems necessary to give living room show biz an assortment of accents and viewpoints. It is also deemed necessary to popularize new talent before present headliners erode through more exposures.

Interest in the importation of tele properties is just breaking through at this time. It's anticipated that just as films and legit have had to expand their horizons to maintain boxoffice, television is reaching the point where it must pick off the more suitable properties from other countries to augment domestic fare. Otherwise, even tele execs may get tired of their sets.

AFTRA Merger

Continued from page 2

willing to commit ourselves or even express enthusiasm for the new house until we have seen the architect's plans, read the contractor's bids, carefully examined the comforts and conveniences and most soberly considered the costs."

Board also posed a series of 10 questions which must satisfactorily be answered in the present merger study being conducted by David Cole. They include the question of whether a merged organization would gain strength in collective bargaining; whether interests of all performers are always identical; whether agreement could be reached between film and live actors over pay-tv; whether a merged organization would be departmentalized according to various fields or ruled by a single, strong national board.

Also, what economies could be effected by a merger; what additional expenses would result from a merger; how initiation fees and dues eliminated by a merger could be replaced; whether the dues of non-AFTRA members of SAG would be increased and by how much; where the merged union would headquarter; and whether elected and unpaid officers and board members would retain their present control over union policies, finances and practices.

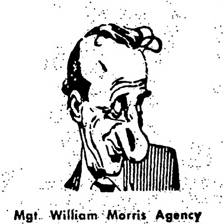
Albuquerque—Dr. F. Claude Hempen, former professor of radio and tv at UCLA, has been named manager of KNME-TV U. of New Mexico video station and the only educational tv outlet in the state. Hempen succeeds Dr. Bernarr Cooper, who submitted his resignation June 30.

British ABC-TV Cuts Rates on 90-Sec. Spots

London, July 14.

ABC Television Ltd., commermercial network serving the Midlands and North at weekends, is cutting its rates for 90-second participations starting Sept. 5. Saturday price drops by $210 to $1,050 and Sunday by $420 to $2,100.

Move is of interest because of, though it need have no connection with, a contention made by Horace Schwerin at a one-day conference on tv advertising staged by Associated TeleVision, London weekend web, on June 3. The president of the Schwerin Research Corp. of America held that maybe British tv advertisers were relying too much on the shorter spot. In notifying clients of the revised rates, ABC-TV director George A. Cooper says that a reason for is that "we have found that a longer participation is normally inclined to sell the product more effectively."



Mgt. William Morris Agency

10th Annual
WHITE MOUNTAINS'
FESTIVAL of the 7 ARTS
NOW . . . until July 20th

SKY HIGH in the
WHITE MOUNTAINS

5 LAKES • 5,500 ACRES

Lake TARLETON Club
Pike • New Hampshire
Information: Walter Jacobs

A TALENTED PROMOTION AND PUBLICITY WRITER

. . . is hard to find. I know! I looked for a long time before I hired this intelligent and skilled copy-writer. Now, because of a shift in offices, perhaps she can be an asset to you. She has network, film syndication promotion experience and 4A agency and top-market station publicity background. If your organization has a place for her, please drop me a line and I'll be happy to set up an appointment.

Box V-129, VARIETY
154 W. 46th St., New York 36

HOUSE FOR RENT

Beautifully furnished home on 5 acres in Northern Westchester one hour from Times Square. Sept. 1 to July 1960. $500. per month. French-speaking couple available at $450. per month.

Box V-123, Variety
154 W. 46th St., New York 36

FOR SALE

Fine home in beautiful setting. A-1 zoning. 2,150 sq. ft. on 1st. floor, Expansion attic. 1,600 sq. ft. finished basement, mahogany bar. Radiant heat in ceiling, basement floor and 2 car garage. 100% air conditioned. Lake in front yard landscaped. $65,000; terms. Call TUrner 8-7100.

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LOS ANGELES
41.1%
Audience Share
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Tues. 7-7:30 P.M.

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KLZ-TV
Thurs. 9:30-10 P.M.

3-STATION
BUFFALO
59.5%
Audience Share
WGR-TV
Fri. 7-7:30 P.M.

SCREEN GEMS, INC.
TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.
711 Fifth Avenue, New York 22 PL 1-4432
NEW YORK DETROIT CHICAGO HOLLYWOOD MIAMI HOUSTON TORONTO

CELLER PLAN: $5 PER JUKE TAX

Old-Style Brass Bands Boom Away With Local Talent in Penn. Backwoods

Harrisburg, July 14.

Despite competition from tv, radio, drive-ins, summer legit theatres and other areas of year-round entertainment, one of the country's oldest forms of show business not only continues in popularity through the rural districts but here in the Keystone State it has actually grown in proportions through the passing years.

The summer open-air band concerts, performed in the town squares. parks, pavilions, or just out in the open, in some cases in a farm field, this year are drawing larger crowds than ever before. and, because of the revived interest, units playing the shows are increasing their schedules, playing several times weekly from the July 4th kick-oq through the Labor Day holiday.

Unlike the big-city version of the concerts under the stars, similar to the Grant Park series in Chicago where big names in the musical field are presented in a no-gate basis, the smaller communities rely mainly on home-grown talent. Bands are sponsored by such organiaztions as the Elks, Moose, American Legion, and even the local fire departments, with musicians and soloists rehearsing and performing on their own time with no fee asked or expected.

Typical of the area's interest are such locations as the bandshell at Hershey Park, where, despite the

(Continued on page 66)

Stiff Package Prices Limiting Stereo Market Abroad: DGG's Detlefs

While the disk industry in Europe is growing steadily, the market still has to overcome the limitations imposed by the relatively high platter prices abroad, according to Gerhard Detlefs, liaison agent between Deutsche Grammophon in Germany and its U.S. distributor, Decca Records. Detlef noted that the high prices were a particular handicap in the pop package field where albums sell for $5. In terms of purchasing power relative to the U.S., that's equivalent to $10 per album for a European.

While stereo is causing much discussion abroad, it is still moving slowly across the counters. Where in the U.S. stereo now accounts for about 20% of the album turnover, Detlefs estimated that it was about 10% in Europe. He said stereo should pick up shortly when the instrument manufacturers start turning out machines in mass quantities.

In the Deutsche Grammophon German setup, Kurt Kinkele, who headed up the international artists & repertoire department, has been promoted to the head of domestic DGG distribution operations. Heinz Voigt has been upped to fill Kinkele's spot in the international division, while Johannes Ellrich remains as chief of the DGG international operation in Germany. Dr. Walter Betcke and Helmut Haertel also continue as overall general managers of DGG for the parent Siemens company, headquartering in Hamburg.

With the pop singles market abroad also dominated by the rock 'n' roll beat, the DGG pop subsid, Heliodor Records, has been wrapping up distribution deals with several U.S. indies, including Cadence, Chancellor, Laurie, etc. Power of the rocking beat, Detlefs pointed out, was demonstrated in the recent sale of 400,000 EPs in France alone of

(Continued on page 66)

APOLLO'S SUBSID LABEL

Apollo Records has set up a new subsid label, tabbed Showboat Records.

Ray Scrivner will head up the new firm as v.p., headquartering in Nashville.

Oakdale Music Theatre In Black With Jazzmen

Wallingford, Conn., July 14.

Oakdale Musical Theatre, which again is supplementing its regular musical-straight play fare with one-night jazz stands, has been moderately in the black with the three ventures so far this season.

Erroll Garner pulled $4.500; Duke Ellington, $3,500; Jonah Jones. $3,600. Next booking is Dave Brubeck and Wild Bill Davison combos set for July 26.

Epic Pushing 50 LPs in Fall

Las Vegas, July 14.

Keynoted by Columbia Records' prexy Goddard Lieberson, the convention of Epic Records, Col's subsid, at the Sands Hotel here over the weekend (10-11) drew a capacity distrib attendance to hear the company's fall plans.

Epic has come up with a special deal to push its release of 50 packages. A free LP will be offered to dealers for every seven pop stereo or monaural sets purchased. In the longhair department, Epic is offering a straight extra 10% discount. As an added incentive, Epic also is offering a classical and pop stereo "sampler" at a 25c reduction for every stereo purchase. Dealers are getting a stereo rack demonstrator as their sales incentive.

Epic's package sked will revolve around such artists as Lester Lanin, Roy Hamilton, the Merrill Staton Choir, Joe Glover and the O. B. Masingill minstrel show. The release will have for the pop market, 14 monaural LPs and 12 stereos, and for the classical line, 14 monaural LPs and 10 stereos.

WESTMINSTER SUBSID INTO LOW-PRICE MARKET

Westminster Records in entering the low-priced disk field with a new label, Whitehall Records, under the aegis of Norm Wieland, formerly with the 20th Fox disk operation. The Whitehall monaural LPs will sell for $1.98 while the stereo line will go for $2.98.

It's understood that the Westminster subsid is also planning to enter the singles field with a cut-price line. While exact tab has not been determined as yet, it's expected that it will be substantially lower than the current going price of 98c. Debut releases of the new label willl hit the market the middle of next month.

Guy Lombardo Cracks Mass. Ballroom Record

Wrentham, Mass., July 14.

Guy Lombardo cracked the 74-year-old house record of the King Philip Ballroom here last week when he drew 16,200 customers in a six-day stand. There was a $1 per ticket deal for advance purchases with a $2 tab at the b.o. weekdays and $2.50 on Saturday.

Lombardo played a one-week date at the King Philip in 1958, but did 30% more biz this year.

Connie's Busy Sked

Connie Francis, young thrush who has been a consistent winner on disks for the past year, is set to cut nine albums for MGM Records this summer, four of them in England. She's going to Europe Aug. 18 for dates in England, France and Germany.

Currently at the Bolero, Wildwood, N. J.; she's set for the Casino Royale in Washington, D. C., for a week starting July 20 and then goes to Ottawa for a nitery stand.

ASK BOTH SIDES TO REPLY SEPT. 1

Washington, July 14.

A proposed compromise on the jukebox royalty problem has been handed to spokesmen for the operators and the composers and publishers by Rep. Emanuel Celler (D-N.Y.).

The key legislator, chairman of the House Judiciary Committee and author of the pending jukebox bill, asked them to study it, think about it and come back Sept. 1 and let him know if they like it, have a counterproposal, want to make other suggestions or have modifications to propose.

The Sept. 1 date for the next meeting definitely means there will be no jukebox legislation ready for House action this year, and the serious illness of Sen. Joseph C. O'Mahoney (D-Wyo.), author of the legislation in the Senate, means there'll be none there this year either. Congress is expected to adjourn around Sept. 1.

The proposed Celler compromise (which he said he isn't wedded to, but is only searching for a possible area of agreement) calls for juke operators to pay about $2,500,000 extra in royalties to authors and composers each year.

It provides for a royalty payment of $5 per box, in its suggested form. There are estimated to be more than 500,000 jukes in operation.

Proposal calls for appointment of three trustees who would collect from the juke operators. They'd have a survey made to determine

(Continued on page 66)

GEMA's Pact With German Pix in U.S.

GEMA, the equivalent of ASCAP in West Germany, and the German film producers have reached an agreement on payments for music in German films shown in the U.S. Deal is retroactive to Jan. 1, 1956 and runs through December of 1960.

Under the pact, the producers agree to pay GEMA 2.5% of the net income accruing to them from the showing of their films in the States. Amount drops down to 1.5% if the total take runs to less than $30,000. In Germany, as in most European countries, the composers collect their take via the theatres. In the U.S., ASCAP cannot legally do this.

The French composers for some years have been trying to get a deal under which they'd collect a cut of film rentals from the independent distributors in N. Y. Latter have refused to consider this.

GEMA for some time prior to the agreement with the German producers took the view that it could actually stop exportation of films to the U.S. It argued that the German producers didn't have the right to license music rights to either the American distributor or exhibitor. Since the amounts are small, the German producers then decided to come to an agreement.

ABC-Par Execs Hit Road For Distributor Meets

ABC-Paramount disk execs are hitting the road for a series of national distrib meetings aimed at kicking off the label's fall album line and to introduce the company's new merchandise display units. Sam H. Clark, diskery's prexy; sales chief Larry Newton, v.p. Harry Levine and Allan Parker, album and merchandise topper, will head up the N. Y. meeting at the Hampshire House Saturday (18). The execs will then fan out over the country for similar powwows in other areas.

Fall album line will feature packages by such artists as Lloyd Price, Paul Anka, Eydie Gorme, Steve Lawrence, Johnny Nash, Dick Clark, Arnold Stang, Ferrante & Teicher, Leo Diamond, and others.

Pop Stereo Prices Go Downwards As Victor Meets the Competition

RCA Victor's move to join the recent Columbia Records' move to drop pop stereo LP prices from $5.98 to $4.98 is pointing to an industrywide trend. Capitol Records has already been operating at the lower list as have such labels as MGM, Dot, Warner Bros., Roulette and others. While the $5.98 price for stereo pops is still widespread, particularly among the indie labels, it's expected that the move by the three top majors will be followed shortly by other companies.

Drop in the pop stereo prices actually brings them into line with the going difference in tabs between classical and popular packages. The classical stereo packages still are going for $5.98, which is $1 more than the monaural version. The same $1 differential will now exist between the regular $3.98 monaural LPs and their stereo versions.

Higher price for the stereo disks is mainly due to the higher pressing cost. The making of a stereo disk involves a more delicate manufacturing process with a much higher rejection rate than is standard for monaural pressings. Presumably, if the manufacturing problems could be fully licked, the stereo disks will ultimately be sold at the same price as the monaural versions.

Teach, I Gotta Swing

Honolulu, July 14.

Seventy-three University of Hawaii summer session students of Asiatic Affairs took a field trip last week to Don the Beachcomber's cultural center, ostensibly to witness a demonstration of Oriental musical instruments.

Presiding at the lecturn was "Professor" Martin Denny, whose progressive jazz combo leaned more heavily than usual on their weird collection of musical instruments, as assembled from many Asiatic lands. Most of the summer students are co-eds from Mainland colleges.

Columbia Maps Can. Expansion

Columbia Records of Canada, a subsid of the U. S. Columbia operation, is expanding its operation with opening move being construction of new headquarters in Toronto. New offices will provide consolidated facilities for administrative offices, warehousing and the Columbia LP Record Club. Col prexy Goddard Lieberson stated that the Canadian disk industry has "developed to a most gratifying degree since Columbia established operations in Canada five years ago." He pointed to the fact that Canada has provided Col with several of its top artists, including Percy Faith, the Four Lads and longhair pianist Glenn Gould.

Robert J. Pampe is v.p. and managing director for the Canadian company. Last year, the Canadian subsid established company-owned distribution branches for Toronto and Montreal. Indie distribs handle the line in the west.

DELLA REESE WINDS UP FIVE-YEAR JUBILEE PACT

Songstress Della Reese has ended her deal with Jubilee Records because the diskery has failed to live up to its commitments. She has been with the label for over five years.

Miss Reese, originally a gospel singer, broke through with a big click a couple of years ago with "And That Reminds Me" and has been a consistent package seller for Jubilee ever since. Lee Magid, her manager, is now dickering with other companies for a disk deal.

Wallenstein Settles Row With AF Over LPs

The row between maestro Alfred Wallenstein and Audio Fidelity Records over release of several longhair LPs has been settled amicably out of court. The Wallenstein platters will now be issued in the fall.

The conductor originally refused to grant his consent to release the platters which were cut with the Virtuoso Symphony of London. He withheld his consent for technical sound quality reasons. Audio Fidelity sued Wallenstein, charging that there was no valid basis for his objections to the recording quality. The Wallenstein disks, some of which have already been on the market, represented AF's initial fling in the longhair field.

Rifkind Joins MGM

Julie Rifkind has joined MGM Records as field rep to contact distributors, dealers and disk jockeys. Headquartering in N. Y., he'll work under Elliot Wexler, the label's marketing chief.

Rifkind had been operating his own label, Dome Records, until recently.

Philly AFM Balks WIP Live, But Cuffo Airing Of Band Test Finalists

Philadelphia, July 14.

WIP, the Philadelphia radio station which prides itself that it "dares to be different," is beginning to wonder if originality pays off in this day of formula radio.

A John Philip Sousa Memorial Concert at Willow Grove Amusement Park, scheduled as final event in an on-the-air promotional contest, has been nixed by local 77 of the American Federation of Musicians. Union turned thumbs down on the cuffo performance, even though top prize for the winning band was to have been a paid, professional engagement.

Concert, skedded for Sunday (12), was to have been a run-off between the two finalists in the music contest—the Pottstown (Pa.) Band, directed by William Lamb, Jr., and the Quakertown Band, headed by Ralph Moyer. Both maestros are part-time musicians and AFM members. The recently refurbished Willow Grove Park had been chosen because of its long-time history as one of Sousa's favorite band-stands. Hence, dedication to the memory of the late March King.

The AFM action came on the heels of last week's set-back by the Federal Communications Commission. The FCC threw a monkey wrench into the well-oiled plans of WIP prexy Ben Gimbel for a two week "broadcasting holiday" in Atlantic City for station staffers and families. It denied a petition for waiver of its "home studio" rule, requiring majority of a station's programs to originate at home base. Substitute plan, a fortnight's "Salute to Atlantic City," is in the works.

Roulette Building Own Recording Studios

Roulette Records, which is moving to enlarged New York headquarters in a few months, is setting up its own recording studios in its new setup. Bill Scripps, formerly with Bell Sound Recording Studios, is now heading Roulette's engineering department.

Expansion plans in the new quarters call for the construction of an additional floor on the three-story building at 50th St. and Broadway.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Tommy Dorsey Orch - Warren Covington (Decca): "EXECUTIONER THEME FROM 'MURDER BY CONTRACT'" (Longridge*) is a tough title, but a neatly executed instrumental slice. "OH, TO BE LOVED AGAIN" (Ardmore*) is a pleasant ballad vocalled by Warren Covington and chorus.

Champ Butler (Viscount): "OOOH, LOOKA THERE, AIN'T SHE PRETTY" (Leeds*) is a catching rhythm tune which Champ Butler delivers in very lively style. A tasteless implication in the lyric may limit the deejay spins. "THIS CAN'T BE LOVE" (Chappell*) is updated in a swinging vocal.

Terri Stevens (Felsted): "ADONIS" (Joy*) is delivered in appealing style by Terri Stevens who's due to pick up a share of spins on this tune. "VIENI, VIENI" (Witmark*) is a bright Italo-styled entry.

Bob Luman (Warner Bros.): "CLASS OF '59" (Lu-Tal†) is a good teenage ballad delivered in approved style by this singer. "MY BABY WALKS ALL OVER ME" (Lu-Tal†) is a fair country-styled number.

Harry Simeone Chorale (20th-Fox): "THE TOY DRUM" (Knollwood*) is a highly attractive entry in marching tempo due for wide spins. "LORILU" (Audubon*) is another bright slice by this fine choral ensemble.

Johnny Burnette (Freedom): "I'LL NEVER LOVE AGAIN" (Metric*), a slow-tempoed ballad with a good lyric, is projected expertly by this rocking vocalist who can really sing. "SWEET BABY DOLL" (Asa*) changes pace with a bouncing tune.

Nelson Riddle Orch (Capitol): "THE MARKHAM THEME" (Alaska*), a tv show theme, is fashioned into a lush instrumental that makes for easy listening. "TING-A-LAY-O" (Dornelle*) is a pleasing moppet-angled number done with orch and chorus.

Bill Doggett (King): "BIG CITY DRAG" (Jay & Cee†) is another pounding rhythm instrumental entry which the juves will find easy to dance to. "AFTER HOURS" (Popular*) is in a softer mood spotlighting Bill Doggett's organatics.

The Beach Boys (Kapp): "BATHING BEAUTY" (Alamo*) is a cute, uptempo rocking number with a seasonal peg which will help it. "ON THE BEACH AT SUNSET" (Sheldon†) is a neat ballad in a more traditional harmonizing groove.

Big Daddy (Wynne): "DANIEL WEBSTER AND THE DEVIL" (Elliot-Virtu*) is a somewhat long-winded yarn set to a familiar melody, but this singer delivers skillfully. "I THINK YOU'RE LYING" (Virtu*) is in a more conventional rocking idiom.

Jerry Benty (Willett): "WE'RE GONNA HAVE LOVE" (David†) is an interesting rhythm tune handled effectively by this singer. "WITHOUT YOU" (Bourne*) gets an okay country-styled vocal.

Chan Romero (Del-Fi): "IF I HAD A WAY" (Bobby Tunes†) is a typically tailored rocking ballad handled in the expected way by this young singer. "THE HIPPY HIPPY SHAKE" (Bobby Tunes†) is a frantic uptempo slice done in rockabilly style.

Tony Butala (Topic): "LOOK AT HIM, LOOK AT HER" (Cordial†) is a solid rocking ballad with a familiar theme which the kids never seem to tire of. "MY FIRST REAL ROMANCE" (Cordial†) is an okay rhythm ballad.

Eddie Chase (Viscount): "GINGER" (Weiss & Barry†) is a nifty rocking number with a driving beat and a cute lyric which the kids will buy. Eddie Chase belts potently. "IF YOU ONLY KNEW" (Weiss & Barry†) is an okay slow-tempoed entry.

Arena Twins (Kapp): "IN MY WALLET" (Gil†), a pleasant rocking ballad with a teen-slanted lyric, is handled with a typical sound by this vocal duo. "NO ONE ELSE" (Ashland†) is a less effective side.

Johnny Johns (Buena Vista): "THE HEART OF AN ANGEL" (Kellem*) is a strong ballad with a good beat which this singer delivers in typically rocking style. "I'M IN THE MOOD FOR LOVE" (Robbins*) gets a fair updating slice.

Ed Townsend (Capitol): "THIS LITTLE LOVE OF MINE" (Cherritown) is an above-par uptempo entry which this singer rocks to a fare-thee-well. "HOLD ON" (Cherritown) is an effective slow-tempoed side.

* ASCAP. † BMI.

Best Bets

CAROLE KING .... **QUEEN OF THE BEACH**
(RCA Victor) .... **Short Mort**

Carole King's "Queen of the Beach" (Bryden†) is a cute, teen-slanted idea due for big play. "Short Mort" (Bryden†) has a couple of laughs.

* * *

LAVERN BAKER .... **IF YOU LOVE ME**
(Atlantic) .... **So High So Low**

LaVern Baker's "If You Love Me (Duchess†) works over this fine ballad with a beat that'll give it a new round of spins. "So High So Low" (Progressive†) is a nifty rhythm idea.

* * *

THE WANDERERS .... **ONLY WHEN YOU'RE LONELY**
(MGM) .... **I'm Not Ashamed**

The Wanderers' "Only When You're Lonely" (We Three†) bows this combo on an excellent ballad tailored and executed for the current market. "I'm Not Ashamed" (Beechwood†) is another good side nicely handled.

* * *

JOHNNY TILLOTSON .... **TRUE TRUE HAPPINESS**
(Cadence) .... **Love Is Blind**

Johnny Tillotson's "True True Happiness" (Tannen†) is a simple rocking ballad, with a spoken chorus that's corny enough to catch on with the juves. "Love Is Blind" (Sherman-DeVorzon†) is a rocking ballad set in highly interesting arrangement.

* * *

FATS DOMINO ..... **I'M GONNA BE A WHEEL SOME DAY**
(Imperial) .... **I Want to Walk You Home**

Fats Domino's "I'm Gonna Be A Wheel Some Day" (Travis†) is a clever rocking ballad belted for maximum returns by this performer. "I Want To Walk You Home" (Alan-Edwards†) is a good, but more conventional slice.

* * *

LU ANN SIMMS .... **DO I REALLY LOVE YOU**
(Jubilee) .... **Maybe**

Lu Ann Simms' "Do I Really Love You" (Brighton) is a first-rate workover of this bouncy ballad which has already grabbed several disk versions. "Maybe" (Robbins*), the oldie, is done with a beat.*

* * *

GALE GIBSON .... **ADONIS**
(RCA Victor) .... **Mister Bailey**

Gale Gibson's "Adonis" (Joy) is a typical teen-angled ballad done with commercial impact by this moppet vocalist. "Mister Bailey" (Topper*) is another juve-slanted tune with chances.*

* * *

BILLY WILLIAMS - BARBARA McNAIR
TELEPHONE CONVERSATION
(Coral) .... **Go To Sleep, Go To Sleep, Go To Sleep**

Billy Williams and Barbara McNair's "Telephone Conversation" (Roosevelt) is a swinging, clever number belted brightly by this duo. "Go To Sleep" (Disney*) is more firstrate material due for heavy exposure.*

Newest Dot Records Album

"The Voices and Strings of LAWRENCE WELK"

(DLP No. 3200)
Featuring Joe Feeney, Alice Lon, Lennon Sisters, Glee Club, Maurice Pearson, Jim Roberts

Album Reviews

"The Jazz Soul of Porgy & Bess" (United Artists). A superb package of big band jazz has been fashioned by UA out of the much-exercised "Porgy & Bess" score. In swinging, inventive arrangements by Bill Potts, who also conducts, this crackerjack studio band plays the Gershwin music with precision, color and taste. Among the soloists featured on the various numbers are such standout sidemen as Harry Edison, Al Cohn, Zoot Sims, Jimmy Cleveland, Bill Evans, Charlie Shavers, Phil Woods and others. Set has been handsomely got up with a folio of photos and notes by Andre Previn.

"An Evening With Lerner & Loewe" (RCA Victor). Composers Allan Jay Lerner and Frederick Loewe are in the spotlight of this rich-sounding offering. Three of their Broadway show scores, "Brigadoon," "Paint Your Wagon" and "My Fair Lady," and their score for the "Gigi" film are each reprised one side of this double platter set with a cast of topflight vocalists, including Robert Merrill, Jan Peerce, Jane Powell and Phil Harris with conductor Johnny Green laying down a very authoritative beat.

Duke Ellington: "Anatomy of Murder" (Columbia). With the jazz kick for background music for pix and tv still on the upbeat, this score for the Otto Preminger film, "Anatomy of Murder," wins another important case for the cause of jazz. Duke Ellington's score, as written by him and played by his orch, is a probing exercise in moods and colors. This is one suondtrack set that stands on its own feet with a minimum of dependence on the screen's story.

"The Amazing Nina Simone" (Colpix). This is a tough billing for anybody to fulfill and this young songstress, though of unmistakable talent, is not a combination of the best features of Bessie Smith, Billie Holiday, Ella Fitzgerald and Marian Anderson. Miss Simone has a rich smoky voice and she has a savvy attack with a swinging beat that's effective on this variety of songs, ranging from "Children Go Where I Send You" and a lovely folk tune, "Tomorrow We Will Meet Once More" to standards like "Willow Weep For Me" and "Stompin' At The Savoy." Whether or not she emerges "this year as the greatest new singing talent to hit the recording field in a decade," Miss Simone is a solid songstress stemming from, but not surpassing, a long tradition.

Tony Lavelli: "All-American Accordionist" (Urania). Tony Lavelli's flashing way with the squeezebox gets a sparkling workout in this album. Back by an orch, the ex-basketball star pulls out all the stops on a varied songalog including oldies like "All-American Rag," "Lady of Spain," "El Cumbanchero," "Beautiful Dreamer" and a medley of George Gershwin tunes.

Victorian Trumpet Trio: "Australia's Fabulous Trumpets" (Key). A trio of Australian longhair trumpeters, George Dobson, Merv Simpson and Stan Roberts, have teamed for an unusual display of horn technique. The unison effects are done in fast tempo with striking results on numbers like "Holiday For Strings," "Post Horn Gallop," "The Runaway Rocking Horse," "Sabre Dance," "Rhapsody in Blue" and other pieces. There's some incidental orch support, but the virtuoso trumpets are the whole works.

Arnie Kronenbergers "Square Dancing In Hi-Fi" (Warner Bros.). Square dancing is always in style and this set features one of the top callers in the business, Arnie Kronenberger. The beat has been updated somewhat and some listeners may not know whether to lindy hop or do-si-do, but enough of a country flavor has been retained in these jazzed-up oldies to identify them.

"Slim Gaillard Rides Again" (Dot). One of the authentic clowns of jazz, Slim Gaillard's freewheeling style of music and comedy is effectively showcased in this set. Gaillard's vocal interpolations, rhythm switches, word plays and musical sense actually make this collection of tunes a collection of surprises. He does, and undoes, tunes like "I Don't Stand A Ghost of A Chance With You," "How High The Moon," "My Blue Heaven," "Sukiyaki Cha Cha." No wonder he's one of the idols of the beatniks.

Phyllis Diller: "Wet Toe In A Hot Socket" (Mirrosonic). Extending the list of nitery routines that have gone into the groove, this set preserves a Bon Soir, N.Y., performance by Coast comedienne Phyllis Diller. This is a specialty item for the sophisticated mob. It's made up of smart patter and a group of material songs like "I'd Rather Cha Cha Than Eat," "Guess Who I Saw Today," "Today Will Be Yesterday Tomorrow" and others. Some of the audience laughter, which may be reactions to sight gags or mugging, is mystifying but that's always the risk of a "live" take.

"Words and Music With The Ames Bros." (RCA Victor). This is a neat song-along set of 12 public domain oldies. The Ames Bros. harmonize in their customary slick style a dozen songs whose words and music are included in this package. It's a nifty packaging job with a solid commerical peg.

"The Duncan Trial" (Evesdrop). As an example of the far-ranging material now available on disks, this LP gives excerpts from the trial of Elizabeth Ann Duncan who was convicted for the murder of her daughter-in-law by hired assassins. Unfortunately, the actual trial testimony sounds as if it were recorded in a boiler room and is barely audible. An accompanying script is absolutely necessary to follow the recorded verbiage.

Knuckles O'Toole: "Sing A Song With Knuckles O'Toole" (Grand Award). Knuckles O'Toole's honkytonking serves as a good backing for the sing-along trend built up by Mitch Miller on his Columbia disks. O'Toole has his own following and they should find "I'm Looking Over A Four Leaf Clover," "That Old Gang Of Mine," "Goodnight Sweetheart," "Don't Fence Me In" and the like highly appealing.

Bobby Short: "The Mad Twenties" (Atlantic). Here's a spirited item that's loaded with the high voltage crooning style and song entries of the 1920s. Working with frisky arrangements by Phil Moore, Bobby Short sets up a playful mood with such goodies as "Nagasaki," "That Society Bear," "Tiger Rag," "Heebie Jeebies" and plenty of others just as good.

Herm.

VARIETY 10 Best Sellers on Coin Machines

1. LONELY BOY (5)	Paul Anka	ABC-Par
2. BATTLE OF NEW ORLEANS (8)	Johnny Horton	Columbia
3. WATERLOO (4)	Stonewall Jackson	Columbia
4. PERSONALITY (9)	Lloyd Price	ABC-Par
5. MY HEART IS AN OPEN BOOK (1)	Carl Dobkins Jr.	Decca
6. TIGER (2)	Fabian	Chancellor
7. LIPSTICK ON YOUR COLLAR (4)	Connie Francis	MGM
8. DREAM LOVER (8)	Bobby Darin	Atco
9. A BIG HUNK OF LOVE (1)	Elvis Presley	Victor
10. KANSAS CITY (12)	Wilbert Harrison	Fury

Second Group

WHAT A DIFFERENCE A DAY MAKES	Dinah Washington	Mercury
I ONLY HAVE EYES FOR YOU	Flamingos	End
M. T. A.	Kingston Trio	Capitol
CIAO CIAO BAMBINA	Jackie Noguez	Jamie
SWEETER THAN YOU	Ricky Nelson	Imperial
QUIET VILLAGE	Martin Denny	Liberty
JUST A LITTLE TOO MUCH	Ricky Nelson	Imperial
TWIXT 12 & 20	Pat Boone	Dot
SUGAREE	Rusty York Hank Ballard	Chess King
FROM BOBBY SOX TO STOCKINGS	Frankie Avalon	Chancellor

(*Figures in parentheses indicate number of weeks song has been in the top 10*)

Top Mexican Jazzists Muted by Peso Paucity

Mexico City, July 14.

After all the fanfare and hullabaloo, it turned out that Mexico's winners of the National Jazz Festival were left stranded without funds to participate in the recent Newport Jazz Festival. It was a matter of 23,000 pesos ($1,840) expense money that was lacking. Union leader Juan Jose Osorio had promised that a special assembly would be called, asking for maestros to pony up voluntary contributions to make the trip possible.

The assembly was never called and so Mexico's musicians, packed and ready to go, had to abandon their plans.

WBR Inks Band Contest Winner, Cornell Rejoins Thiele; Other Pacts

Warner Bros.: Claude Gordon Orch

Claude Gordon orch, winner of the recent band competition sponsored by the American Federation of Musicians, was corralled by Warner Bros. Records. The Gordon orch came out the winner of a contest in which 183 bands from the U.S. and Canada were entered to determine the "best new dance band in America."

Gordon had been working in the Los Angeles area as trumpeter with various other bands before forming his own organization in 1955.

Signature Records: Don Cornell

Don Cornell has exited Dot Records to rejoin Bob Thiele in the Signature Records' fold. Thiele recently ankled Dot as a&r chief to set up his own Hanover-Signature company.

Cornell's first release, due next week, will be "Sempre Amore" and "Forever Couldn't Be Long Enough."

Capitol: Whittemore & Lowe

The piano team of Arthur Whittemore & Jack Lowe have signed longterm recording pacts with Capitol Records. Whittemore & Lowe will record in Cap's N.Y. studios under the supervision of a&r exec Dick Jones.

Pair's initial album, "A Night In Spain," goes into release this fall.

Flag Records: The Escorts

The Escorts, a six-man combo from Pensacola, Fla., inked by Flag Records of Mobile, Ala. "Clap Happy" is their first release.

Decca: Treble Chords

Treble Chords, male vocal quartet, has joined the Decca artists' roster. They write most of their own material.

Initial release will couple "Little Louie" and "Without Your Love."

Everett: Russ Morgan

Russ Morgan, after 20 years with Decca Records, has ankled diskery to shift over to Everett Records on an exclusive deal. He already has cut three albums for new label, all in stereo.

Joe Sherman, Ex-Epic, Launches JDS Label

Joe Sherman, who recently exited as artists & repertoire head of Epic Records, has set up his own label, JDS Records, which are the initials of his name. He's kicking off his firm via the buy of a master, "Little Girl Lost," by Bobby Roy and the Cord-A-Roys, a New York combo. Also on his roster are singers Barry Mann and Stevie Leeds.

Sherman is distributing via National Consolidated Distributing Co., Jerry Blaine's company. An album line is also being planned by Sherman.

Newport Fete's Funds Blocked By Legal Row

Newport, R.I., July 14.

Funds of the Newport Jazz Festival in four Newport banks were attached by Mrs. Elaine G. Lorillard, estranged wife of Louis Lorillard, festival prexy and founder, Tuesday (7), in connection with her $100,000 suit against the festival.

Richard B. Sheffield, secretary of the jazz festival, said a U.S. Marshal served him with the writ attaching the funds, but said festival bills will be paid. Mrs. Lorillard's suit was filed in U.S. District Court, Providence, R.I. last week. She charged that she was not getting her share as the person who first got the idea for the Newport fete.

So. Africa Dixie Combo Asks Asylum in Sweden

Stockholm, July 14.

Four members of the South African Golden City Dixie band hope to stay on in Sweden and continue as jazz musicians. The quartet has applied to be political refugees in Sweden. The musicians include Jussef Williams, Jeff Cartriers, Brian Isaacs and Harold Jephthah.

The Golden City Dixie combo has been touring Europe for some time. One member of the group hopped off in England. The four members who hopped off in Borlange, Sweden, feel they will be free from race persecution here.

Folk Fete Pulls 15,000 to Newport But Buffs' Decorum Gives Town Breather From Jazz Crowd Antics

Italian Disk Bestsellers

Rome, July 7.

Venus (Globe)	Avalon
My True Love (London)	Scott
Vieneme 'Nzuonno (HMV)	Bruni
Sarra (RCA)	Reno
Smoke Gets In Eyes (Mercury)	Platters
Cerasella (Vis Radio)	Christian
Arrivederci (Phillips)	Barreto Jr.
Guarda Luna (Cetra)	Buscaglione

MIKE GOULD ANKLES DISNEY IN POLICY ROW

Hollywood, July 14.

Mike Gould has exited his post as general manager of Walt Disney's Music Company and its subsidiary Wonderland Music after differences of opinion with company toppers on the operation of the pubberies.

Gould, who joined Disney four months ago, was paid off in full for the remaining eight months of his original one year pact.

By DAVE BITTAN

Newport, R.I., July 14.

The first annual Newport Folk Festival—a real sleeper—attracted a surprising 15,000 folk music fans for its two-day stand (11-12) at Freebody Park.

Not yet recovered from the onslaught of the jazz fans from the Newport Jazz Festival, the local burghers didn't know quite what to expect from the folk buffs.

But they got a pleasant surprise. A quiet, well-behaved group, including many families, the folk fans provided none of the trouble that some of the excitement-hunting jazz fans caused. About half of the folksters were from the Greater New York area, but some pilgrimages were made from as far away as California and Tennessee.

The cream of the folk circuit was on the bill for the two evening and one afternoon concerts. Two of the attractions from the jazz festival, the Kingston Trio and gospel singer Professor Alex Bradford, were among the stars of the folk bash.

Others on the program were veteran John Jacob Niles, Martha Schlamme, a Viennese refugee who broke the crowd up with her Jewish folk songs; Odetta, with her Mahalia Jackson-like voice; banjoist-singer Frank Warner; Pete Seeger (ex of the Weavers), Frank Hamilton, a young Chicago singer, blind Sonny Terry and Brownie McGhee, Jimmy Driftwood and Leon Bibb.

Also on the program were Ed McCurdy, the Kossoy Sisters, Billy Faire, Oscar Brand, Jean Ritchie, the Rev. Gary Davis, Barry Kornfeld, the Stanley Brothers, Memphis Slim, Barbara Dane, Bob Gibson, Joan Baez, Earl Scruggs, Hylo Brown and the Timberliners, the New Lost City Ramblers, Mike Seeger, Pat Clancy and Tommy Makem, Serafin and Cherubim and several dance groups, including the New England Folk Dancers.

In sharp contrast to the noisy, inattentive audiences at the evening concerts of the jazz festival, the folk fans sat quietly and listened with almost a reverent quality. But they were responsive to the music.

A heavy fog rolled in over the open-air stadium Saturday night (11) as the concert began. But, rather than hurting the music, it helped by adding a weird and dramatic backdrop for the plaintive melodies from most countries of the world.

More than 5,000 attended the Saturday concert, 3,000 were present Sunday afternoon (12) and another 6,000 sat through the rain Sunday evening.

Another 600 attended a "song-swapping" session Saturday afternoon in which a half-dozen performers, led by Frank Hamilton and Seeger, demonstrated various tricks of their trade.

For a Sunday morning panel discussion on "What Is Folk Music?" another 500 turned out. This was led by Dr. Marshall Stearns, Alan Lomax, Willis James, Moses Ash and Stanley Hyman.

Co-producers George Wein and Al Grossman were pleased by the turnout and already are making plans for next year's folk festival. The session is sponsored by the board of the Newport Jazz Festival. Grossman operates Chicago's Gate of Horn, the nation's first folk night club.

Of the major news media, only the New York Times and the Saturday Review of Literature were represented, along with area newspapers and radio stations. This contrasted with more than 700 representatives from all over the world who attended the jazz festival.

Studs Terkel, Chicago folk expert, emceed the Saturday bash.

Dale Exits Alexander

Chicago, July 14.

Freddie Dale, topper of the Willard Alexander band office in Chi the past four years, ankles the post this week to pick up an Esther Williams Pool franchise for Southern California. His replacement hasn't been named as yet.

Dale will base in Los Angeles.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 19 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Gaiety Music Shop)	Boston—(Mosher Music)	Albany—(Van Curler Music Co.)	Washington—(Super Music)	Philadelphia—(Goody's)	Pittsburgh—(National Records)	Miami—(Spec's Records)	Louisville—(Variety Records)	Memphis—(Tent Wood Records)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music	Chicago—(Hudson-Ross Music)	Detroit—(Harper Music)	Indianapolis—(Ayres)	Minneapolis—(Don Leary Music)	Kansas City—(Katz Drugs)	San Francisco—(Columbia Music)	Hollywood—(Wallichs' Music City)	Seattle—(Sherman-Clay)	TOTAL POINTS
1	3	**PAUL ANKA** (ABC-Par) **Lonely Boy**	3	2	4	2	5	4	6	3	5	3	1	5	1	2	8	..	5	5	1	133
2	1	**JOHNNY HORTON** (Columbia) **Battle of New Orleans**	1	1	1	1	1	10	5	..	1	1	..	1	3	1	10	8	1	7	2	132
3	2	**LLOYD PRICE** (ABC-Par) **Personality**	2	..	..	..	2	9	1	..	2	..	3	..	5	5	..	5	2	..	8	77
4	4	**CONNIE FRANCIS** (MGM) **Lipstick on Your Collar**	7	..	..	..	3	..	3	9	..	..	..	6	4	4	3	6	..	10	7	59
5	5	**STONEWALL JACKSON** (Columbia) **Waterloo**	4	5	7	4	..	..	4	..	6	..	..	7	..	9	7	10	..	..	..	48
6	9	**CARL DOBKINS, JR.** (Decca) **My Heart Is An Open Book**	..	8	2	8	..	..	..	8	9	..	9	..	..	..	2	2	7	..	..	44
7	8	**FABIAN** (Chancellor) **Tiger**	..	..	3	9	..	7	7	..	..	..	..	4	..	3	..	..	..	..	3	41
8	..	**ELVIS PRESLEY** (Victor) **Big Hunk of Love**	..	..	5	..	..	..	..	..	..	..	..	..	..	..	1	1	..	4	..	33
9	7	**FLAMINGOES** (End) **I Only Have Eyes For You**	8	9	..	..	7	..	2	..	..	9	..	2	..	..	..	9	10	..	..	32
10A	12	**FALCONS** (Unart) **You're So Fine**	..	..	..	3	..	..	..	1	..	..	8	..	..	..	..	..	..	1	..	31
10B	6	**BOBBY DARIN** (Atco) **Dream Lover**	..	..	..	..	4	..	..	5	4	5	..	..	..	6	..	..	..	..	..	31
12	13	**FREDDIE CANNON** (Swan) **Tallahassee Lassie**	5	..	..	..	6	..	8	..	..	4	..	3	..	..	..	..	..	..	..	29
13	18	**DRIFTERS** (Atlantic) **There Goes My Baby**	..	..	..	..	..	3	..	..	..	6	..	..	2	..	..	..	..	..	..	22
14	10	**MARTIN DENNY** (Liberty) **Quiet Village**	10	..	..	..	..	..	9	..	..	..	5	..	..	7	..	..	..	..	4	21
15	11	**FRANKIE AVALON** (Chancellor) **A Boy Without a Girl**	..	..	..	..	..	5	..	..	..	2	..	..	..	..	..	..	..	6	..	20
16	17	**DEE CLARK** (Abner) **Just Keep It Up**	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	16
17	..	**PREVIN/ROSE** (MGM) **Like Young**	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	5	14
18A	..	**SAMMY TURNER** (Big Top) **Lavender Blue**	..	..	..	7	..	6	..	..	..	..	..	..	8	..	..	..	..	..	..	12
18B	..	**RICKY NELSON** (Imperial) **Sweeter Than You**	..	..	..	..	..	..	..	..	..	8	..	..	..	..	9	4	..	..	..	12
20	..	**JOHNNY MATHIS** (Columbia) **Small World**	..	..	..	..	..	1	..	..	..	..	10	..	..	..	..	..	..	..	..	11
21A	24	**FRANKIE AVALON** (Chancellor) **From Bobbysox to Stockings**	..	7	..	..	..	..	..	6	..	..	..	..	..	10	..	..	..	..	..	10
24B	..	**CARL MANN** (Phillips) **Mona Lisa**	..	4	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	10
21C	19	**COASTERS** (Atco) **Along Came Jones**	..	..	..	..	9	..	..	..	8	..	6	..	..	..	..	..	..	..	..	10
21D	..	**DAVID SEVILLE** (Liberty) **Ragtime Cowboy Joe**	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	2	..	10
21E	14	**WILBERT HARRISON** (Fury) **Kansas City**	9	..	..	..	..	..	..	..	7	..	..	..	7	..	..	..	..	..	..	10

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST												SOUTH							MIDWEST													FAR WEST								TOTAL POINTS
						Dave Leeds—WMCA—New York	Milton Q. Ford—WOL—Washington	Bob Fantelli—WLAM—Lewiston	Arnie Kuvent—WGAN—Portland, Me.	Buddy Deane—WJZ-TV—Baltimore	Stan Richards—WILD—Boston	Gene Edwards—WROW—Albany	Joe Deane—WBBF—Rochester	Jack Murphy—WRUN—Utica	Bud Brees—WPEN—Philadelphia	Roy Elwell—KQV—Pittsburgh	Frank McCormack—WHWB—Rutland	Charlie Murdock—WQAM—Miami	Paul Drew—WGST—Atlanta	Burl Q. Womack—WSAV—Savannah	Bob Kay—WAVE—Louisville	Jim Newton—KELP—El Paso	Sonny Sievers—KCTI—Gonzales	Joe Murray—WLEE—Richmond	Stan Dale—WAIT—Chicago	Buck Leigh—WTRC—Elkhart	Gene Chamberlain—WREN—Topeka	Dick Moran—KFBI—Wichita	Larry Collins—WBCK—Battle Creek	Robin Seymour—WKMH—Detroit	Stanley Mack—WDGY—Minneapolis	Johnny Argo—KUDL—Kansas City	Jerry Brown—KWK—St. Louis	Don MacKinnon—KOWH—Omaha	Big Wilson—KYW—Cleveland	Frank Sweeney—WHOT—Youngstown	Robb Thomas—WEMP—Milwaukee	Bob Furry—KTAR—Phoenix	Barry Kaye—KLAC—Hollywood	Ira Cook—KMPC—Los Angeles	Bill Bellman—KRNO—San Bernardino	Gary Owens—KEWB—San Francisco	Roy Bell—KIMN—Denver	R. H. Peck—KGW—Portland, Ore.	Paul Coburn—KWIC—Salt Lake City	
1	1	11	Johnny Horton	Columbia	†Battle of New Orleans	1		5	1	1		1		3		2	1	4		1			1	1		1	3	2	2	2					8	1		6		2	7	1				196
2	2	7	Paul Anka	ABC-Par	†Lonely Boy	7		7	5	3	3	6		1	1	3		2	3	3	1	3		6		2		1	3	8	6	3	1		3	7					4	9		2		194
3	5	8	Stonewall Jackson	Columbia	†Waterloo				2	4		4		10	8		3	10						2		4	7	10		3			6	4	1							10	6	4		100
4	3	10	Lloyd Price	ABC-Par	†Personality	4		4		7		2				4	6	3		2	5	4				3			8				3			3					8					99
5	8	3	Fabian	Chancellor	†Tiger				3					4		7		5	7		7					6	8	9	5				10	2								7	3	3		87
6	7	3	Carl Dobkins, Jr.	Decca	†Heart Is An Open Book.				6	2								7			6					9	1	7	1		1			5												65
7	4	8	Connie Francis	MGM	*Lipstick On Your Collar	5		10	7	10		8			7				10	7	4			4		5					10	5	2			9								8		64
8	11	5	Dinah Washington	Mercury	†Difference Day Makes	3									5								4	7						7				1	5			5		7					3	63
9	10	5	Kingston Trio	Capitol	†M.T.A.				10					2	6										2		6		7	4		10		8			3							9	8	57
10	30	3	Duane Eddy	Jamie	†40 Miles of Bad Road				4						4	5		6		9							5	5					9	3									10			50
11	6	11	Bobby Darin	Atco	†Dream Lover	8		6		10					2					4	8												7			5					1					48
12	22	3	Flamingos	End	*Only Have Eyes For You	2									10	9	5									7			6		4			9							5			7		46
13	..	1	Elvis Presley	Victor	*Big Hunk of Love				8									8	1				10				9				7	4			6								1			[illegible]
14	18	6	Frankie Avalon	Chancellor	*Bobby Sox to Stockings	6								7	3											8							4	7									5	6		
15	..	2	Falcons	Uart	†You're So Fine																3	2		3							3				4											40
16	34	4	Jesse Belvin	Victor	*Could've Been Worse			1				3																								2			2							36
17	12	3	Frank Sinatra	Capitol	*High Hopes		2						3																											3					1	35
18A	27	6	Mystics	Laurie	†Hushabye	10					1								5				3											6												30
18B	29	2	Ricky Nelson	Imperial	†Just A Little Too Much					6												7					4			6													2			30
20A	16	9	Jimmy Dean	Columbia	*Sing Along			3				7																								6	10		1	10						29
20B	13	9	Connie Francis	MGM	†Frankie				9								2		2																							2				29
20C	43	2	Frankie Avalon	Chancellor	*Boy Without a Girl											6	4							5				8														3				29
23	40	3	Drifters	Atlantic	†There Goes My Baby					8						1			9					10							9				2											27
24	..	1	Platters	Mercury	*Remember When									9	9		10																				1						7		4	26
25	31	3	Perry Como	Victor	*I Know						9		1																								8	1								25
26A	..	5	Jimmie Rodgers	Roulette	*Ring-a-Ling-a-Lario																		5		3													8		4						24
26B	9	7	Freddy Cannon	Swan	†Tallahassee Lassie															6								4					5											5		24
28A	17	10	Hugo & Luigi	Victor	*La Plume De Ma Tante			2				5																								4			10							23
28B	26	2	Tony Bellus	NRC	†Robbin' the Cradle																		6			10		3				2														23
28C	33	2	David Seville	Liberty	*Ragtime Cowboy Joe																				6														8	1		6				23
31A	..	1	Jackie Wilson	Brunswick	†I'll Be Satisfied									8				9	6			8																					4			20
31B	15	5	Patti Page	Mercury	*With My Eyes Wide Open		1																		8													4								20
33	35	4	Jerry Keller	Kapp	*Here Comes Summer						2																																	1		19
34A	20	2	Anita Bryant	Carlton	*Till There Was You		7						4																	9								10	7							18
34B	..	1	Elvis Presley	Victor	†My Wish Came True					5				5																5																18
36A	..	2	Previn/Rose	MGM	*Like Young								6				8																				5			8						17
36B	14	6	Preston Epps	Original	†Bongo Rock																			8				6	10												3					17
36C	42	2	Ricky Nelson	Imperial	†Sweeter Than You																											1			10							5				17
36D	..	1	Arthur Lyman	Hi-Fi	†Taboo																				4												7								5	17
40	36	2	Sammy Turner	Big Top	*Lavender Blue					9						10		1															8													16
41	19	3	Pat Boone	Dot	*Twixt 12 & 20												9								1									10											9	15
42A	..	1	Georgia Gibbs	Kapp	†Hamburgers, Frankfurters						7												2																							13
42B	38	6	Coasters	Atco	†Along Came Jones															5									4																	13
42C	..	1	Jane Morgan	Kapp	†With Open Arms																																4			5						13
45	..	3	Johnny Mathis	Columbia	*Small World											8							9																9						6	12

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Disk Dealer Raps LP List Prices As Bait for Public; Clubs Hurting

Arlington, Mass.

Editor, VARIETY:

The make-believe of phony price fantasy is going places in the record business. LP advertising has switched the accent from merchandise merit to booby-bait pricing. "Nationally advertised list prices," if pegged high enough by the manufacturers, can be finagled to create illusions of fabulous bargains.

The juiciest play on prices is made by manufacturer-operated clubs (get 6 now for $3.98 contract to buy 5 more at list prices). The last substantial increase in LP list, closely coinciding with the launching of clubs, enabled club deals to seem spectacular. "Whether the discount is real or not, people want the delusion" can be the hidden persuasion gimmick sparking bustling expansion of the club business.

Nevertheless, the public well knows LP prices are inflated to the point where "only suckers pay retail prices" for them. A little arithmetic shows alert buyers that prevailing discount prices are "bargains" equal to club deals, and less restricted. They are not limited to one label, save packing and mailing fees, and usually the records can be auditioned before buying.

A sharp example of price disparity shows up in supermarket series specials. They sell profitably for less than $1.50. Accent on list comparison is unnecessary. The question often is heard "How can they sell them so cheap?" Despite the rash of articles on phony pricing and ardent efforts of bureaus and commissions to protect the gullible, no one asks, "Why are regular records advertised at a price that nobody pays?"

But playing the game of souped-up prices doesn't make the consumer too much of a monkey. He is expected only to believe such prices; not to pay them.

Distributors and dealers aren't so lucky. From their corner comes a loud howl. Their cost, tied directly to the high list prices by traditional discounts, comes close to the average going prices that the public is being educated to pay. Markup, the system of percentages added to a base, isn't used in the record business. As club sales account for increasing proportions of the big label output, distributors and dealers ruefully watch it divert from what they consider normal marketing channels.

The small retail record dealer is beset by more than club competition. No longer "franchised" and somewhat protected, he must share the potential dollar volume of his community with racks in nearby grocery, drug and variety stores. Unable to make the mass purchases of chains and other bigs, he frequently finds LP's advertised to the public at less than he pays his distributor.

Record manufacturers in the club business console him. They say that the tremendous amount of club advertising stimulates extra business that rubs off on him. A Boston dealer, Frank Homeyer, doesn't agree. He says: "If clubs are also supposed to interest members in items to be found only in record stores, it hasn't helped our sales. Club members seem to stick with the club's selections."

Charles W. Farrington
(Arlington, Mass.,
Record Dealer)

ASCAPERS SUE JUDY RE SONG LICENSING

San Francisco, July 14.

A group of ASCAP publishers and writers filed suit in San Francisco Federal Court last week against the Judy Garland show in a move to block her use of four numbers. It was charged that she was using the numbers without a performance license. Plaintiffs in the suit are Irving Berlin, Richard Rodgers, Oscar Hammerstein 2d, Chappell Music and New World Music. Plaintiffs are Sidney Luft, Miss Garland's husband, and Henry Zeiser, of Chicago, the show's co-producers.

The action stems from Miss Garland's use of the songs in her recent stand at the Chicago Opera House. Like the San Francisco Opera House, where Miss Garland has been playing currently, the Chicago theatre has no blanket licensing agreement with ASCAP, but applies for licenses on a per-show basis. Luft stated that he had paid for performance rights of the songs in question: "A Couple of Swells," "A Wonderful Guy," "This Can't Be Love" and "Lady Be Good."

France's Disk Problems—An Echo Of What's Heard Around the World

Paris, July 7.

According to Ted Cross, president and director-general of the Pathe-Marconi disk setup here, the problems facing French platter companies are the same as everywhere. These are, in the main, to arrive at a good price level and to decide whether to put the emphasis on conventional disk dealers or go in more for the cut-price marts a la record clubs, guilds, etc.

Cross, originally head of the foreign department for EMI in England, the controlling company of Pathe-Marconi, has been topping Pathe-Marconi since last March when Pierre Bourgeois retired. Cross opines that France, like Italy, is a special problem in following its own patterns, that is, preferring their own music over Yank tunes. Most other countries follow U. S. bestseller patterns, but not France and Italy.

However, Cross feels that American music is seeping in via films, radio and musichalls and that young people, who go for U. S. cleffing, are becoming important disk buyers and may eventually bring Yank music into focus here and swing France into a more predictable platter orbit. But Cross notes that this is mainly conjecture.

More immediate problems are to find a good price level and to reach a decision on cooperation with record retailers. Some record company heads want to boost retail cuts via agreements with all companies, but this is still in the talk stage. Meanwhile, Cross feels that companies are pressing too many disks here.

Reaching for the 'Big One'

Besides the important variety records, which make up the bulk of sales, Pathe depends on its classical albums, jazz, folk music and miscellaneous items. But pops are tops, and companies usually have to decide whether to count on a performer who can deliver a regular good number of sales or one who may not be a regular seller but could hit top brackets with a record that catches on.

Cross points out that Pathe-Marconi with its local labels of Pathe, Viox De Son Maitre, Odeon, Ducretet-Thomson, and English Columbia and the American Capitol, United Artists and MGM, take about 40% of the mart, followed by Philips with 30%, Barclay and Decca with 10% each, and the rest split among the smaller labels.

A disk is pushed via radio, jukeboxes, tv, cafes, film houses, critiques and the musichall. Cross thinks that stereo is a long way off here and the ordinary problems of turnover and depth distribution of the regular existing disks have to be solved first.

The Paris area makes up 40% of the disk sales and is turning more toward modern music and Yank entries, which may spread to provinces soon. Pathe-Marconi pressed about 7,000,000 of the 20,000,000 disks that appeared in France this past year. Top-grossing pop singer names for the all-important single record sales for Pathe-Marconi this past season were Les Compagnons De La Chanson, Gilbert Becaud, Gloria Lasso, Edith Piaf, Franck Pourcel, Line Renaud, Luis Mariano and Tino Rossi.

British Disk Bestsellers

London, July 14.

Dream Lover (London)	Darin
A Teenager in Love (Philips)	Wilde
Battle New Orleans (Pye)	Donegan
Roulette (Columbia)	Conway
A Fool Such As I (RCA)	Presley
Peter Gunn (London)	Eddy
Personality (Decca)	Newley
I've Waited So Long (Decca)	Newly
Personality (HMV)	Price
It's Late (London)	Nelson

BOB THIELE REVIVES SIGNATURE RECORDS

Bob Thiele, who recently set up Hanover Records in partnership with Steve Allen, has now revived his old label, Signature Records. Latter label, which bowed in 1940, was discontinued in 1948 when Thiele joined Coral Records as artists & repertoire chief. After seven years with Coral, he moved over to Dot as v.p. and a&r chief.

The Signature label will be part of the Hanover operation.

RETAIL ALBUM BEST SELLERS

VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This wk.	National Rating Last wk.	Artist, Label, Title	Boston—(Mosher Music)	Albany—(Ten Eyck Record Shop)	Washington—(Super Music)	Philadelphia—(Goody's)	Pittsburgh—(National Records)	Chicago—(Lyon-Healy)	Miami—(Spec's Records)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Atlanta—(Rich's Dept. Store)	Memphis—(Trent Wood Records)	Louisville—(Shackleton's)	Indianapolis—(Ayres)	Minneapolis—(Dayton's Dept. Store)	Kansas City—(Jenkins Music)	Portland—(Lipman-Wolfe)	San Francisco—(Sherman Clay Co.)	Hollywood—(Wallich's Music City)	Seattle—(Frederick & Nelson)	TOTAL POINTS
1	2	**KINGSTON TRIO** (Capitol) At Large (T 1199)		1	2		6		1	1	2	2	10	1	7	4	6	1	3	3	1	125
2	1	**MARTIN DENNY** (Liberty) Exotica, Vol. I (LRP 3034)			3			2	2	3	1	1		10	1	5	1	2	2	5	9	107
3	5	**JOHNNY MATHIS** (Columbia) More Great Hits (CL 1344)			5	2	1		3	2							8			2	2	63
4	3	**HENRY MANCINI** (Victor) Peter Gunn (LPM 1956)			7		4	3	4	9	3	3			3			4		9		62
5	8	**HENRY MANCINI** (Victor) More Peter Gunn (LPM 2040)		4		3	2				4		9	9	10	2			6	8	6	58
6	4	**GIGI** (MGM) Soundtrack (E 3641)	6	9	8			5		7	5	5			6	1		7			7	55
7	9	**GYPSY** (Columbia) Original Cast (BL 5420)			1		3	1	9	4				6	9		2				10	54
8	7	**SHELLY BERMAN** (Verve) Inside Shelley Berman (MGV 15003)			6				8			7			5				1	4	3	43
9	6	**FRANK SINATRA** (Capitol) Look to Your Heart (W 1164)		2		1			5	10					4			9				35
10	11	**ARMSTRONG & FITZGERALD** (Verve) Porgy & Bess (MG 4001)		10	4	6	10							5							8	23
11	19	**77 SUNSET STRIP** (WB) TV Soundtrack (W 1289)		3				6							2							22
12	10	**MILES DAVIS** (Columbia) Porgy & Bess (CL 1274)								5			8	2								18
13	24	**MANTOVANI** (London) Film Encores, Vol. II (LL 3117)		5		8							3									17
14A	16	**SOUTH PACIFIC** (Victor) Soundtrack (LOC 1933)		6				9									3			10		16
14B	..	**PORGY & BESS** (Columbia) Soundtrack (OL 5410)					5				8								8	7		16
14C	23	**PREVIN/ROSE** (MGM) Songs for Young Lovers (E 3716)							7									5			5	16
14D	..	**RAY CONNIFF** (Columbia) Hollywood in Rhythm (CL 1310)														3		3				16
18	..	**ROBERT RUSSELL BENNETT** (Victor) Victory at Sea, Vol I (LM 2335)			10									3			5					15
19	..	**ARTHUR LYMAN** (Hi-Fi) Taboo (E 806)									6								7	6		14
20A	..	**BILLY VAUGHN** (Dot) Blue Hawaii (DLP 3165)	1								9											12
20B	12	**KINGSTON TRIO** (Capitol) The Hungry i (T 1107)								6		4										12
22A	17	**BELAFONTE/HORNE** (Victor) Porgy & Bess (LOP 1507)						10								8	4					11
22B	..	**JOHNNY MATHIS** (Columbia) Open Fire, Two Guitars (CL 1270)								8		8				6						11
22C	..	**ROGER WILLIAMS** (Kapp) More Fabulous 50's (KL 1130)														7					4	11
25	18	**MY FAIR LADY** (Columbia) Original Cast (CL 5090)			9			8										6				10

WBR TO SPRING LINE IN BRIT. 'VERY SOON'

London, July 14.

Warner Bros. is planning to launch its disks in Britain "very soon." The project was discussed when toppers of WB and of Associated British Cinemas attended the recent Warner convention at Burbank, Cal.

Apart from their general awareness of the coin that platters can produce, the British visitors were impressed by the fact adduced by Jim Conkling, head of WB's disk operations in the States, that Columbia's "South Pacific" disks have divvied up more than the entire stateside roadshowings of the film. Plans here have hardened little beyond the decision that pressings wouldn't be sold to the public in ABC cinemas, though clearly the circuit could provide valuable publicity, in the form of intermission plugs, for example.

Kenton Sour-Notes Stereo; Sees Only A 'Fiasco' Future

Bandleader Stan Kenton takes a dim view of stereo. According to Kenton, stereo recorded music is "only a gimmick with no sound musical validity, which will ultimately wind up a fiasco." Kenton insists that monaural high fidelity is the only true method of capturing an orchestral sound on records at the present time.

Kenton explained that the whole concept of stereophonically recorded music is contrary to the challenge that has been present ever since two musicians sat down to perform together — unity. "Stereo distinguishes from where different sounds are coming from, and, in effect, breaks down an orchestra into its component sections. Thus, the listener is unconsciously forced to turn his head toward a different speaker whenever a particular section of the orchestra is being used, creating confusion. The mere fact that you can tell direction does not mean you are getting dimension," he said.

He added that monaural high fidelity recordings present the overall unified orchestral sound from each speaker, regardless of the number of speakers used, thereby eliminating the necessity of shifting attention from speaker to speaker. This way, he pointed out, complete harmony is achieved, which after all, is the ultimate goal when recording more than one instrument simultaneously.

Bluebird's 'Speakers'

In a buildup of its "spoken word" catalog, the RCA Bluebird label has inked Dr. Suess, author of several bestselling kiddie books, such as "The Cat and The Hat," for Random House. His first package for Bluebird will be adaptations of his books.

The RCA label has also pacted Ralph Bellamy, Brian Aherne and Ronald Reagan for readings on LPs.

The HIT! OF THE WEEK
JIMMY NEWMAN
Sings
GRIN AND BEAR IT
K12812
M-G-M Records

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with Variety. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).*

TALENT

POSITIONS This Week	Last Week	ARTISTS AND LABEL	TUNE
1	3	**PAUL ANKA** (ABC-Par)	Lonely Boy†
2	1	**JOHNNY HORTON** (Columbia)	Battle of New Orleans†
3	2	**LLOYD PRICE** (ABC-Par)	Personality†
4	4	**CONNIE FRANCIS** (MGM)	Lipstick On Your Collar*
5	5	**STONEWALL JACKSON** (Columbia)	Waterloo†
6	9	**CARL DOBKINS, JR.** (Decca)	My Heart Is An Open Book†
7	7	**FABIAN** (Chancellor)	Tiger†
8	6	**BOBBY DARIN** (Atco)	Dream Lover†
9		**ELVIS PRESLEY** (Victor)	A Big Hunk O'Love*
10	8	**FLAMINGOS** (End)	I Only Have Eyes For You*

TUNES

POSITIONS This Week	Last Week	TUNE	PUBLISHER
1	3	**†LONELY BOY**	Spanka
2	1	**†BATTLE OF NEW ORLEANS**	Warden
3	2	**†PERSONALITY**	L-Logan
4	4	***LIPSTICK ON YOUR COLLAR**	Joy
5	5	**†WATERLOO**	Cedarwood
6	9	**†MY HEART IS AN OPEN BOOK**	Sequence
7	7	**†TIGER**	Roosevelt
8	6	**†DREAM LOVER**	Fern-Prog.-Trin.
9		***A BIG HUNK O' LOVE**	Gladys
10	8	***I ONLY HAVE EYES FOR YOU**	Remick

* ASCAP † BMI F-Film

Inside Stuff—Music

Tired of listening to "The Battle of New Orleans" and "10.000 Drums," two staffers of radio station CKOY, Ottawa, have penned an answer, "The Bladensburg Races." It's been recorded on Regency, Toronto, indie label owned by Don McKim's and Bill Fisher's Phonodisc Co. Ltd. U.S. release is being dickered. Composer is Walter Munroe, CKOY musical director; lyricist Carl Schubert, station ad writer. McKim and Fisher nabbed it after hearing it on phone from Ottawa. Disk was available three days later, last week March is played, sung and barked by Des Williams (& His Redcoats), an Englishman over here a couple of years. Song is based on historic occasion in August, 1814, when 500 British Marines landed at Bladensburg on Chesapeake Bay and startled a far larger U.S. force so much that it turned and ran. The British chased them along the Potomac (called "Pottomac" in the lyrics, as a British mispronunciation), wound up in Washington and burned it down.

Since there's no reference to "bloody Americans" or even "bloody rebels," presumably the lyrics won't be altered for U.S. consumption. "Bloody British" was changed to "bloomin' rebels" in Columbia's Johnny Horton disk, for Canadian sales—but not till thousands of the unsapolioed version had been played and sold throughout Canada, with few complaints. Most radio stations (including those of publicly-owned Canadian Broadcasting Corp.) played it.

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Followed by a Series of FESTIVALS and CONCERTS
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RCA Latin-Am Distribs Powwow in Curacao

RCA Victor's Latin American distribs convened in Curacao, Netherlands West Indies, last week for a series of sales and product meetings to preview upcoming Victor merchandise. Attending were local manufacturing licenses for RCA, including Discuba, Cuba; Gramsa, Venezuela; Sonoluz, Columbia; and Lucky-Damaroo, Trinidad. Also on hand were affiliated companies from Argentina, Brazil and Chile.

George Prutting, RCA International disk manager; Dick Broderick, export marketing manager; and Frank Amaru, Latin American field sales manager, headed the reps from the N.Y. homeoffice.

Celler Plan

Continued from page 61

an estimate of the number of ASCAP, BMI, SESAC, etc., spins on jukes and divide the kitty in direct ratio to popularity of their music on jukes.

U.S. Attorney General would appoint one trustee; jukebox operators would appoint a second; and societies representing songwriters would appoint a third. Their salaries and office expenses would be taken out of the roughly $2.500,000 they would collect before money is disbursed. Government would absorb no cost involved.

Trustees' decision on distribution of funds would be final unless some one wanted to go into court to charge the trio's action was "arbitrary" or "capricious," under terms of Celler idea.

Celler arrived at figure of about $2,500,000 extra royalties to be paid by operators, it was explained, because of testimony during hearings on his jukebox bill.

Operators claimed they now pay songwriters about $2,400,000 annually through record purchases. (Authors get a maximum of 2c automatically out of purchase of each record by juke operator or anyone else.) Celler recalled testimony that operators would be agreeable to doubling this 2c royalty. The Congressman, remembering this, searched for a method of raising a similar total figure of about $2,400,000. He found a $5 per box royalty would achieve it.

While all directly interested groups were represented at the conference here with Celler when he laid down his suggestion, no group or person okayed it. All wanted to think it over.

Included in the conference, among many others, were Sydney M. Kaye, BMI board chairman and Stanley Adams, ASCAP prexy.

Brass Bands

Continued from page 61

amusement park, a large and popular swimming pool, and the regular star policy of the ballroom, the weekend free concerts pull standing room only crowds at every performance, with the audience coming from as far as 50-miles away every Saturday and Sunday for the performances. The Hershey season starts May 30, continuing through the Labor Day weekend.

Here in the State capital, concerts are held every Sunday evening at two of the city parks, with the bands alternating on a biweekly basis at each stand. Crowds this year have been so heavy that extra police have been called out at both sites to handle the cars and the overflow audiences.

Hershey Estates execs, who operate the Hershey Park, were so impressed by the influx of people for the concerts this year they provided a special show last week, bringing in Bill Haley and his Comets for three special shows on Saturday and Sunday, at no charge to the public.

The concerts also played a big part in last week's three-day celebration in Gettysburg, which was climaxed by a re-enactment of Pickett's famous charge on the battlefields. During the celebration span, marching bands were viewed daily, and sit-down concerts were conducted throughout the period.

European Market

Continued from page 61

the Kalin Twins' "When" platter in France alone.

If the beat is strong enough, as in the Elvis Presley, Bill Haley, etc., platters, there's no language barrier to impede sales of the U.S. artists abroad, according to Detlefs. Native lyrics, however, are generally used on the sentimental ballads where the lyric's meaning is important.

Rock 'n' roll is as popular in East Germany as it is in the West, Detlefs said, even though the state-owned East German diskery, Eterna Records, sticks strictly to conservative music. The kids in the East, however, hear the big beat over the radio.

Detlefs, who was with the DGG longhair artists & repertoire staff in Germany, is in the U.S. to work with Decca on the selection and promotion of the DGG disks in the U.S. A few months ago, the DGG platters began being released in the U.S. under the DGG label with Decca still handling the distribution.

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On The Upbeat

New York

Al Calder, vet songplugger, launching his own disk promotion outfit, headquartering in New York.

Lindsay Meehan, songwriter. named artists & repertoire head of the newly formed Buddha label, headquartering in St. Petersburg, Fla. . . . **Tommy Dorsey Band** under **Warren Covington** playing Elitch Gardena, Denver, July 15-26 . . . Composer-conductor **Eddy Manson** off to Moscow July 27 for a stint at the U. S. Trade Fair in Moscow. He'll play the harmonica with a 50-piece orch . . . **Ray Meinberg**, formerly sales manager for Colpix Records, has joined Harold Friedman Associates, disk consultant firm which finances, presses and distributes for indie labels . . . Singer **Roger Coleman** to London this week for tv guest shots . . . Singer **Bob Carroll** opened a two-week stand at the Golden Slipper, Glen Cove, L. I., yesterday (Tues.) . . . **Emanuel Vardi**, artists & repertoire staffer for Audio Fidelity, booked for three concerts this summer at Mohegan Colony in Peekskill, N. Y. . . . **Guy Lombardo** awarded "Citation for Meritorious Service" by Cerebral Palsy Assn. of Nassau County in recognition of his activity.

George T. Simon, Bouree Productions prexy, named consultant for forthcoming "Bell Telephone Hour" series of musical spectaculars over NBC, Henry Jaffe Enterprises producing . . . **Ralph Berson**, Design Records' sales chief, off on a five-week tour of distribs and disk outlets . . . **Gene Krupa Quartet** set for Steel Pier, Atlantic City, for week opening Aug. 7 . . . United Artists Records has named Stan's Record Shop in Shreveport, La., as its distrib in that city . . . Singer-harpist **Sue Evans**, who recently returned to the nitery circuit after a six-month hiatus, opened yesterday (Tues.) at the Barkley Hotel, Toronto, for two weeks.

London

Minor trend evident here towards piano-music disks following the click of two **Russ Conway** numbers, "Side Saddle" and "Roulette." **Winifred Atwell**, on Decca, and **Rawicz & Landauer** on Philips among those involved . . . Top Rank label adding pops packages to its "King Size 45" series, putting out a platter carrying six current favorites by different artists as initiator . . . EMI disk factory closes Sat. (18) till Aug. 3 for staff holidays . . . Pye trying out billboards to advertise disks, and it's nothing to do with the current print dispute . . . Following his combo's second Stateside trip this fall, **Chris Barber** skedded to tour Europe in February . . . **Kay Starr** the first U. S. artist inked for "Sunday Night At The London Palladium" when the Associated TeleVision show resumes in September . . . **Ted Heath** outfit inked for dates in San Remo, Italy, Aug. 29 and 30. Heath plans another U. S. tour next Feb. . . . **Josh White** and **Ruth Olay** in to record spots for upcoming Granada-TV vaude shows.

Hollywood

RCA Victor's **Herman Diaz** in town this week to cut an album with **Perez Prado** and **Rosemary Clooney** . . . **George Duning** is writing the theme music for Screen Gems' new "Tight Rope" vidpix series . . . **Sal Mineo** cut four new sides for Epic prior to starting role in Columbia's "The Gene Krupa Story" . . . Crown Records is coming up with an album featuring Dino's Lodge on the cover. The lp will be waxed by chirps that have played the Sunset Strip eatery: **Ann Mason, Betsy Duncan** and **Gwen Harmon** . . . **Von Dexter** begins recording his own original score for "The Tingler" this week at Columbia . . . **Bobby Troup** set to play Tommy Dorsey in "The Gene Krupa Story" . . . **Don Ralke** will score the title and background music for Warners' new "Bourbon Street Beat" vid-series plus a "Bourbon" album for WBR.

Chicago

Duke Ellington doing "Anatomy of a Murder" pic soundtrack score at the Blue Note these nights. Note has booked **Les Brown** for a week Sept. 2, with **Count Basie** due Sept. 9 for three . . . **Don Shirley Trio** replaces **Andre Previn** at London House in the four-week slot opening Aug. 11 . . . **Don Grimes** orch current at the Flame Restaurant. Duluth . . . **Hal Munro's** orch plucked the Culver Military Acad's prom Aug. 21 . . . **Franz Benteler Trio** (with frau **Jan Norris** thrushing) into the Duluth Hotel for the summer, and inked for another season here at the Cafe Bonaparte starting Sept. 15.

San Francisco

Red Garland Trio into the Jazz Workshop and a week hence **Benny Golson Quintet** will be in, too, with the two groups playing alternate sets . . . **Kid Ory** underwent a minor operation, expected back at On the Levee this week . . . **Mary Stallings**, who was singing with **Virgil Gonsalves'** band at Mr. Smith's, off to Australia on a three-month tour . . . **Chris Barber's** band from England and **George Lewis'** New Orleans band both programmed for opening night, Oct. 2, at the Monterey Jazz Festival . . . **Dave van Kreidt** is new soloist with the Cellar Jazz Quartet . .

Honolulu

Bill Fellows, a cartoonist, freelance writer, publicity man, trade journal editor, advertising artist, photographer and printer, back doing what comes naturally—playing the '88s in Waikiki niteries. Formerly at La Parisienne and the Reef hotel, he's switched to the Gourmet . . . News of other Honolulu pianists: **Terri Peppin** has moved to the Princess Kaiulani hotel's Kahili Room . . . **Gene Schaefer's** now playing at the downtown Hob Nob, replacing **Priscilla Mau**, who's moved to Kalia Gardens . . . **Dave Anderson's** drawing biz to The Beachwalk.

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THE FLAMINGOS • GONE

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Ellington

Continued from page 1

form so that all members of the audience can see their faces.

The arena-style arrangement provided at least one effective bit. On the stirring "El Gato," featuring high-note trumpeter "Cat" Anderson, the four Ellington trumpeters, all top-flight soloists, faced the audience from four different points, yet blew in perfect harmony.

Dankworth, who made his U. S. debut at the Newport Jazz Festival, gets a full sound with his 15-piece band by using unusual instrumental voicings.

Dankworth is the only outstanding soloist in the band. But the tightly-knit, well-disciplined quality of the group makes it the equal of most U. S. big bands. Few bands here play with the drive and authority of the English orchestra.

Most of the group's arrangements are originals but Dankworth closes with a timely tribute to Ellington by playing Duke's "Take the A Train." *Bitt.*

200 D.C. Bigwigs Shell Out for Birthday Of Hank Fort, Hi-Si Girl

Washington, July 7.

Everybody's got birthdays. But hardly anyone has had one like Hank Fort just did here.

The composer, disker, vocalist and nitery entertainer advanced to some undisclosed age while 200 of the top levels of Washington high society turned out to celebrate, each paying for the privilege. She's a popular member of hi-si here, and 30-odd friends decided to set up a Dutch-treat black tie cabaret dinner dance in a Shoreham Hotel ballroom to surprise her on her birthday.

Nobody got in free, and the guest list included a combination of ambassadors, senators, congressmen, high officials of Government and the resident socially elite, plus some newspaper friends. Out of town guests included Paul Cunningham, ex-prexy of ASCAP, and Mrs. Cunningham. Party was smash success, and social register crowd believed it was the first time such a party drawing similar rank had been pulled off here.

"I'm flabbergasted; I'm speechless," exclaimed the usually supercharged personality. But she remained in neither state long.

Once the show which had been arranged wound up, she took the microphone to sing a medley of her own compositions.

Gene Nash, Capital Records vocalist, planed in to sing three Hank Fort songs, "Dandy Lion," "Please, Your Honor" (rock 'n' rollers) and "When Everything Is Right" (ballad). He's recorded all three, the latter, new, on an album he just finished. He danced, too.

Angelo Prioli, baritone formerly of La Scala in Milan, sang familiars, with one of Mrs. Fort's numbers, "If Ever," as an encore. Young Sandra McNeill, local product, voiced and danced her "I Didn't Know the Gun Was Loaded."

Plans had been made for an amateur chorus composed of Sen. Estes Kefauver (D-Tenn.), Sen. Thomas Kuchel (R-Calif.), Sen. Frank Church (D-Idaho), Austrian Ambassador Wilfried Platzer, columnist George Dixon, Mrs. M. Robert Guggenheim (copper fortune), Martha Rountree, Mrs. John L. McClellan and Mrs. Herman Talmadge (Senate wives) and others. But, to the disappointment of photographers, it was called off when the program went too long.

Mrs. Fort, who switched her home from Nashville to here seven years ago, reports she's quitting niteries except for single-shot dates. "I don't like to live out of a suitcase, and I'm not going to do it any more," she declares. Happily, she has a private income from a dancing school she owns back in Nashville.

With Nat Tannen, she jointly owns Gemini Music Co. (ASCAP) which publishes her music. The firm name is her horoscope sign.

Music Combo Review

NOTRE DAME LETTERMEN
With Vince Mauro (5)
Instrumental; Songs
35 Mins.
Cloister, Chicago

Notre Dame Lettermen are fresh out of the South Bend school, where they placed high in the recent Midwest Collegiate jazz competition held there. Group is Ivy Leagueish in appearance, and devotes first 15 minutes or so purely to instrumentals with electric guitar, percussion, bass and piano. Second half of the turn brings on good looking Vince Mauro for a skein of vocals.

All hands seem a bit too disciplined just now, but it's to be considered that this is their first pro stint and in time can be expected to shake the stiffness. Overall, it's Mauro who tips the scale in their audience favor. His pipery, especially on ballads, can be exceptionally warm and affecting for an idiom noted for its detachment. He uses his voice—and it's a good jazz mechanism—intelligently, relying on it rather than gesture and posturing.

Instrumentally, leader Gene Bertoncini's guitar is dominant; and while the lads show considerable capability, they have yet to evolve a distinguishing sound or technique, though it may be that for the nonce, while they break in, the premise is "play it safe." Solos could also add appeal. They were missed at the set caught for review. *Pit.*

Brit. Diskeries on the Fence as Pye Piles Up Direct-to-Stores Impact

By **ERNIE PLAYER**

London, July 7.

Though Pye Group Records claims that it has virtually doubled sales in its first six weeks of supplying the majority of disks to retailers direct, instead of exclusively through wholesalers, there are no signs yet of an industrywide swingover to such a changed pattern of distribution. Philips Electrical, it's true, followed suit in a comparatively minor way, but the really big groups aren't yet likely to make many alterations in their established routines, though they're keeping a sharp eye on what's going on.

Main reasons for the general holding to the status quo are twofold. The first is that the Pye results are seen as less impressive below the surface in view of the fact that some sharp increase in orders was expected following the Budget, when an anticipated cut in purchase tax—though from 60% to 50% was less than hoped—ended a period of retailers' allowing stocks to dwindle. The second is that Electric and Musical Industries and the Decca group, together with Rank Records Ltd., all control their own wholesale outlets and, accordingly, aren't so keen to find alternative marketing methods.

Pye itself, while acknowledging the stocks-rebuilding angle, is inclined to look for even bigger results in some months' time inasmuch as May and June purchases generally run at about half the November-December level. Already it has drawn up plans for extending and varying tis scheme in the fall, fortified by the basic knowledge that it has something that works and that allows more freedom than dealing with middlemen. At present it employs a field staff of about two dozen and some 50 at its Mitcham h.q. to deal direct with about 7,500 retailers, plus vans which make on-the-spot deliveries. EMI and Decca, incidentally, have shown interest particularly in these vans and are reportedly thinking of their possible use.

Where the Pye scheme may have its greatest impact is in the long-play field, for here the outfit states categorically that the average sales were doubled during May. Pye points out that it is the LP standard material of any catalog that has to be "sold," whereas singles almost sell themselves via the top 20 lists, disk programs on the air, etc. This success, if perpetuated, suggests that other companies might usefully think of adopting direct-to retailer distribution for some kinds of disk while sticking to the present wholesale house system for others.

Holland Disk Bestsellers

Amsterdam, June 30.

Petite Fleur	Monty Sunshine	(Nixa)
Mandolins In Moonlight	Como	(RCA)
Piove	Willy Alberti	(Philips)
Una Marcia In Fa	Auberti	Philips)
Stagger Lee	Lloyd Price	(Artone)
Tom Dooley	Kingston Trio	(Capitol)
A Fool Such As I	Presley	(RCA)
Tell Him No	Bill & Travis	(Heliodor)
Smoke Gets In Eyes	Platters	(Mercury)
Sing Little Birdie	Carr & Johnson	(Columbia)

Dick Himber to Baton Cuffo N.Y. Park Concerts Under Beer Co. Banner

A series of free lunch hour concerts to be batoned by Richard Himber will be heard in three N. Y. City parks under auspices of the F. & M. Schaefer Brewing Co. Concerts, starting July 20, to be known as "Noonday Bandstand" will be under the auspices of the Dept. of Parks as part of the city's Hudson celebratoin.

Musicales will take place every Monday at Borough Hall Park, Brooklyn; Wednesdays at Madison Square Park, and Friday's at Battery Park, starting July 20 and extending through Aug. 21. Two hour concerts will start at noon.

There will be a series of guest artists including Dolores Gray, of "Destry Rides Again," Buddy Hackett, Sam Levine, of "Make a Million," Hal March and Lee Grant of "Two for the Seesaw," and others.

ROGER HALL MANAGING PHILADELPHIA SYMPH

Philadelphia, July 14.

Roger G. Hall, former assistant manager of the Chicago Symphony Orchestra, has been named manager of the Philadelphia Orchestra. He'll take over duties in early August.

Hall succeeds Donald L. Engle. now with Mrs. John D. Rockefeller Jr., on her philanthropic activities in music.

Hall at moment is working with Howard Barlow, conductor for the old Voice of Firestone orchestra, in arranging Barlow's personal appearances and recording activities.

It works like a charm to say PRESTO—the first name in instantaneous recording discs. Only PRESTO makes the famous PRESTO MASTER, the ultimate in flawless, fleck-less disc-recording surfaces. Only PRESTO, alone among all manufacturers, handles every intricate step in the manufacture of its discs. Why use a disc that isn't PRESTO-perfect?
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Florence Marston (For 4A's) Denies AGVA Eyes Teamster Ties

New York, July 10.

Editor, VARIETY:

The International Board of the Associated Actors & Artistes of America met on Thursday morning, July 9 at the request of the American Guild of Variety Artists.

The purpose of this meeting was to discuss an article in the Wednesday, July 8, issue of VARIETY, entitled "Scent AGVA-Teamster Tie."

Since the article made certain references, innuendos and speculations concerning the 4A's which were without foundation in fact or in truth, the International Board of the 4A's officially requests equal space and prominence for its reply to the article. In this connection, enclosed for your convenience is a copy of the International Board's official statement. The International Board wishes to inform you that the portions of the story dealing with the 4A's and its assumed reasons for action or inaction is totally without foundation.

The seriousness with which the International Board views VARIETY's article, especially in relation to those portions pertaining to the 4A's, is so great that in all fairness and in perfect candor to you, the International Board is furnishing to other trade papers and publications for release Wednesday, July 15, a copy of the attached statement. We assume that you will give this your utmost consideration and attention in the next issue of VARIETY.

By order of the International Board of the Associated Actors & Artistes of America,

Florence Marston
(Acting President)

The 4A's Statement

The International Board of the Associated Actors & Artistes of America pursuant to a request made by the American Guild of Variety Artists, met in quorum on Thursday, July 9, 1959. At this Special Meeting the following Branches of the Four A's were present: Actors' Equity Association, American Federation of Television & Radio Artists, American Guild of Musical Artists, American Guild of Variety Artists, Hebrew Actors Union, Screen Actors Guild and Screen Extras Guild.

At the International Board meeting Jackie Bright, National Administrative Secretary of the American Guild of Variety Artists, and Third International Vice-President of the Associated Actors & Artistes of America, acquainted

(Continued on page 74)

BELLE LIVINGSTONE'S OK POSTHUMOUS AUTOBIOG

Belle Livingtone's posthumously published (Holt; $4) "Belle Out of Order" turns out to be a fantastic American saga. Oddly the part known to New York best, her years from 1927 through the end of Prohibition, turns out to be the least interesting.

But her childhood in Kansas, where her father founded the Emporia Gazette, and later sold to William Allen White, her short stretch on Broadway as a chorine and bit player, her years in England and France, her four marriages (she seemingly buried all her spouses), her high life, her gambling are all told with a fascinating honesty and detachment.

She was rich more times and broke more times than the Wolf of Wall Street. Her first two marriages were incredible. The first one was to a traveling salesman to overcome parental objection so she could scoot from Kansas to Broadway at 17. It seemingly never was consummated but when her husband died he left her $150,000. Her second was to an Italian count who chased her all the way to Hong Kong, and died even before their daughter was born. Her third ended in divorce, but her fourth to a tweedy Briton, a bigtime engineer, was by far the love of her life. And of his.

Cleveland Amory writes a preface which tells how Miss Livingstone doodled around before deciding to write this book. Jailed for operating a speakeasy (she ran three), she really ran the gamut of life. She died at 82. Good to the next-to-the-last-drop. *Scul.*

Hamids Ask Probe Of Drake's Non-Show at A.C.

Atlantic City, July 14.

George A. Hamid & Son, operators of Steel Pier, has asked American Guild of Variety Artists to probe non-appearance here of Allen Drake, who had been booked into pier Music Hall as a comic and to emcee bill last week.

Drake, George Hamid Jr. declared, wired that he was ill and unable to appear, wire arriving short time before he was to go on. Music Hall bill included Fabian, Margo & Madrid and Rich & Gibson. An AGVA medic diagnosed Drake's ailment os "nervous exhaustion."

Hamid emceed first two shows with Joey Carter being rushed in to do chores. It was first appearance of Fabian, a Philadelphia youth who proved that he has a tremendous appeal to the teenage crowd, jamming 4,000 seater Music Hall during week of appearance here.

Jackie Bright's Teamster Denial

New York, July 14.

Editor, VARIETY:

This letter is to inform you that AGVA is, to say the least, greatly disturbed by and resents the story in the vaudeville section of VARIETY on July 8, 1959, entitled: "Scent AGVA-Teamster Tie."

On behalf of AGVA and myself, I hereby deny any thought, desire or attempt to in any manner sever affiliation with the Associated Actors & Artistes of America, and to either affiliate or associate in any manner with the Teamsters or anyone connected with the Teamsters. The reporting in this respect is ridiculously uninformed. The Teamsters are not even affiliated with the AFL-CIO or considered as part of the entertainment field. Under these circumstances, affiliation by AGVA would be unthinkable. Furthermore, AGVA is observing the rule of the AFL-CIO not to deal with Teamsters Unions.

AGVA has absolutely no intention of affiliating or merging with any union other than a branch of Associated Actors & Artistes of America or all such branches in the event overall merger is ultimately accomplished. Any other type of merger would not be tolerated by the National Board or the membership of AGVA, and would also be vehemently opposed by me. I assure you that any affiliation such as your reporter has conjured up would be resisted by me to the point of my resigning as National Administrator of AGVA.

Immediately upon being informed of the aforesaid story in VARIETY, I requested and obtained a meeting of the International Board of the Associated Actors & Artistes of America. You will undoubtedly receive a communication from the Board.

As far as the Welfare Trust Fund is concerned, (the) persistent statements are equally slanted. I am not even a trustee of the Welfare Trust Fund, and, therefore, have no vote. There are an equal number of AGVA and Industry Trustees who do the voting. As National Administrator of AGVA, however, I have every right to voice opinions and would be remiss in my duty if I did not do so in recommending that the Fund be brought up to date by an amendment of the Trust Agreement or otherwise, so that the receipts could be properly utilized for membership benefits, rather than be accumulated and built into a huge fund from which the membership under such circumstances would not derive sufficient benefits.

I expect that you will give this letter prominence.

Jackie Bright
(National
Administrative Secretary,
American Guild of
Variety Artists)

SUE EVANS

Just concluded two weeks at Elmwood Casino in Windsor, Ont. (Detroit). Now appearing Barclay Hotel in Toronto.

DOT RECORDS

Penny Urging Kayo of AGVA, Teamster Tie

Hollywood, July 14.

Urging action to prevent a possible alliance between American Guild of Variety Artists and the International Brotherhood of Teamsters, AGVA prexy Penny Singleton has wired an appeal to Ralph Bellamy, Actors Equity prexy; Howard Keel, Screen Actors Guild topper; George Meany, AFL-CIO prexy; and Sen. John L. McClellan, chairman of Congressional Committee investigating union racketing.

Miss Singleton, now in Atlanta starring in "The Bells Are Ringing," asked action on grounds of a possible conflict of ideologies between the creative arts as repped by AGVA membership and industry as repped by Teamsters.

Since many members of Equity and SAG are also members of AGVA, Miss Singleton pointed out, both of these orgs have an active interest in matter.

Miss Singleton said she wired Senator McClellan and Meany to urge an investigation of internal AGVA affairs which would permit such a move of AGVA affiliation without a vote of the membership.

Penny Doesn't Like 'Dirt'

Atlanta, July 14.

Penny Singleton, president of American Guild of Variety Artists, in Atlanta rehearsing for the lead in "Bells Are Ringing," opener for Theatre Under-the-Stars season, let fly a few verbal blasts at her "enemies" within AGVA ranks.

"They forgot that Blondie is a good housekeeper and I don't like dirt of any kind," she said in an interview. "I take up the rugs and sweep under them, too."

She was referring to her hassle with the executive committee of AGVA and organization's executive secretary Jackie Bright over the purchase of what was supposed to be a home for aged members of AGVA. She claims that the property, located in Catskill Mountains, is being operated as a summer resort and not as a home for aging members of AGVA. She said the purchase of this property came as a surprise to the AGVA membership and is being operated at a tremendous loss—$70,000 so far.

Miss Singleton explained that she first became interested in AGVA's work in 1956. She was elected first vice president in 1957 and became president in March, 1958. And, what's more, actress said, she plans to seek reelection

(Continued on page 74)

Edie Adams May Reopen Persian Room (N.Y.) Sept.

Edie Adams may play her first New York cafe engagement in several years. Indications are that she will reopen the Persian Room of the Plaza Hotel probably in September. Miss Adams played that room about three years ago.

Plaza hasn't yet started signing talent for next season, but manager John Horstmann is now scouting availabilities and will probably issue pacts shortly.

Dallas AGVA Putting Cuffo Turns on Carpet

Dallas, July 14.

The American Guild of Variety Artists is clamping down on entertainers who perform free in night spots around town. The guild recently hauled up Jack Cassidy, Gary Reynolds and Frankie Ford and imposed severe reprimands following a report they had performed at a private club.

"We let these members off without the customary fine because we realize they aren't the only acts who did a free show," said Jim Dolan, the local AGVA head. "But we are serving notice on all club owners that any future violation of the rule will be dealt with more severely."

Most entertainers are somewhat displeased with the edict which prevents them from an inpromptu performance. An entertainer here stated that if you don't sing, patrons think the star has a swell head. If you do sing, you run the risk of a $500 fine.

Black Orchid In Chi Foldo

Chicago, July 14.

Debt-ridden and strapped for cash, Black Orchid nitery folded last Thursday (9) several hours before Billy Eckstine was to have bowed for a two-weeker.

Padlock was clamped when three waiters filed in Chi Federal District Court for a total of $1,847 in back wages. Club was immediately placed in receivership. Total obligations, it's believed, are well over $100,000, the bulk of that owed on back taxes.

The 180-seater was a Rush St. landmark since Al Greenfield (husband of singer Gertrude Niesen) opened it in 1953. He sold it four years later to Paul Raffles, Pat Fontecchio and Bill Doherty, who had previously owned the Cloister Inn (now the Cloister). Raffles and Doherty only recently had stepped out of active participation to allow Fontecchio to adrenalize the boite as best he could.

Joe Parnello's trio, which showbacked for six years at the Black Orchid nitery, switches to the Cloister for the Lonnie Sattin-Gary Morton tandem opening July 28.

Honolulu State Fair Nabs Peak 200G Gross Via Big Talent Spree

Honolulu, July 14.

Sparked by a $40,000 talent layout that included Ricky Nelson, Johnny Cash and the Kingston Trio, 50th State Fair (actually a private promotion undertaken annually by the Honolulu Junior Chamber of Commerce) set new attendance records.

Some 150,000 paid admissions were chalked up, as contrasted to last year's 67,000. Gross revenue ran close to $200,000, with expenses near $150,000. The paid gate attractions, which included a Honolulu Symphony concert, set new recordds for the open air Waikiki Shell.

SPRINGFIELD EXPO ACTS

Shriner, Alexander, Herman, Barber, Ximinez Turns Set

Hartford, July 14.

Annual Eastern States Exposition has been skedded for Sept. 19-27 at nearby West Springfield, Mass. Pencilled in is Herb Shriner as top liner. He will be assisted by folk singer George Alexander.

Also slated for the exposition are the Woody Herman and Chris Barber aggregations, Ballet Espanol Ximinez-Vargas, a rodeo, "Zorro," horse shows, industrial exhibits, stock and midget car racing, etc., will feature the show.

Say Hawaii 'Sung 'n' Strummed' Into Union; Congress Succumbed to Plugola

By JACK HELLMAN

Honolulu, July 14.

A handful of show people won statehood for Hawaii.

Some politicos may question such a claim but the rank and file on the island of Oahu, territorial home of Honolulu, will support it to the bilt. It was the show people who kept alive the tradition of the island, praised its climatic and other virtues in lyric and melody and made the mainland conscious of its romantic charm. In Washington, they claim, it couldn't be ignored and in the halls of Congress the will of the people swayed to the rhythms of the hula and the leis of the alohas.

That it followed Alaska into the union has little significance. It was bound to come, be it 49th or 50th. Because of its strategic military proximity, the icy wastes had to be drawn in closer as a bastion against the menacing mujiks, 19 miles away across the Bering Sea. In a way, Hawaii was sung and played into statehood.

To name those who played an important part in adding a 50th star to our flag would have to include a bygone generation of vaude acts with ukuleles and hulas. Arthur Godfrey, Harry Owens, Don the Beachcomber, Webley Edwards, Alfred Apaka and the host of instrumental groups whose records have flooded the mainland were latterday phenomena. Godfrey and Owens have long sung and strummed the praises of the trade winds and the lazy tempo of living, an ad lib way of life. Edwards, onetime CBS correspondent, is rounding into 25 years with his "Hawaii Calls," which reaches across the Pacific in every direction. Apaka is the fair-haired lad among the island entertainers and his platters have sold in the millions. Almost pure Hawaiian, he is a striking figure of a man with a romantic pitch to his baritone. He is the most photographed male on Oahu, most generally with a belle from the states in close embrace—their, not his, idea.

With statehood and the 4½-hour jet flight from the states, Honolulu will boom like a howitzer. Once again it's the mainlanders who are supplying the steam. To name a few there are Hal Bock, ex-VARIETY stringer and heading up the top public relations outfit on Oahu, Bob Carson, erstwhile INS correspondent now consultant to the legislature and associated with many industrial enterprises; Edwards, a member of the legislature; Jack Keating and Art Sprinkle, owner and manager, respectively, of the NBC affiliate, KONA, the hottest of the three tv stations; Eddie Sherman, former nitery comic, whose show biz column in the Honolulu Advertiser has a Winchellian readership; Hal Lewis, a former fiddle player from Frisco, who bills himself as Aku and rakes in around $100,000 a year as a deejay. Writing his between-disks material is Henry Taylor, long a journeyman comedy writer in Hollywood, who buttresses his income by selling Esther Williams

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BRIGHT IN AGVA TOUR TO RAISE CLUB FUNDS

A membership branch office tour is being mapped by Jackie Bright, national administrative secretary of the American Guild of Variety Artists, in order to obtain funds for the AGVA Country Club and Recreation Center, So. Fallsburgh, N.Y.

While problem of raising funds for the Center has been given as the reason, the road trip coincides with an active campaign by the AGVA administration to defeat incumbent president Penny Singleton in the forthcoming AGVA election of officers and board members. Adminsitration hopes to elect its own candidate Joey Adams in that office as well as board members known to be friendly.

Hamilton Pkg. at Apollo

Roy Hamilton will head a vaude package at the Apollo Theatre, N. Y., starting July 17 for a week. Show will include singer Mauri Leighton, Madison Trio, Bill Cook and others.

Staging will be by Charles Akins with Rick Henderson at the baton.

COAST'S KIDDIELAND KLONDIKE

Obolensky Plots New Toney Look For Hotel Astor in Bid for Class Trade

The eastside set which comes over to the westside only when they're on their way to Europe or if they're going to the theatre, will be trekking back to that sector of town in the fall. They're being lured there as part of an overall plan to rehabilitate Broadway's Astor Hotel by Col. Serge Obolensky, vice chairman of the Zeckendorf Hotel chain, who is now in charge of the Astor as well as the Drake.

Obolensky, through social contacts, has now booked some of the top society events for the Astor. Included are the United Nations Ball, Oct. 22; Police Athletic League benefit, Dec. 3; the Imperial Ball for the Musicians Emergency Fund, Dec. 10; the Bachelor Ball, Dec. 14; International Debutante Ball, Dec. 30, and the Russian New Year Ball, Jan. 14. In each instance, the Astor Ballroom is being taken over by committees including some of the top strata of the 400, who do not ordinarily stray west of Park Ave.

The stress on society functions by Obolensky, a member of the Czarist nobility, is regarded as one of the more surefire methods of restoring the turn of the century glamour that the inn once had. Lobby renovations are currently under way which will give the Astor a new decor reminiscent of era in which it started.

Installation of Obolensky as head of the Astor is a return of control to the original family. Obolensky is related by marriage to the Astor family, long the owners of the inn, who sold out to the Sheraton interests several years ago. He's also related by marriage to the Waldorf family. The name Waldorf-Astoria is a combination of both family names.

Obolensky, who came into the hotel business through realty transaction had been associated with late Vincent Astor when the St. Regis fell into their lap via a mortgage transaction. Obolensky is regarded as having helped materially in its rehabilitation. He was also connected with the Ambassador, Plaza and Sherry Netherland.

Hotel rehabilitation hsa become an important factor of the hotel industry, according to Obolensky. Since the only surefire way of

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MONK REVUES TO HIT ROAD AFTER VACATION

Julius Monk is slated to tour the shows from the Upstairs at the Downstairs, N.Y. He'll compress three editions of the show into one and dispatch them to other cafes. Kenneth Later Agency will represent.

The current layout. "Demi Dozen," will continue until August after which the spot will close for a three-week vacation. A new show will go into rehearsal early September. Current layout is still doing heavy business, but Monk feels that he likes to have annual shows.

Monk isn't touring the present show since he feels it a bit too "New Yorkish" for the road. Instead, he'll take segments of two previous editions and package it into one unit.

Waldorf's Clyde Harris Sets 1st 3 Fall Shows

The Hotel Waldorf-Astoria has lined up its first three shows. Season, which starts with Gisele MacKenzie on Sept. 17, will continue with Gordon MacRae for four weeks starting Oct. 14 and Nelson Eddy who begins Nov. 11. Later the Compagnons de la Chanson and Edith Piaf will be on tap for separate early spring shows.

New talent buyer is Clyde Harris, who succeeded Claude C. Philippe, who resigned as of July 1 to go with the Zeckendorf Hotels.

Perez Prado Gets Sole Right to Use Own Name

Los Angeles, July 14.

Mambo bandleader Perez Prado is the only one who may bill himself as "the original Perez Prado band," under a court order temporarily restraining any other group from such billing.

Superior Judge Charles R. Thompson signed order pending outcome of Prado's $75,000 damage suit against singer Billy Daniels, band manager Renee T. Block, Paramount Television Productions Inc., and station KTLA. Mambo king claimed his name was being used on a tv show in such a way that public was "deceived" into believing he was a participant.

Two Chi Clubs In Rivalry For Marquee Lures

Chicago, July 14.

Marquee competition among the frontline intimeries here figures to sharpen with the demise last week of the Black Orchid (See separate story).

Despite some pooh-poohing by the bonifaces—"there's business enough for all"—trade looks for a deepening rivalry on the Rush St. sector between Mister Kelly's and the Cloister, with the former conceded an edge for several factors.

The Oscar and George Marienthal's Mister Kelly's has a fat budget for talent and, perhaps more importantly, has developed an image as a chic showcase with a roster of repeaters that includes, among others, the current Mort Sahl, Ella Fitzgerald, Shelley Berman and Mike & Elaine.

The narrower field should also benefit the Cloister. With a lower overhead (no kitchen, for one thing), it doesn't have to match Kelly's biz to do itself good.

Cloister, by the way, celebrates its first anni in August. Its maiden show introduced the iconoclasm of Lenny Bruce to Windy City pub crawlers, and the comic later repeated. His last stint here, however, was for the Marienthals. So far, Bruce and thrush Lurlean Hunter have passed over from the Cloister to Kelly's, while the reverse has been true of Anita O'Day and Carmen McRae (current), with Gene Baylos and Della Reese upcoming.

One factor favoring Cloister owners Shelly Kasten and Skip Krask is their new Hollywood Cloister (nee Mocambo), making an axis that enables them to guarantee acts two or three months (or more) of work per annum.

TOURIST MECCAS MUSHROOMING

Hollywood, July 14.

It's a little tiresome to hear that everything is bigger and better in southern California, but the Los Angeles area alone can just about make this claim in regards to a current show business phenomenon, the multi-million dollar, private enterprise recreational facility.

In the L. A. area there are several of these, but four alone—Disneyland, Pacific Ocean Park, Knott's Berry Farm and Marineland—represent an investment in land and equipment of better than $55,000,000, of which $9,000,000 was spent during the past year alone.

The trend to the big amusement park, usually marketing nostalgia combined with science fact or fantasy, or an outlet for sports, is national, but southern California seems to have the edge, not only because it is a natural tourist mecca but also because it is an area where year-round operation is practicable and profitable.

Sunshine and orange groves were once the symbols of southern California tourism. Now industry has beclouded the sunshine with smog, and housing developments have supplanted the orange groves. If there is one single symbol for tourists in southern California today it is probably Disneyland.

Biggest in cash outlay and in tourist pull, Disneyland was opened only four years ago and already represents an investment of nearly $30,000,000. The park has 160 acres in Orange County of which 60 are so far developed. Attendance in the 1957-58 season (July-June), was 4,320,112, and will

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New Donn Arden For N.Y. LQ Oct. 8

Latin Quarter, N.Y., will bring in its new show Oct. 8 with Channing Pollack, Gimma Bros. (5) and Patti Ross as principals. Layout, produced by Donn Arden, originally played the Florida edition of the cafe, but revisions will have to be made in the finale before its opening.

However, differences exist between the Latin Quarter and Arden which are still to be resolved. Cause hasn't been made known, but it's believed to centre around the length of the show. With present production costs, the cafe apparently feels that it needs a longer run to amortize the proceedings.

Meanwhile, the Latin Quarter has booked Vivienne Della Chiesa to start July 30; Keigo Imperial Japanese Ballet goes in Aug. 20 along with The Goofers and the Marquis Family, and Jack Carter and the Allison Sisters have been lined up for Sept. 2.

Florida Hotels Angling for More 'Vegas' Names; Regulars in Squeeze

A new booking design is being made evident in Miami Beach. The coming Florida season, according to talent agencies, is likely to see many names, now considered to be the firstline talent, being relegated to secondary positions. The percenters have determined that budgets for the next year will be up. As a matter of fact, some feel that talent expenditures will reach a level which will make it attractive for those rarely playing cafes to give the Beach a whirl.

The datediggers feel that names such as Frank Sinatra and Red Skelton, Judy Garland, Jack Benny and others who played Miami Beach last season, can be prevailed upon to repeat this year, with the possible exception of Benny. In addition, Sinatra and Skelton will pave the way for others such as Dean Martin, George Burns, Marlene Dietrich and perhaps others to take a fling in the cafes. As it is, most of these personalities play an annual date in Las Vegas and retire from cafes for the rest of the year, confining themselves to films and teevee. The Beach hoteliers hope to be able to get the rest of the roster down to the Beach.

In many instances, the innkeepers are prepared to shell out enough to make it worthwhile. The talent buyers have now come to the conclusion that inasmuch as they can never make the entertainment rooms pay off, they might as well go into the hole for a few more quid during season. It's all chalked off to advertising and promotion.

A sufficient crop of new names may make it extremely difficult to book some of the others who have played the resort annually as headliners. And some of the current winter headliners may have to play dates in the summer if they are to maintain their routes.

The hotelmen haven't yet started to buy their big names for the season. They're still waiting for consents from the top line of attractions to get the keystones of their seasons before looking into other availabilities.

Hawaii Less Than 5 Hrs. By Jet From Frisco

Honolulu, July 7.

The jet age whizzed into Hawaii last week with a record-shattering 4 hours 49 minute flight from San Francisco. But it took a foreign carrier (Qantas, Australia's overseas air line) to do it.

This carrier's first Boeing 707 jet carried 60 non-paying passengers, including newsmen and technicians. Regular service beginning late this month will be stepped up to four round-trips a week between Australia and the U.S., with two of these continuing on from San Francisco to New York and London.

Jet travel is expected to double Hawaii tourist biz within a few years.

Cafes, Hotels In With Bait as Cuba Faces New Unrest

Cuban show biz is highly abbreviated during the present political crisis. However, some pickup is expected during the summer school vacations. The cruise ships are expected to hit the island with more frequency starting in August, and plane travel is likely to be on the increase.

At this point, the political unrest hasn't yet hit the small trickle of tourists that have been coming in, but any hypo of revolutionary activity will undoubtedly cut off some of this outside revenue.

The hotels and niteries are trying more elaborate shows in some instances and have lowered restaurant prices. The Copa Room of the Havana Riviera, for example, now has a $4 dinner. The inn is importing talent from Mexico for its present display.

The Havana Hilton has put in an elaborate production show for the first time since its opening. Layout has been staged by Miguel Herrero, who used to do the shows at the Capri. Alberto Alonso, who is current producer at the Capri, also has an elaborate layout at that hostel with 26 in the cast. The Tropicana, once with the most extravagant shows on the island, has cut back its expenditures.

Should the political situation permit, it's anticipated that the bulk of hotels will attempt to put in name shows during he winter season. It's felt that something must be done to restore the pre-revolutionary attractiveness of Havana as a tourist center. They feel that unless it is done at that time, this city will fade on the Carib resort hit parade.

Warn Catholic Girl Re 'Immodesty' Of Participation In Beauty Contest

Albuquerque, July 14.

Sue Ingersoll flies to California tomorrow (Wed.) to compete in the Miss Universe contest representing New Mexico, in spite of opposition from the Catholic Church.

A real hassle developed between the church and Miss Ingersoll last week, after the archbishop's office in Santa Fe reminded the Albuquerque girl that Catholic girls are forbidden to compete in beauty contests, in which swim suit exhibitions are included. Reason: It's immodest.

The office of Archbishop Edwin V. Bryne has threatened to deprive the 20-year-old Catholic girl of the sacraments of communion and confession if she goes through with the thing.

Wire services picked up the story and as a result Miss Ingersoll has received a number of comments, mostly favorable, in the form of letters from people in neighboring states.

One of the letters came from Prescott, Ariz., from a man signing himself "Rev. Edie Clayton, evangelist." His letter commented that the "New Testament does not speak against beauty contests." He continued, "Religious crusaders should leave people alone and preach the gospel." He signed the letter, "Pray for your critics."

Miss Ingersoll last week said she saw nothing objectionable about the contest. She also commented that Marion Brown, Albuquerque franchise-holder and sponsor of the Miss Universe contest in New Mexico, was attempting to get a representative of the archbishop's office to go to California to observe the contest to see that there "is nothing objectionable about it."

Miss Ingersoll said her home telephone in Albuquerque has been ringing constantly since the story hit.

Her mother, a devout Catholic, refuses to have anything to do with the contest. Her father is not a Catholic.

ART ENGLER, EX-COMIC, TO HEAD ABC IN VEGAS

Art (Coweyes) Engler, long the comedy member of the Kirby Stone Quartet, will head the Las Vegas office of Joe Glaser's Associated Booking Corp. He'll work under the supervision of the Hollywood ABC branch.

In recent years, Engler has headed his own cocktail combo which has been working at the Sahara Hotel there, as well as other spots. He's giving up performing for the agency business.

Names to Take Over At St. Regis After Revue

The St. Regis Hotel, N.Y., will resume with singing headliners in December. Inn's Maisonette has already signed Vicky Autier for a date starting Dec. 17. Possibility is that other headliners will precede her.

The Maisonette will open the season in September with a miniature revue to be penned by Roger Price. It's the first time that such an enterprise is being attempted by this hotel.

Miss Autier will follow the St. Regis date with a stand at the Camelia House of the Drake Hotel, Chicago, and will play the Viennese Lantern, N. Y., in March.

Clyde McPhatter Tour

Clyde McPhatter is slated to do a summer tour under auspices of GAC-Super, a subsidiary of General Artists Corp. Tim Gale, in charge, has lined up the Crests, Bo Diddley, Chubby Checker, plus others.

They'll work the south and midwest territories.

Vaude's Last Stronghold Crumbling As Scots Give Up Variety for Video

By GORDON IRVING

Glasgow, July 14.

Is vaude dying out in the land of Harry Lauder and Will Fyffe? Attendances at the Glasgow Empire, regarded as a key out-of-London vaudery, have been falling noticeably in recent months, while the Edinburgh Empire, another house familiar to many U.S. acts, is shuttered for the summer, ostensibly for "reseating and redecoration."

It's become evident that many topline English acts, familiar via tv, no longer draw the audiences. A flick of a switch in the lounge at home can bring leading world acts right into the average person's home.

Switch of thousands of families to nabe areas on the fringe of big towns and cities is also hitting at vaude, as it is, too, at cinema boxoffice. Bus fares into city centres are expensive, and few families wish to make the trek back to live theatres in city centres.

The Moss Empires' group continues with its twice-nightly policy of vaude, ringing up the first-house curtain at 6:25 p.m., an early hour which results in small attendances. Many argue that a once-nightly show, starting at, say, 7:30 or even 8 p.m., would draw bigger business.

'8:05' Show

In favor of this is operator Stewart Cruikshank, a shrewd London-based Scot who promotes two "Five-Past Eight" shows at the Alhambra, Glasgow, and the Lyceum, Edinburgh. These light-entertainment layouts, lavish and with lotsa glamor, open at 8:05 p.m. nightly, with twice-nightly performances on country holiday days of Wednesday and Saturday, and are attracting near-capacity business. In contrast, run-of-the-mill vaude, with single acts following each other in monotonous sequence, proves cold and often boring.

The Glasgow "Five-Past Eight" stars Jimmy Logan, Jack Radcliffe and Eve Boswell, while its Edinburgh counterpart features a host of bright young performers, including Rikki Fulton, Digby Wolfe, Janet Brown, Jean Bayless and Peter Butterworth. The Glasgow show is switching its content every five weeks, while the Edinburgh revue, meeting demands of a much smaller population, has the rigorous routine of a fortnightly change of material. Dick Hurran, assisted by Ross Taylor, helms both under the Stewart Cruikshank supervision.

Meantime, the No. 2 resident shows continue to play to spotty business, and continue in time-honored trend of featuring kitchen comedy scenes, while the principal comedians dig into their baskets for thread-worn gag fodder. Loyalty of audiences is being considerably stretched when, at home, they can have first-rate drama and comedy from world tv situations via the U.K. independent and BBC networks.

One salvation for vaude is in similar loyalty towards Christmas and New Year season shows, which start at end of November and often run into April. Coach-party traffic from rural residents who demand at least two live shows per year, and the cameraderie of an outing to the big city, are aids here.

Fewer U.S. Names

Increasing tendency for fewer U.S. acts to make the trip out of London and into key provincial cities is also to blame. Whereas, six years ago, a continual stream of American acts were given headline prominence in U.K. vaude, their proportion today is extremely small.

Connie Francis played to good business at the Empire, Glasgow, this year, but there have been very few visits from other U.S. performers. Paul Anka didn't come up to expectations in b.o. results. Billy Eckstine and the Deep River Boys are pacted for late summer weeks. Beyond that, no other U.S. names are set.

A controversial act like Liberace, especially following his recent publicity, would pull out the customers, there's no doubt. So would the pacting of teenage favorites like Tommy Sands, Sal Mineo, Tab Hunter, Fabian, etc. Any visit by Elvis Presley would be a sell-out.

'Almanac on Ice' Into New England Ballroom

Boston, July 14.

"Almanac On Ice," the Jo Barnum icer which debuted at Caesar Tamango's Monticello in Framingham and held for three weeks, goes from a supper club to a dancery at Coral Gables, Weymouth, opening Friday (17).

It marks the first time hereabouts that an ice show has been set in a ballroom for the terp customers. Dancing will be held every night, and the icer will play two shows a night. If the dance crowd goes for the icer, booker Danny White says he'll play a round of New England ballrooms with the ice revue.

Hebrew Actors Union Asks For Work Chances

The Hebrew Actors Union is going directly to the public in a pitch for more employment for its membership. Organization is presently appealing via leaflets to the Yiddish public to demand that unions, organizations, summer resorts and camps hire more Yiddish performers.

In recent years, the Yiddish theatre, cut off from new audiences by lack of immigration and graduation of many of its names to more lucrative operations such as films and video, has been a disappearing institution. Some slack in its employment has been taken up by a few niteries, primarliy those catering to Yiddish organization trade. For example, Jennie Goldstein, recently played Arele's New Romanian, Flushing, L.I. Others have been able to get occasional jobs in the Yiddish cafes, but field is extremely limited, and confined only to New York.

The major hope for the union is to expand its scope in the Catskill Mountain belt, which is the top area for performer employment in the summer. The leaflet being distributed by the HAU says, "This is the season of the year when thousands of Jews go to the various resorts and camps for rest and recreation. They also like to hear and see a Yiddish show, listen to a Yiddish song and enjoy a Yiddish story. They certainly want this entertainment performed by Yiddish artists. Unfortunately, however, our actors and singers seem to be snubbed in certain Jewish circles. This situation can be corrected through your help and insistance.

"When we speak to you, we address you as our friends to whom the Jewish word and song are precious, to whom the Jewish actors and singers can perform. When you come to a summer hotel or camp, insist that the Yiddish song, show and dance be given by Yiddish artists. Remember the existence of the Yiddish actor depend on employment by the management of the summer—hotels and camps. The management of the resorts you patronize will certainly comply with your requests and demands."

The Hebrew Actors Union, despite the low state of employment in the field, is still affiliated with the Associated Actors & Artists of America.

Marshall Named Prexy Of Fla. Kiddie Park

Winter Park, Fla., July 14.

Maurice Marshall has been named president of Entertainment Enterprises, which is developing Circusland, a kiddie park enterprise themed along circus lines to be located near Orlando. He replaces Edmond Chevie who returns to Hollywood.

Circusland is being built by the Marco Engineering Co. and will open around December of next year.

Rap Minn. Niteries As Juve Drinking Spots

Minneapolis, July 14.

Several Minnesota night clubs are centers for juvenile drinking, charges Jack Puterbaugh, state liquor control commissioner, who declares he's going to clean them up.

Police recently arrested 13 Twin Cities' youths at Bar Harbor, Minn., night club on liquor violation and disorderly conduct charges. Puterbaugh says that the great influx of youths into the Minnesota resort areas makes policing a problem.

Cuba's Tourism Hitting Close To Its Record Low

Havana, July 14.

Tourism in Cuba is hitting close to a record low. Few tourists are to be seen on the streets. Souvenir shops have little trade, and casino busines is poor. Hotels are operating at 20% to 40% of capacity. Losses at the bigger inns range up to $100,000 per month.

The government, however, will not permit the hostels to close or to reduce personnel. As a result, hotels are seeking bank loans in order to keep open.

Adding to the troubles of hotelkeepers, wage increases have to be given to employees. Workers have called no strikes, but have used such quaint tactics as the casino personnel at the Hotel Riviera. These took off their coats and worked in shirtsleeves. They also threatened to take off their shoes.

Sans Souci casino has had to close because of dull trade. Santos Trafficante, who was running Sans Souci, has been arrested and faces deportation. Several other gambling figures have also been picked, but some have been released.

One airline reported that the traffic on its Havana-Miami run during the first five months of 1959 amounted to about 72,000 passengers, as against 90,000 during the same period last year. In an effort to boost tourism, Havana will host—at a cost of $500,000—the annual ASTA convention Oct. 17-24. As an advance guard, a group of Les Bons Vivants, a travel club, has arrived here.

Peel Will Ring Again At Vegas Thunderbird

Las Vegas, July 14.

The Thunderbird Hotel, which once featured nudes in an unsuccessful show, will bring them back July 3.

Producer Marty Hicks will have "nudes on ice" as part of George Arnold's "Les Folies Glaces International" ice-skating revue. Company of 30 will be toplined by a name.

Obolensky

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making money which can be retained is via capital gains deals, it has become profitable to take properties and enhance their values for resale.

Obolensky also feels that the hotel is taking over a lot of functions that were normally held in the home. He points out that because of the servant shortage, smaller apartments are being maintained in New York and most of the entertainment must therefore be done on the outside. Thus hotels are becoming increasingly important in the social scheme of the upper strata.

Another part of the Obolensky plan is to put a new accent on the food. He is changing over to a haut cuisine and is making a lot of changes in the culinary department to achieve that end.

Obolensky is also in charge of the Drake Hotel for the Zeckendorf interests, where an entertainment policy is being set up for the fall. He has retained the Raoul Orch which played at L'Elephant Blanc, Paris.

House Reviews

Apollo, N. Y.

Drexel Singers (4), Skylights (6), Stars of Faith (4), Selahs (5), Gospel Clefs (4), Swain Silvertones (6); "Restless Years" (U) and "Ride a Crooked Trail" (U).

Thurman Ruth, N.Y. radio indie WOV's gospel deejay, brings this package of religioso groups into the Harlem vaude house for a week of happy stamping, clapping and wailing.

If the Apollo audience isn't sent quite as far out as the gathering in an all-night tent session, it still warms mightily to the uninhibited voicings of the groups extant. Particularly moving solos were heard by members of the Drexel singers, the Stars of Faith, and the Swain Silvertones, a male group with a destinguishing blues quality in a good deal of its work.

Also standout were the Selahs, who break from the traditional. Most of their numbers have a contemporary social theme—juvenile delinquency, politics — and the manner of presentation is polished and hip.

Ruth acts as emcee and keeps all groups on stage throughout the show (seated behind performers of the moment) to hypo aud excitement.

Berns Salonger, S'holm

Stockhold, July 7.

Los Tres de Castilla (3), Anita Lindblom, Silvia Ivars' Ballet (7), Berns' Orch conducted by Albert Vernon.

Spain is the most popular tourist country for the Swedes, and it might be considered as a very smart trick by Berns to present a more or less Spanish program during July.

Los Tres de Castilla is a vocal group specializing in Spanish and Latin-American pops. They have been touring Spain, Portugal, Switzerland and France, and are top attractions in Spanish radio. After their Swedish debut, they can include Sweden among the countries where they have met success. "Granada," "Malaguena" and "Maria Dolores," sure hits in most parts of the world, gave immediate contact between the artists and the audience, despite the fact that Spanish is not-too-familiar language to Norse audiences.

Top attraction of the month is the Swedish chanteuse, Anita Lindblom, who looks like a coming name in niteries. She has a good voice and looks enough attractive in a sexual way to attract any public, but she needs a lot more experience. In Sweden, she might be a name, but foreign audiences probably want some more action from a girl singing those more or less ordinary "daring" vaudeville numbers. At the Berns, she presents a couple of numbers which sounded "tailor-made" for her, especially a satirical song on the "My Fair Lady" theme and a selection of Duke Ellington numbers, the latter both in Swedish and English.

The program starts and ends a la Espanol. Ballet Silvia Ivars gives a very good performance of classic Spanish ballet. Professional in all ways but overlong.

Berns is Europe's largest restaurant (with 1,472 seats) and it seemed almost full-booked at the opening night with an audience of more than 50% foreign tourists. To judge from their applause, they too enjoyed! *Wing.*

Empire, Glasgow

Glasgow, July 9.

Bernard Bresslaw, Lorne Lesley, Morris & Cowley, Tony Fayne, Murray Campbell, Don Fox, Albert Sturm, Owen McGiveney Jr., Two Trevals, Bobby Dowds Orch.

Bernard Bresslaw, English comedy actor, had better look for better material. Headlining an individually-strong layout here, the tall six-feet-four comedian plays up himself as an extra-stupid type who does everything wrong, but this material, in itself, is not sufficient to hold up a top-of-the-bill act.

Bresslaw makes his entrance garbed in a yellow suit and carrying a flower-pot with a single flower. Act includes an eccentric dance and his two disk numbers, "You Need Feet" and "Mad Passionate Love." Comedian pulls down a song-sheet to get outfronters joining-in, which is purely kiddie stuff, as is his descent into auditorium to hand out sweets. On this showing, act has only temporary appeal, heightened by his tv characterization in "The Army Game."

Lorne Lesley, tall elegant chirper with coffee-colored skin, offers a stylish song act which comprises tunes like "As I Love You," "Birth of the Blues" and "Some of These Days." Distaffer has good looks and attractive smile, auguring well for her potential in tv and vaude.

Morris & Cowley, vet English twosome, replacing comedienne Gladys Morgan & Co. (on the sick list), offer their longtime character studies of two vet English Chelsea Pensioners in red uniforms. Act, despite its old-fashioned style, wins reasonable palming.

Tony Fayne (now minus his partner David Evans), tall, slim and dark-haired, registers with travesties of English comedian Terry-Thomas compering a disk-jockey show for housewives, vaude vet Randolph Sutton singing "Mother Kelly's Doorstep," and other radio personalities, and winds with the number "In The Beginning." Murray Campbell includes Grieg's Piano Concerto in his trumpet act, and can be faulted for gabbing too softly in his announcements.

Owen McGiveney Jr. holds attention with his skilful quick-changing in a one-man sketch of Charles Dickens characters, and exits to heavy palming. Act has lotsa offbeat appeal. Don Fox belts out pop tunes and oldies in entertaining songalog. Albert Sturm is fast at paper-tearing but naive in his gag-fodder. The Two Trevals offer a sound aerial act, with femme in fast neck spins, to open the layout, for which resident orch under Bobby Dowds provides showbacking. *Gord.*

Alhambra, Glasgow

Glasgow, July 2.

Stewart Cruikshank presentation of "Five-Past Eight," with Jimmy Logan, Jack Radcliffe, Eve Boswell, Sheila O'Neill, Sheila Paton, Don Peters, Keith Little, John Mulvaney, George Mitchell Singers (8), Ross Taylor Dancers (10), Geraldo Orch under Danny Walters.

Eve Boswell, dark-haired and petite, sparkles with versatility in this layout, bright and spectacular show in which the comedy has a difficult task in keeping near to the standard of dance and song ensembles. Thrush gets a chance at last in lengthy second-half spot, moving downstage on mobile white piano after opening with the chorines disguised as piano keyboard. Scene is highly effective, and decor wins palming prior to distaffer's own versatile song act, the high spot of entire layout.

Earlier, singer scores in a disk-backed scene, giving out in "Herman's Tune" with backing from the George Mitchell Singers, and sleeves of Perry Como and Louis Armstrong records for decor. The Ross Taylor Dancers add bright support.

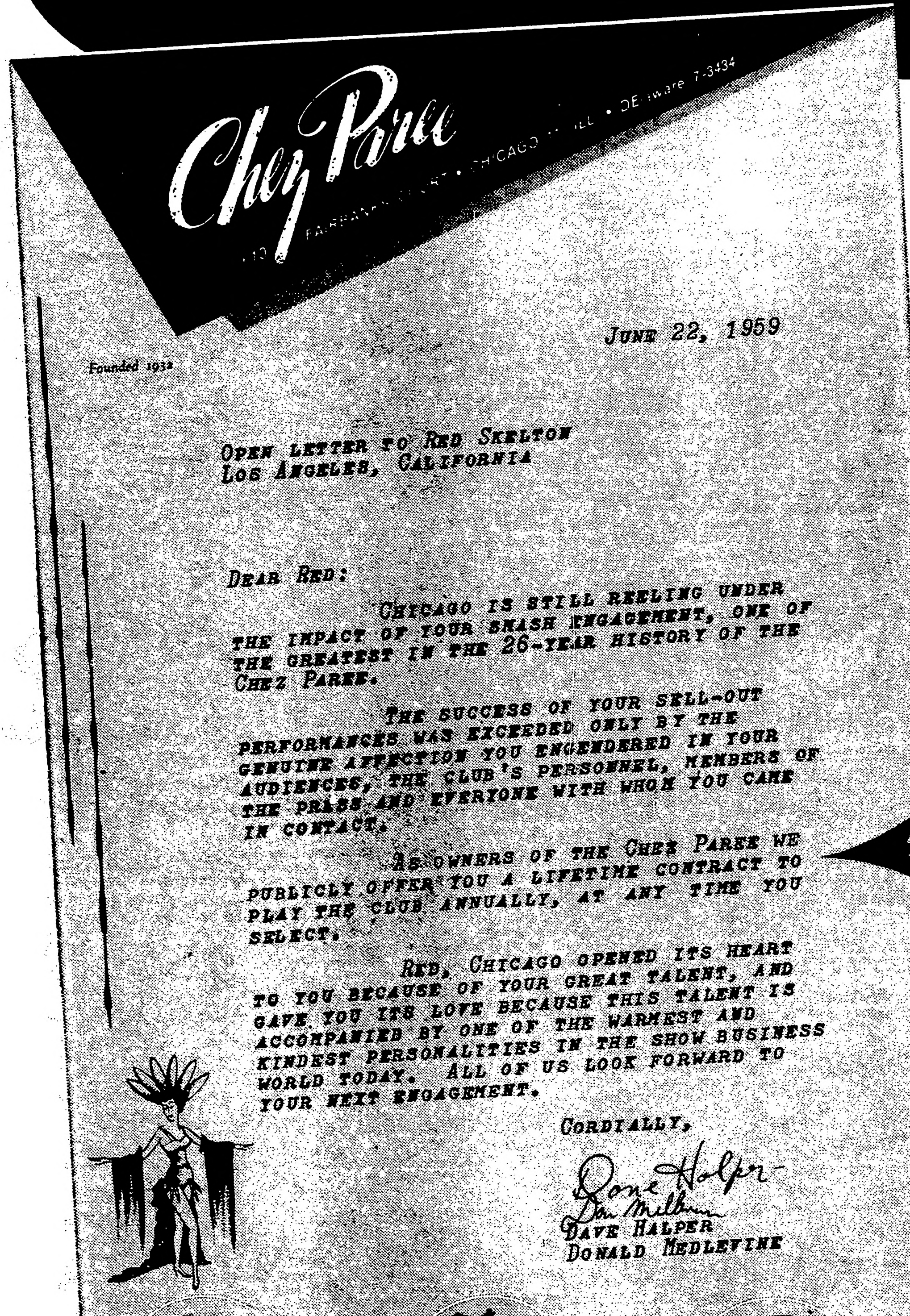
Jack Radcliffe, senior Scot comedian, registers in character study as an elderly roadway attendant seeing school children across the highway. Act has neat blending of pathos and comedy, and is well up to standard set by Radcliffe in this field. He also scores solidly (with Billy Dick and Helen Norman as foils) in a sketch featuring himself as a male who has imbibed too well.

Jimmy Logan, who has star billing, fills the pre-finale slotting with a comedy study of a district nurse, and wins warm palming. He also essays his familiar Malkum McAuley role in a family sketch with Radcliffe & Co.; this has a small part for John Mulvaney, pop-eyed newcomer to comedy ranks who merits greater scope than is provided here and is being unfairly squashed out of prominence.

In the dance dept. there is standout work by Keith Little and Sheila O'Neill. Don Peters and Sheila Paton please in the song section, and the 10 Ross Taylor Dancers are handpicked lookers with hoofing skill. Main asset of show is standout staging, two notable scenes being a horse-and-carriage against moving panorama of cloud and skyline, and a Venetian gondola item. Geraldo orch under Danny Walters showbacks well, and is brought into show on rising and moving mechanical effects.

Layout has further advantage of playing to warm and sympathetic audience, mainly from the middle and uppercrusts, who appreciate vaude in a lavish setting, as here provided. Timing of show is also in the proper mood for enjoyment, teeing off at 8:05 p.m. when most outfronters are well fed and wined. *Gord.*

Dear Red: We publicly offer you a lifetime contract...



Chez Paree

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JUNE 22, 1959

OPEN LETTER TO RED SKELTON
LOS ANGELES, CALIFORNIA

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AS OWNERS OF THE CHEZ PAREE WE PUBLICLY OFFER YOU A LIFETIME CONTRACT TO PLAY THE CLUB ANNUALLY, AT ANY TIME YOU SELECT.

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CORDIALLY,

Dave Halper
Don Medlevine
DAVE HALPER
DONALD MEDLEVINE

...THE LOGICAL SUCCESSOR TO CHAPLIN IS SKELTON. RED, TO MY MIND, IS THE MOST UNACCLAIMED CLOWN IN SHOW BUSINESS.
—*Groucho Marx*

AMEN, MR. MARX. AMEN!
—*Cecil Smith*
Los Angeles Times

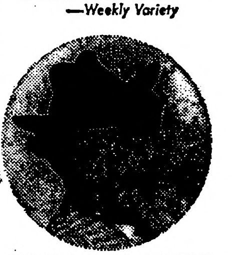
RED SKELTON'S BOX OFFICE MAGIC IS INDICATED BY THIS STATISTIC: THE JINGLE-JANGLE OF THE CHEZ PAREE TELEPHONES MONDAY ALONE BROUGHT IN 1300 RESERVATIONS — GREATEST IN THE HISTORY OF THE CAFE.
—*Kup*
Chicago Sun-Times

SKELTON WAS FIGURED FOR A HEP RECEPTION, BUT STILL REMARKABLE ARE THE STANDING OVATIONS THAT ACCRUE TO EACH PERFORMANCE.
—*Weekly Variety*

"I'VE SELDOM SEEN ANYTHING LIKE SKELTON'S STUNNING CHEZ PAREE OPENING. STANDING OVATIONS BEFORE AND AFTER."
—*Lyon*
Chicago Tribune

RED SKELTON SINGLEHANDEDLY HAD THIS REVIEWER AND... HIS OPENING NIGHT AUDIENCE—IN TEARS OF JOY.
—*George Bourke,*
Miami Herald

RED SKELTON, A SMASH HIT IN CHICAGO.
—*Earl Wilson*



LAS VEGAS...A STANDING OVATION WAS TENDED RED SKELTON AT THE CONCLUSION OF THIS OPENING SHOW. AN OVATION WHICH LASTED SEVERAL MINUTES AFTER THE FINAL CURTAIN. SKELTON HAD TO WAIT A FULL MINUTE FOR THE OPENING APPLAUSE TO DIE DOWN BEFORE HE COULD OPEN HIS ACT AT THE RIVIERA.
—*Tuttle*
Hollywood Reporter

ARTISTS REPRESENTATION:
World Artists Management Agency, Beverly Hills

PRESS RELATIONS:
Milton Weiss & Associates, Los Angeles

"...when they get into their COMEDY the ROOF REALLY RATTLES"

PAUL HOCHULI
Houston Press

GAYLORDS GREAT!

"Speaking of niteries, the International Club has come up with another good entertainment combination: The Gaylords—Ronnie Gaylord and Burt Ronaldi—have a diversified styling, ranging from wild comedy to calmed down songs that sold more than a million records for the two.

"However, it's when they get into their comedy that the roof really rattles. The takeoff on country music with Ronnie at the git-tar and Burt on bass is a real rouser. This one you shouldn't miss. It tops even their French routine of 'Pepe' and 'Lucky Pierre'.

"A fine team, doing their first job in Houston, and doing it that should rate a return."

PAUL HOCHULI
Houston Press

GAYLORDS SENSATIONAL!

"The Gaylords are just what was ordered to cure the doldrums of this hot summer. The Gaylords are the sleepers of the year here: Comedy and song and if you don't agree they're sensational we'll turn off the air conditioning . . . A great show."

BILL ROBERTS
The Houston Press

GAYLORDS SHATTERING!

"Shattering the crystal at the Continental Room is not the only forte of the tall tonsils of the Gaylords. The duo also attacks the funnybone as if piloting a slapstick blitzkrieg.

HOUSTON POST

GAYLORDS TERRIFIC!

"Yes, that Gaylord quartet, or rather duo, they're terrific. They have talent, enthusiasm, clever patter and a blend of voices that a Barbershop Harmony Quartet would gladly enlist."

MORRIS FRANK
The Houston Chronicle

A WHALE OF COMEDY!

"The Gaylords are one of the brightest teams to hit town this summer. A lot of good songs, and a whale of a lot of comedy routines that kept the audience begging for more."

TOWN CRIER
Houston Press

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Hawaii

Continued from page 68

swimming pools. Art Carter, ex-fan mag phofog in Hollywood, has gift shops in 12 hotels.

Performer's Paradise

Despite Honolulu's population of nearly 300,000 is 67% Japanese, entertainment runs high and a sure way of getting a job is being able to sing or tell stories. Gov. William Quinn raises his tenor voice at most house parties and his wife, Nancy, joins in on all group singing. Mayor Neil Blaisdell is an accomplished hula dancer and doesn't have to be coaxed to display his terpsichorean artistry. Sterling Mossman, detective sergeant, is emcee-comic of the Queen Surf, a popular rendezvous of the pub crawlers and many other minions of the law entertain on the side.

Jack Berman, who has a new project going every 48 hours, whether it be in Honolulu, Manila or Hong Kong, is presently concerned with bridging the watery span between Oahu and Coconut Isle, a mile off shore, for the establishment of a gambling resort. It will be a rough go for him, according to the haoles (whites), because of the strong missionary influence. Despite that the Orientals have a passion for gambling, the church element, they claim, will lay the roadblocks in his path. It's a tiny isle, now the playground of Ed Pauley, politico-industrialist.

Probably nowhere else in the world is there a church choir that sings in night clubs and cocktail bars. Father John McDonald, who heads the group, has had an album made of their spirituals and says he, "if they don't sell, the Bank of Hawaii will have three of the loveliest churches on the island."

Perhaps the most colorful figure on Oahu is Don Beach, otherwise Don the Beachcomber, who started his Cantonese restaurants 26 years ago and since has had 152 imitators. What made him a beachcomber? "I was hungry." He's originally from New Orleans and his present concern is a resort on one of the other islands as a "hideaway" for show people from the mainland.

Honolulu is growing so fast commercially that Beach fears it will lose its charm for tourists. Henry Kaiser and the Dillingham family, among the earliest white settlers, are locked in fight for industrial expansion and what they leave undone will be finished off by Sheraton, which has taken over the Royal Hawaiian and three other hotels. The Royal, showplace of the island, and always a money loser, is being revamped and instead of native talent, the night spot will bring big names from the mainland. Sheraton doesn't like to report losses to its stockholders.

Co-op Apts. Booming

Biggest boom just now is in co-op apartments, up to 15 stories high. Most of them are sold even before ground is broken. The buyers call it an investment in the future and none will gainsay that it isn't bright as a new dollar.

Nowhere in the world are they more camera-happy. No Japanese is without a camera slung over his shoulder and for tourists it's standard equipment. Art Carter, who gave up photoging for fan mags in Hollywood, landed on the island 15 years ago with $3,000 in his kick. He sunk it in a camera and gift shop. Today he has shops in 12 hotels and can sell out for $250,000, which he may do and sink it all in real estate. The camera trick is perhaps one of the island's important industries, dollar for dollar. For a buck and a half you can get that picture they shot of you and you always have a camera poked into your kisser.

Nothing goes to waste here and there's a price tag on everything. Even the radio scripts of Edwards' "Hawaii Calls" are peddled for 50c with Edwards' autograph the comeon.

They like to tell the story here of the honeymooners, who ran afoul the rainy season. Two days after arrival the groom cabled home, "ma, we're coming back. It has been raining all the time and there's nothing to do."

Statehood and jet travel are the magic words that will transform this peaceful island into a bustling metropolis. The other islands will get the touring trade,

Vaude, Cafe Dates

New York

Ford & Hines added to the New York State Fair, Syracuse, starting Sept. 9 . . . . Israeli dancer **Hava Kohav** new at the Club Sahbra . . . "Ice Capades" booked for the RPI Field House, Troy, N. Y., for nine shows Aug. 25 to 30 . . . **Jeri Southern** a newcomer to the Den . . . **Lena Horne** and **Corbett Monica** both at the Sands, Las Vegas, move over to the Cal Neva Lodge, Lake Tahoe, July 26.

Chicago

Anna Maria Alberghetti, who bowed out of a spring date at the Empire Room, is now set for the plushery Nov. 19 for four weeks . . . **Lilo** to Eddys' Restaurant, Kansas City, July 24 for two . . . **Charley Fuqua's Inkspots** set for the Embers, Ft. Wayne, Nov. 2 . . . **Sophie Tucker** inked for the Adolphus Hotel, Dallas, Sept. 10 . . . **Roberta Sherwood** opens at the International Club, Houston, Oct. 22, and the Roosevelt Hotel, New Orleans, Nov. 12 . . . The latter hospice signed **Marguerite Piazza** for Oct. 29 . . . **Earl Grant** to the Tidelands, Houston, July 27 for three frames . . . Fazio's in Milwaukee pacted **Quintetto Allegro** again for Aug. 8, and **Tommy Leonetti** to start Oct. 23 for ten days . . . **Playmates** play the Colony Club, Aug. 6-15, with **Larry Adler** due Sept. 14 . . . **Nino Nanni** set for Ray Colomb's here Oct. 13, with **Eddie Peabody** slated to bow Nov. 17 . . . **Jane Morgan** signed for Inter-Com (private) club at Lincoln, Neb., night of Sept. 26 . . . **Mellolarks** and **Harry Mimmo** on an eight-dayer at the Chez Paree.

Hollywood

Terry Gibbs big band (17 pieces) is holding down on Sunday's at Jimmie Maddin's Sundown Club . . . **Molly Bee** will headline fair dates in Washington, Pennsylvania, Oklahoma and Wisconsin this season. She will appear at the Columbia Empire Fair, Longview, Wash., July 31-Aug. 1; Clearfield Country Fair, Pa., Aug. 5; Spring Lake Park, Oklahoma City, Aug. 7-9, and Wisconsin State Fair, Milwaukee, Aug. 26-30 . . . Pantominist **Bernie Bragg** at the Renaissance Club on the Sunset Strip following a limited engagement at San Francisco's hungry i . . . Pianist **Jerry Marlowe** holds over another month at the Wild Goose in Toluca Lake by co-owners Bob Hall & Lewis Thomas . . . Nat Nigberg has set the **Porter Waggoner Trio** to headline at Craterville Amusement Park, Oklahoma, Aug. 8-9.

Philadelphia

Jimmy Durante signed to open Palumbo's new season in September . . . **Bing Crosby's** four sons will headline the bill at New Hope's Fountainhead beginning on July 20 . . . **Lem Winchester,** vibes specialist and a Wilmington, Del., policeman by day, opened at the Red Hill Inn on July 10 . . . **John Schlicher,** assistant manager of the Warwick Hotel for 14 years, will take over the Medford Lakes Lodge in Medford Lakes, New Jersey on August 1 . . . **The Nomads** into the Capri. They just completed their first professional engagement, a nine-year stay at Silver Lake Inn in South Jersey.

Scotland

Band of **Royal Scots Greys** set for vaude week at Glasgow Empire . . . Empire Theatre, Edinburgh, shuttered due to lack of attractions . . . **Ma Logan** heading vaude at downtown Metropole Theatre, Glasgow . . . **Billy Eckstine** pacted for August vaude week in Glasgow . . . **Robert Wilson** and his White Heather unit registering at Palace Theatre, Newcastle-on-Tyne . . . **Clark & Murray,** Mr. & Mrs. comedy twosome, opened in vaude season at Pavilion, Largs . . . **Dave Willis** in summer run at Perth Theatre.

Kansas City

Johnny (Scat) Davis and **Jimmy Nuzzo** crew will do one-nighters in Oklahoma City and Abilene, Texas, following their two-week stand at Eddys, and breaking their jump to the Sahara, Vegas . . . **Cindy Lane** warbling with the Davis troupe is a K.C. gal, and renewing ties while the crew plays Eddys . . . Songstress **Lilo** due in at Eddys' July 24 for two weeks . . . Comic **Tommy Hanlon, Jr.,** is a candidate for longest hops between bookings. Following his stand at Eddys with **Joanne Wheatly** and **Hal Kanner,** he hies to London and opens Aug. 31 for four weeks at the Astor Club. Then it's to Weisbaden, Germany, and a fortnight there. Then down under for the "summer" season, opening at the Chevron Hotel, Melbourne, in December. Before coming to Eddys' he had just completed a stand at Beirut, Lebanon . . . **Frank Wizlarde,** the KMBC clown "Whizzo," who also makes a pack of personal appearances here, currently doing Hollywood, L.A. and Disneyland with family on vacation . . . **Susan McGuire** and **Frank Still** currently holding for a month at the Green Gables, Phoenix, Ariz.

Houston

Ed Derden sold the Chez Paree Lounge here to Giles Simoneaux. Derden had operated the spot for the past three years . . . **Sondra & Jon Steele** move into the Shamrock Hilton Continental Room tomorrow (Thurs.) for a two-week stint. **Frank Ford** and **Gary Reynolds,** comedians, also open on the same bill with **Shep Fields** orch . . . **Tony Martin** orch maintain the summer policy at the Club Crescendo with music for dining and dancing. Regular floor shows will return to the club in the fall . . . **Joan Dixon** is on her final week at the Cork Club. **Mel Arvin** band assists.

Atlantic City

Hank Garrett into President's Round-The-World-Room . . . Four Step Bros. back into Larry Steele's "Smart Affairs" at Club Harlem . . . **Helene Aimee** into Castilian Room at La Concha . . . **Cab Calloway** into Cotton Club . . . **The Tyrones** featured at The Cove . . . **Don Palmer** and **Jets** into Dunes with **Eddy Buckley** into Sandpiper Room.

Atlanta

Singing **Four Flickers** opened Monday (13) at Chick Hedrick's Domino Lounge in Imperial Hotel, with backing from comedian-emcee **Max Cooper,** cha dancer **Hedi Richmond** and exotic **Sherry Lynn** . . . Latino American terper **Toni Flores,** at Earl Turner's Club Peachtree, on same bill with exotic Lalin Francis, who peels with her feet pointing skyward, and exotic **Ginger Gray,** with emcee **Frank Capri** Harem Club's bill has Cotton Watts & Chick, one of the last of the vaude teams offering a minstrel blackface turn, plus **Charlie Snyder** orch . . . Buddy McMahon's Zebra Lounge in Howell House Lobby spotlights thrush **Carolyn Gray,** pianist **Duke Marvin** and **Eloise Bryant,** who sings and does a stint at the 88 . . . **Bill Grassick Orch,** featuring tunes by **Betty McHugh,** and **Two Tones Duo,** at Henry Grady Hotel's Paradise Room.

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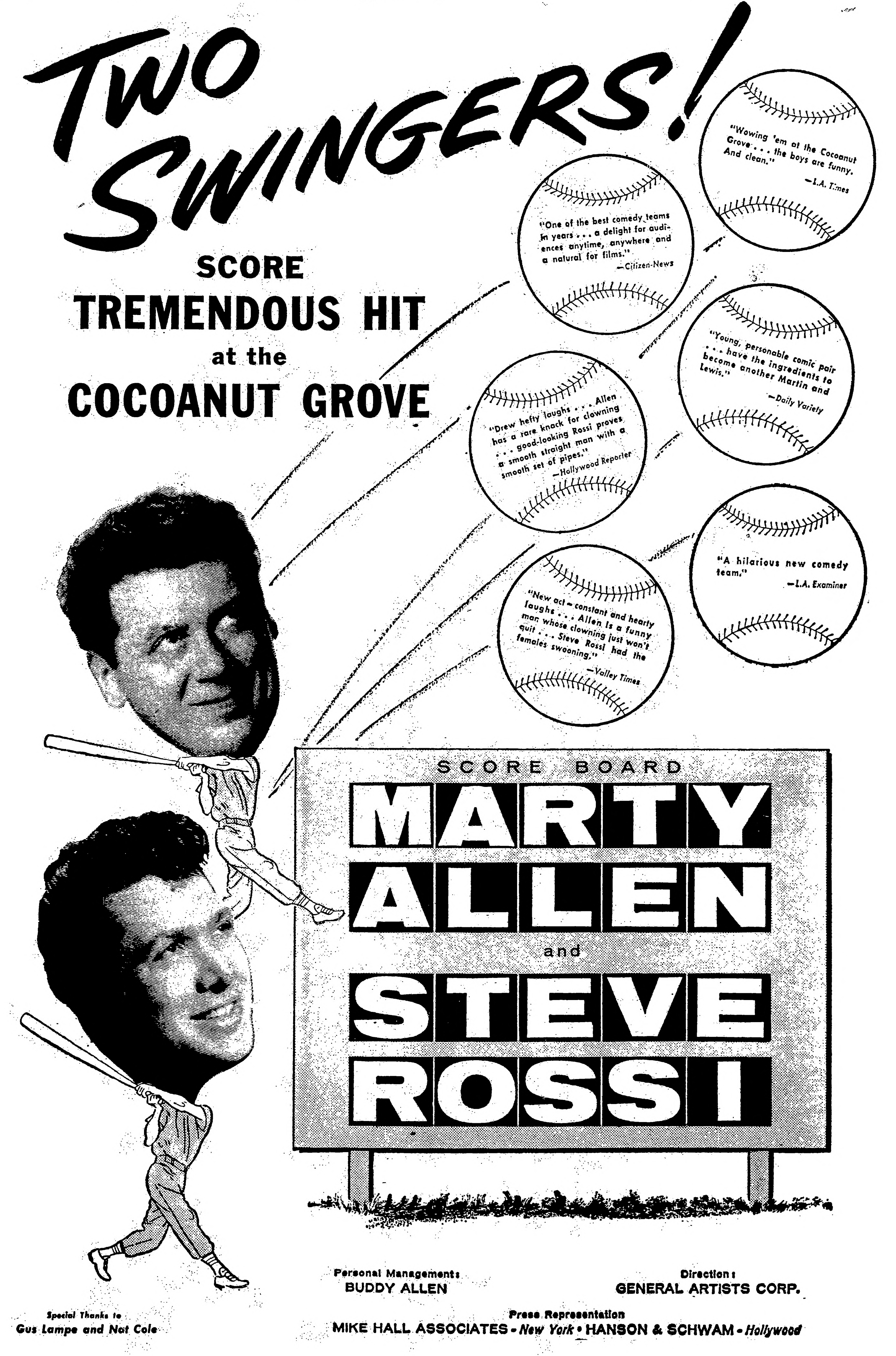

TWO SWINGERS!

SCORE

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at the

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—L.A. Times

"One of the best comedy teams in years . . . a delight for audiences anytime, anywhere and a natural for films."
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"Young, personable comic pair . . . have the ingredients to become another Martin and Lewis."
—Daily Variety

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"A hilarious new comedy team."
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"New act — constant and hearty laughs . . . Allen is a funny man whose clowning just won't quit . . . Steve Rossi had the females swooning."
—Valley Times

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New Talent Peak in Atlantic City; Resort Brightened by Bistro Battle

By JOE W. WALKER

Atlantic City, July 14.

As the summer gets into full swing, it becomes more evident that there are more night spots and that they are bringing in more names as lures.

Many motels and hotels recently constructed or renovated are offering entertainment in airconditioned rooms. A case at point is the Castillian Room of the newly opened La Concha. Here a supper show is offered with a second show at midnight under a no-cover policy. Lilo and Joey Adams were the opening attractions.

The newer spots bid against such established operations on the broadwalk as the Hotel Traymore where, in the Submarine Room, the Bobby Roberts orch with the Don Juan Trio opened with no-cover policy. The President has two bands, Ramon Argueso's and Joe Stern's with a no-cover policy. Sheila Reynolds was a recent starter. The Ritz-Carlton opened with the Marty Portnoy orch plus Pedro Albani in the Carousel Room. Hotel Chelsea is new in this race. Its Terrace Club on the boardwalk recently brought in Milt Ross and Natasha for a Saturday and Joey Adams and Al Kelly for a Sunday; the Seaside, with the Redcoats; Claridge, with Mayfair Guardsmen; Haddon Hall, with Jan McArt and Harold Ferrin orch; Shelburne, offering Ada Cavallo and Verna Lee plus the Bob Kasha Trio.

Club Harlem, which, with Larry Steele and his "Affairs," has corralled the cream of the sepia business in years past, is confronted this season with a strong contender in the Cotton Club, which is a block away and kicked off the season with Pearl Bailey and her revue (50), coming into the resort for a first time.

Cotton Club brought in names last season for a weekend stand but its operators, Barney and Herbie Paloff, a father and son team, have booked for the full week this season. Bailey show was followed this week by Cab Calloway & Cotton Club Revue featuring Mae Barnes, and Nat King Cole is due in Aug. 6 for the rest of the season.

Cotton Club seats 500, is airconditioned, and now operates under a $5 minimum policy, serving no food, drinks only.

Big spot in night club field and only off-walk supper club continues to be Paul (Skinny) D'Amato's 500 Club which got its season underway with Vic Damone and Joey Bishop, who replaced Patti Page, originally booked for the opener. Club's big Vermillion Room seats some 750 and is operated under a changing minimum policy, according to name. Sammy Davis Jr. was brought in Saturday (11). Policy of last year, offering names weekends only, has been abandoned.

Two spots shuttered last January for violations of state Alcoholic Beverage Control rules got underway when Jockey Club brought in Christine Jorgensen with the Windsors while Topsy's Hideaway, located uptown, offered Billy Marshall. Sixmonth ABC penalties imposed had expired.

Other spots booking talent include Black Orchid Lounge, new this season, and offering Sara McLawler and Richard Otto with Lynn Terry and emcee Ben Terry; the Cove, with Quaker City Boys; Hialeah, with Strong Bros., Yvonne, Ron Sterling, Loretta Lee, Phyliss Miller, Eddy Curry. Hialeah is year round spot and now has three shows nightly plus two bands.

It is estimated that there are 300 places in the resort licensed to sell alcoholic beverages, and during the season most of them offer some type of entertainment. Something like 200 more are licensed in the resort area, and likewise attract more business with entertainment plus band, etc.

Kiddieland

Continued from page 69

probably top 6.000.000 when the figures on this past year are in.

Newest Park

Newest, but second in terms of cost, is Pacific Ocean Park, on the sea at Santa Monica. Opened last year, POP covers 28 acres but has room for expansion on ocean fill-in. So far POP has spent $12,000,000 on its site and attractions, of which $2,500.000 was put in during the past year.

Oldest and for years best known of this kind of park is Knott's Berry Farm in Buena Vista, near Disneyland. Less formal in its attractions than the newer facilities, Knott's Berry Farm actually dates back to 1920. But most of its development has been in the past 10 years and today the 200-acre plant represents an investment of around $6,000,000. It draws about 4.000,00 visitors yearly and is a heavy favorite with the little-old-lady-from-Dubuque set.

Marineland, at Portuguese Bend, covers 70 acres. Its cost to date has been $5.000.000. A new sea arena was built during the past year for $500.000 for a live water show (a la acquacade) but has not been a crashing success. Its mild reception, however, has not marred the basic popularity of the attraction. It opened in 1954 and gets about 1.000.000 patrons yearly.

Lesser Ones

These are the big boys in this field, although there are others which draw their quota of customers. They range from Corriganville in the San Fernando Valley to Newport Dunes, a new pleasure dome which opened last year at Newport Beach.

Some $1,750,000 was sunk into this water-and-land playground, which features a 15-acre lagoon surrounded by 78 acres of rest and recreation area. An additional $2.250.000 is being spent on the swimming-boating-amusement area between now and next summer.

Opened last year, Newport Dunes drew 158,000 admissions in its first 12 months. Attendance so far its second year is running more than three times last year's, projecting a figure of about 575.000 admissions this year.

The amusement park of the roller coaster and the ferris wheel was once a familiar aspect of American life. This form of park all but died in many sections (or did expire) with the advent of motion pictures, radio, television, boating, etc., the many demands on leisure time. A rejuvenated version, geared to current tastes, is what's making a strong comeback.

Foreign Unit Rev.

New Look-Jubilee Show

(Palace Theatre, Blackpool)

Blackpool, Eng., July 7.

George & Alfred Black presentation, starring Marion Ryan, Roy Castle, Peter Haigh, with Five Dallas Boys, Joe Baker & Jack Douglas, Gillian Moran, Gerry Bergman & Mimi; New Look Dancers (10). Orch under Donald Purches; staged by George Carden. At Palace Theatre, Blackpool, July 6, '59. $1.20 top.

Title of "New Look and The Jubilee Show" derives from two tv layouts seen recently on the U. K. network. The New Look section offers modern comedy and song, but hardly lives up to offbeat novelty and zest of the tv show of that name. The Jubilee Show section, in post-interval segment, is of merely average quality, and, at show caught, artists did not appear to be interested in projection of ye old-tyme musichall fodder.

Marion Ryan, attractive warbler with a come-hither smile and well-cushioned shapeliness, follows up her national tv marquee value (via the weekly Granada show "Spot The Tune") with some bright songs, and garners good palming for tunes like "Tropical Heatwave" and "Wait for Me." She also has one male customer up onstage to join her in song, and is later joined by comedian-dancer Roy Castle in attractive duetting.

Castle, young comedian recently propelled to forefront via success in a London Royal Variety Performance, lives up to all the praise given him, and is essence of versatility in song, dance and instrumentalism. He works throughout show, and is probably seen too much prior to his own clever comedy act, which can be faulted through over-length. Main snag to Castle is that he is much smaller in height than he appears on tv, but he makes up for lack of inches with infectious smile, zest for work and extreme versatility.

Peter Haigh, tv compere and interviewer, fits awkwardly into this vaude layout, and doesn't aid his prestige by becoming a run-of-mill dance man in ensembles. Also, he showed little interest, at show caught, in his emceeing stint at ye olde-tyme musichall, the poorish Jubilee Show section of layout.

Five Dallas Boys have pace in lively singing spots, and merit the strong palming they receive. Joe Baker & Jack Douglas are comedians who are best in a travesty of war films as they might be done by pix producers from U.S., Britain and Russia. Baker is tubby little funster in the Lou Costello tradition, and contrasts well with Douglas as foil. Gillian Moran gives nice support in song and dance bits, and the 10 New Look Girls are attractive line.

Show has its individual moments but scarcely lives up to potential of its talent, particularly that of Castle, an act to note carefully. Built round latter's friendly style and versatility, it might so easily have clicked. As is, it's mixture of old and new, and misses the mark as a vacation revue to write home about. *Gord.*

Deny AGVA-Teamster Tie

Continued from page 68

the International Board with the full text of a story which appeared in the July 8 issue of VARIETY, entitled "Scent AGVA-Teamster Tie."

The International Board of the Four A's accepted without equivocation Mr. Bright's complete denial of the truth and veracity of the article.

Mr. Bright stated: "AGVA has no intention of amalgamating with anyone, least of all with the Teamsters." He went on to say that "there have been no overtures from the Teamsters or any other union outside the Four A's. The National Board of AGVA as well as the membership would defeat any move of that nature." Mr. Bright pointed out that "I personally would be absolutely opposed to any amalgamation or affiliation with any union whose jurisdiction was not within the grant made by the AFL-CIO to the Four A's."

Mr. Bright emphatically stated to the International Board of the Four A's that "I would rather resign than be a party to any such move" and he assured the Four A's Board that "AGVA would continue as in the past to be a loyal sister branch of the Four A's and would remain as such until the Four A's should decide that AGVA was not worthy of being chartered by the International Board of the Associated Actors and Artistes of America."

The VARIETY article further states: "It has now been reported that the Four A's would have moved more readily for a one-card union were it not for the fact that such a step would have to include AGVA."

With reference to this statement the International Board noted that the American Guild of Variety Artists together with all other branches of the Four A's had been requested to participate in a merger study now being conducted jointly by SAG and AFTRA. Since Equity and AGMA are discussing merger they declined to participate in the proposed merger study at this time and AGVA also declined to participate, reiterating its longstanding position that it was in favor of one card merger of *all* the sister branches of the Four A's.

The International Board of the Four A's further noted in its meeting on Thursday that the sister branch AGVA had always been a part of any major discussion involving merger and the Board is satisfied that AGVA will continue to be a part of any other major discussion on merger.

While the International Board is aware of the fact that merger discussions between individual Four A's unions are in progress, this in no way affects the ability of the Four A's International to exercise its traditional functions nor will it alter its determination to do so.

The article in question also conjectured that the Four A's might move to take over AGVA's assets and stated: "It seems to be actually asking for the separation of AGVA." There has been no discussion at any time officially or unofficially of AGVA being eliminated from the Four A's or that the Four A's would take over the administration of AGVA or any of its assets.

The International Board in the past has acted with alacrity and decisiveness to stem any move by any of its branches which could conceivably affect the grant of jurisdiction to the Four A's, and reaffirms to its more than 50,000 members that it will be prepared to so act in the future should any move be taken which would warrant such action.

Penny Urging

Continued from page 68

despite her differences with Bright and the 45-man exec committee, the majority of whom voted along with Bright.

Her first crossup with exec committee came earlier in the year when she contested the legality of some of the board's actions, taken, she claims, when the board was not in "legal quorum."

This disagreement came as an aftermath of the AGVA national convention in Mexico City, which actress did not attend.

Asked about the possibility of court action, star said she "hoped" it would go to trial.

"I am in it up to my neck and I intend to stay in it," she said. "It is my duty to make sure that AGVA does that which benefits my membership."

Miss Singleton said that the situation at present is "still being resolved."

"Bells are Ringing" will open Tonight (Tues.) at 7,500-seat Chastain Memorial Amphitheatre in North Fulton Park.

'Aqua Follies' Replacements

Minneapolis, July 14.

Al Sheehan has inked Tony Turner, British champ and Eddie Cole, national trampoline champion, to replace the late Bruce Harlan in his "Aqua Follies" water show, one of the principal attractions of the local Aquatennial, annual summer mardi gras, here July 15-26.

Harlan, a star of the preceding 19 editions, died in an accident a few weeks ago. Both Turner and Cole are his former pupils.

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VARIETY BILLS

WEEK OF JULY 15

NEW YORK CITY

MUSIC HALL 16
Erich Brenn
Dartmouth Glee Club
Corps de Ballet
R. Paige Orc.
Rockettes
ROXY
Sallie Blair
Robt. Boucher Orc

AUSTRALIA

MELBOURNE
Tivoli
Jimmy Wheeler
Bassi & June
Quaino & Partner
Danny Dean
Gerry Dreyer
Panlaqui Twins
Lloyd Lindroth
Barton & Stuchb'r'y
Johnny Marco
Gordon Wilcock
Iris Rhodes
Rosalie Woods
SYDNEY
Tivoli
Will Mahoney
Rudy Horn
Gibson Girls
Gordon & Colville
Allen Bros. & June
Amazing Margoes
Anny Berryer
Edit Juhasz
Frank Wilson
Lor'a'ne Bransgrove

BRITAIN

ASTON
Hippodrome
Piddock & Penny
Annette & Noel
Trevor Evans
Montague & Penny
BLACKPOOL
Opera House
Jewel & Warriss
Jill Day
Larry Griswold
Peiro Bros.
Najarros
Bert & Ilonka
BLACKPOOL
Palace
Roy Castle
Marion Ryan
Peter Haigh
5 Dallas Boys
Baker & Douglas
Gillian Moran
Bergman & Mimi
Winter Garden
Charlie Chester
Mirko deYork Co.
Ghezzis
Ward 3
Marian Miller
Grier & Co.
BIRMINGHAM
Hippodrome
Bill Kenny
Sensational Shermans
Peter Quinton
Murray & Maidie
Maurice Rocco
K & J Stuthard
3 Martinis
BRIGHTON
Hippodrome
Harry Secombe
Kaye Sis
Harry Worth
Romanos Bros.
Eliane & Rodolph
G. H. Elliott
Hetty King
Pat Lambert
Sensational Skylons
Lynnette Rae
Max Russell
Jessie Robins
Mitchell Singers
FINSBURY PARK
Empire
Tony Brent
Panama Girls
Ross & Howitt
Bamberger & Pam
Ravic & Babs
Al Koran
Tommy Fields
COVENTRY
Newsome
Charles Ancaster
Barbour & Billie
Phil Kelly
George Martin
Tessie O'Shea
LEEDS
Empire
Toni Dalli
Flack & Lamar
Hal Monty
Nancy Whiskey
Mongadors & Anne
Crossini
LIVERPOOL
Empire
De Vere Debs
Manetti 2
Dowie & Kane
MORECAMBE
Winter Gardens
Al Read
Lane & Truzzi
Penny Nichols
Les Marcellis
Laycock & Bee
Frank Cook
Mitchell Singers
NEWCASTLE
Empire
Vic Oliver
McAndrews & Mills
2 Carals
Joy Turpin
Stan Waite
Reg Dixon
Vanda Vale
Anthony Verner
Janet Butlin
Frank Cox
SOUTHSEA
King's
Lita Roza
Reg Varney
Larry Gordon Co.
Judy Kenny
Gilbert
Dick Francis
Ann Downes
Don Hill
Allan 3

Cabaret Bills

NEW YORK CITY

Basin St. East
Ahmad Jamal
Jimmy Smith 3
Bon Soir
Felicia Sanders
Little, Dane & Mason
Three Flames
Jimmie Daniels
Chateau Madrid
P. & G. Reyes
Montes de Oca
Domingo Alvorado
J. G. DeLa Garcia
Ralph Font Orc
Panchito Orc
Candi Cortez
Copacabana
Romo Vincent
Betty Johnson
Tony Franco
Paul Shelley Orc
Frank Marti Orc
Den
Jack Douglas
Jeri Southern
Downstairs Room
Demi Dozen
Sylvia Shay
Isobel Robins
Ceil Cabot
Jack Fletcher
George Hall
Gerry Mathews
Stan Keen
Ronny Graham
No. 1 Fifth Ave.
The Troupers
Susie Kayles
Robert Downey
Harold Fonville
Hotel Astor
Eddie Lane Orc
Hotel Roosevelt
Lenny Herman
Hotel Taft
Vincent Lopez Orc
Hotel St. Regis
Ray Bari Orc.
Milt Shaw Orc
Latin Quarter
Andrews Sis
Jack Durant
Dick Curry
Pony Sherrell
Jo Lombardi Orc
B Harlowe Orc
Le Cupidon
Evelyn Sharpe
Howard Beder
Living Room
Eileen Barton
Jaques Kayal
Jack Kelly
International
Ice Show
Vic Charles
McKenna Line
Mike Durso Orc
Palmieri Orc
Viennese Lantern
Monica Boyar
Dean Sheldon
Ernest Schoen Orc
Village Barn
Larry McMahan
Ellen Kampman
Marty Savat
Zeb Carver
Belle Carroll
Eddie Smut
Ernie Blank Orc.
Village Gate
Brock Peters
Rona & Nana
Anita Sheer
Village Vanguard
Benny Green 4
Nina Simone
Irwin Corey
Kenny Burrell 3

CHICAGO

Black Orchid
Billy Eckstine
Ray McGeary
Joe Parnello (3)
Blue Angel
Mighty Panther
Anita Del Rio
Talley Beatty & Lady Candy
Jamaica Slim Henry
Al Lopez Orc
Roger McCall
Blue Note
D. Ellington Orc
Chez Paree
Mellolarks
Harry Mimmo
Geo. Cook Orc.
Chez Adorables (9)
Cloister Inn
Carmen McRae
N. D. Lettermen
Vince Mauro
Ramsey Lewis Trio
Conrad Hilton
"Frosty Frills"
Helga Neff
Farra & Carter
Ben Gee & Bernie Harris
Jack Kodell
Eddie Ash
Manuel Del Toro
Inez & Gordon
Ken Harris Orc
Drake
Jimmy Blade Orc
Gate of Horn
Barbara Dane
Travis & Bud
London House
Oscar Peterson
Mister Kelly's
Mort Sahl
Ann Mason
Marty Rubinstein 3
Marx & Frigo
Palmer House
Ted Lewis
Eddie Chester
Cathy Basic
Manor & Mignon
Chop Chop & Charlene
Ben Arden Orc

HAVANA

Hotel Capri
Raquel Mata
Manolo Torrente
Rivieras
Faxa Q
Pimpollos
Kary Russi
Tino Rodriguez
Hotel Hilton
Miguel Herrero
Carmelita Vazquez
El Martin
Mario Alvarez
Cecilia Padro
Armonicos
Imperio de Triana
Ada Zanetti
Victor Alvarez
J. Moreno Orc
Fajardo Orc
Hotel Nacional
Carlos Argentino
Rudy Fanerti
Carlisse & Raymond
Manteca
Godino Singers
"Dancing Waters"
Hotel Riviera
Del Ray
Enrique Herrera
Gladys Robau
Maria Remola
Monica Castell
Caribe Q
F. Guerrero Orc
Tropicana
Celia Cruz
Riveros

LOS ANGELES

Band Box
Billy Gray
Bat Ya
Mickey Katz
Jackie Lee Cochron
Ben Blue's
Barbara Heller
Frankie Rapp
Diane Lefti
Mildred Law
Sammy Wolf
Dick Bernie
Richard Cannon
Ivan Lane Orc
Cloister
Mary Kaye Trio
Terry Gibbs 5
Cocoanut Grove
"Pearl Bailey Rev"
Freddy Martin Orc
Crescendo
Frances Faye
Dino's
Ruth Gillis
Jack Elton
Steve La Fever
Interlude
Shelly Berman
Bobby Short
Moulin Rouge
Spike Jones
Helen Grayco
Channing Pollock
Donn Arden's "Big Ben Beat"
Dick Stabile Orc
Seville
Ahmad Jamal
Slate Bros.
Dave Gardner
Trudy Stabile
The Players
Statler Hotel
Larry Ellis Ice Rev
Gloria Nord
George Zak
Cavanaughs
Skinnay Ennis Orc
Ye Little Club
Linda Lawson
Joe Felix
Roger Nichols

LAS VEGAS

Desert Inn
Ed Sullivan
Benny Fields
Blossom Seely
Arnold Stang
Dukes of Dixieland
Della Reese
La Chunga & Co.
Bob Lewis
Helene & Howard
Pinky & Perky
Modern Jazz Dncrs
The Shirleys
Dunes
"Minsky's Arabian Nights"
Frankie Laine
Ben Beri
Rowena Rollins
Victor Julian & Dogs
Tommy Roberts
Evelyn Freeman
Gillian Grey
Bob Vegas
Allen Conroy
Marya Linero
Cee Davidson Orc
El Cortez
Dubonnet Trio
Eddie Bush
Versatiles
El Rancho Vegas
Milton Berle
Betty George
Stan Fisher
Met. Sextet
George Tapps Dncrs
Dick Rice Orc
Flamingo
Peggy Lee
Jack Carter
Jeannie Stevens
Don Kirk
Flamingoettes
Jack Cathcart Orc
Fremont Hotel
Joe King & Zaniacs
Make Believes
Joe Sante 4
Newton Bros.
Golden Nugget
Harry Ranch
Lee & Faye Maynard
Sons of Gold'n Wst
Hacienda
Four Tunes
Johnny Olenn
Shirley Scott
Nevada Club
Jig Adams
Rivera-Barranco Latin Revue
The Mark IV
Mildtones
Felix Ramirez Tri
Leo Wolf & Joe Wolverton
New Frontier
Mickey Rooney
Joey Forman
Diahann Carroll
Ruth Olay
Ernie Andrews
Mr. Domingo
Little Red & Marcy Layne
Riviera
Red Skelton
Peggy Taylor
Double Daters
Lionel Hampton Orc
Ray Sinatra Orc
Dorothy Dorben Dcs
Sahara
Sophie Tucker
Ames Bros.
Louis Prima-Keely Smith
Saharem Dancers
Louis Basil Orc
Sands
Lena Horne
Corbett Monica
Harry Nofal
Evelyn Dutton
Roy Palmer
Texas Copa Girls
Antonio Morelli Orc
Showboat
Sons of Pioneers
Hank Morton
Johnny Cash
Merle Travis
Silver Slipper
Hank Henry
Sally Rand
Sparky Kaye
Appletons
Dick Weston
Peggy Dietrick
Toni & Harry Wham
Red Marshall
Danny Jacobs
Geo. Redman Orc
Stardust
Lido De Paris
"Ca C'est L'Amour"
Happy Jesters
Audrey Cooper
Tony Pastor
Kim Sis
Thunderbird
Dorothy Collins
Wes Harrison
Tony Monaco
Al Jahns Orc
Tropicana
Jayne Mansfield
Mickey Hargitay
Jackie Miles
Ford & Hines
Arthur L. Simpkins
Dick Contino
D Williams Singers
Perez Prado
Herman Kaye Orc

MIAMI - MIAMI BEACH

Americana
Nina Ramon 3
Lee Martin Orc
Lilo
Ricky Layne
Biltmore Terrace
Tropical Nights
Leonela Gonzalez
Raquel & Rolando
Wattuses Trio
Maya Freyre
Los Romeros
Los Guaracheros
Miriam Balmori
Sirelda
Leonard Dawson Orc
Carillon
Larry Lynn
Elissa Jayne
Tun Tun
Ken Nelsen
Ted Kivitt
Cindy Fuller
Jacques Donnet Orc
Ruth Wallis
Clover Club
Christine Jorgensen
Tinker Bell
Georgia Gibbs
Guy Marks
Deauville
Mandy Campo Orc
Jaye P. Morgan
Morgan Bros.
H. Levine Orc
Diplomat
Flip Phillips Combo
Bill Harris
Chico Orc
Kathryn Kane
Eden Roc
Jackie Heller
Giovannis
Luis Varona Orc
Duke Jenkins Orc.
Fontainbleau
Marguerite Piazza
Bennett & Patterson
Sacasas Orc
Pupi Campo Rev
Natale Fields 3
Lucerne
Havana Mardi Gras
Diosa Costello
Roberto & Alicia
Milos Velarde
Don Casino
Pepe
Blanco
Fausto Curbelo Orc
Montmartre
George DeWitt
Tonia Flores
Freddie Calo Orc
Murray Franklin's
Kay Carol
Frankie Hyers
Gina Wilson
Linda Bishop
Roy Sedley
Paul Gray
Murray Franklin
The Cooks
Eddie Bernard

RENO

Golden
Freddie Bell
Novelites
3 Suns
Chet McIntyre
Harrah's Club
Red Nichols
Denis & Rogers
Johnnie McCormick
Al Morgan
Los Nortenos
Harold's Club
Wiere Bros.
Carl Ravazza
Buddy Mars
Holiday
Nick Lucas
Harry Ranch
Woodsons
Chuck Leonard
Mapes
Ken Murray Blackouts
Marie Wilson
Bob DeVoye
Peggy De Castro
Leo Diamond
Jack Melnick Orc
Riverside
Nelson Eddy
Gale Sherwood
Elsa & Waldo
Riverside Starlets
Ed Fitzpatrick Orc

SAN FRANCISCO

Backstage
Stan Arnold
Rene Joubert
Blackhawk
Miles Davis 6
Canterbury
Geo. Alexander
Benny Strong Orc
Easy Street
Marty Marsala
Wally Rose Orc
Fack's
Gateway Singers
Mel Young
Ann Henry
Enzo Lembo
Fairmont Hotel
Shirley Jones
Jack Cassidy
Joni James
E. Heckscher Orc
Gay 90's
Diamond Lil
Sharon Apel
Bee & Ray Gorman
Dick Keegan Orc
Hangover
Earl Hines
Joe Sullivan
Muggsy Spanier
Hungry i
Lenny Bruae
Ada Moore
Marilyn Child
Jazz Workshop
Red Garland 3
On the Levee
Kid Ory Orc
Purple Onion
Phyllis Diller
Smothers Bros.
Cruz Luna
Freddy Paris
Fred Smith
365 Club
Szonys
Oscar Cartier
Lavernes
Bill Clifford Orc.
Moro Landis Orc

New Acts

DIANE WISDOM
Songs
20 Mins.
Club 3525, Dallas

Diane Wisdom is a local product who got her singing start with Charlie Freeman's units, providing shows at vets' hospitals. Since then she's won her stripes as a band canary—Tex Beneke, Joe Reichman and the late Jimmy Dorsey.

Owning a pleasant voice, she knows her way around with ballads and standards and sticks to that forte. Stage presence is evident and she shows phrasing in her easy piping of "Amapola," "Till There Was You," "Goody Goody" and a slick "You Took Advantage of Me." But no current pop tunes.

Miss Wisdom is a well-stacked, suitry blond looker. She has the vocal and physical assets, but admittedly has no act. Stint is straight with songs, keeping her as a fine opener on a dual bill. With some between-tunes one-liners and special material, both with lyrics and chatter, she's a potential headliner.

Big assist comes from Ernie Johnson Trio's impeccable backing.

Bark.

COURTNEY & VAN HORNE
Dances
7 Mins.
Ak-Sar-Ben, Omaha

Although they've obviously had plenty of show biz experience, vet dance team of Courtney & Sonja Van Horne has never been recorded in VARIETY's New Act file. Which should be done inasmuch as this is a gifted team.

Neatly dressed in tux and red formal, duo is strong sightwise and works speedily. Most lifts and spins are excellent, although they faltered once or twice on small stage at this date. Routine includes waltzes, Latin turns and others.

Blonde Sonja, billed as a former "Miss Texas," is a cutie and displays a pair of eye-grasping gams.

Trump.

London Gearing

Continued from page 2

booked solid, with no new time available.

As a consequence, local drumbeaters are preparing to revive ballyhoo methods which have languished for years. Columbia's experience with Highroad Productions' "The Mouse That Roared," which is scheduled to open July 16 at the Odeon Marble Arch, serves as an example of the techniques that will be employed.

Hyde Park's famous meeting place, near Marble Arch, which attracts as many as 10,000 people each weekend to hear freelance orators discussing almost any subject, was the center of a concentrated campaign. Men dressed in armor carrying sandwich boards hailed the premiere. Some of the speakers discussed the upcoming film as a result of a special preview to which they had been invited.

London's subway system was plastered with heralds and one-sheets. Unemployed newsdealers rented their vacant boards, on which the day's headlines are ordinarily crayonned, to Columbia for short advertising messages. Radio Luxembourg, which broadcasts from the Continent, was pressed into service and special commercials were beamed to the British Isles. Peter Sellers, who stars in the political satire, appeared on six BBC television and four radio shows as guest star.

Unit Reviews

Army Game & Variety
(HIPPODROME, BLACKPOOL)

Blackpool, Eng., July 14.

Bernard Delfont presentation of stars of "The Army Game" (Michael Medwin, Alfie Bass, Bill Fraser, Norman Rossington, Ted Lune), Saveen, Rosemary Squires, Ossie Noble, Fredianis (4), Albert & Les Ward, Hippodrome Girls (12); staged by Albert J. Knight; dances, Marie de Vere.

Army barrack-room comedy depends largely on richness of characterization. "The Army Game," a British tv series, offers ready-made types, all familiar already to majority of outfronters via medium of television. As portrayed by artists from the video format, sketches in Army hut and on parade-ground register solidly, with Ted Lune, lanky gangling male, a standout in yock-raising.

Bill Fraser has the requisite irascibility as a snarling company sergeant-major, putting the various soldiers through their paces while latter poke fun at him behind his back. Michael Medwin portrays a genial cockney type, while Alfie Bass and Norman Rossington, both not over-endowed in inches, contrast well with height of Lune. Group are joined by blonde chirper Rosemary Squires for some "Medical Inspection" comedy business.

Saveen, using his w.k. Daisy May doll, wins merited palming for ventriloquial act, in which he also employs a live pooch for effective talking-back. At show caught, Saveen found good foil in 10-year-old juve from audience, who cross-gabbed naturally with his boy-crazy Daisy May puppet.

The Fredianis, acrobatic foursome, build themselves into pyramids, and also offer some nifty somersaulting, exiting to solid palming. Albert & Les Ward register with instrumental zaniness, scoring with a travesty of Gracie Fields linked with Spike Jones in second-half segment, comedy musicians click with tv impressions.

Ossie Noble's gibberish comedy brings useful quota of yocks. Rosemary Squires belts out pop tunes and a medley of oldies for happy audience participation. Ugo Frediani, one of the Frediani foursome, is particularly nimble in footwork aspect of his juggling. The Hippodrome Girls are busy line of hard-working hoofers. Albert J. Knight stages admirably within confines of limited stage space available, and Marie de Vere arranges the dance line adequately. Show is in for vacation season, and is playing to hefty lines.

Rich.

Ak-Sar-Ben, Omaha

Omaha, July 11.

Romeo-Hammond presentation with Bob Crosby, Carmel Quinn, Jan August, Grover Ruwe, Courtney & Van Horne, Dave Majors Orch (12); Ak-Sar-Ben Field, Omaha, July 8-9.

Second free show of the year for the 22,000 dues ($10 per year) paying members of Ak-Sar-Ben, Omaha civic org, proved one of the strongest entertainment portions to be served in these parts for quite some time. Les Paul & Mary Ford cancelled out due to latter's pregnancy, and Bob Crosby and Jan August were rushed in as last minute substitutions.

Crosby came in as a single and took over emcee chores in addition to his own 14-minute first-half closing bit in which he gagged about his relations and show biz in general. By the time he introed the acts, they had the battle made.

With Crosby's clever stint winding up the first half, the job of winding up the show fell on the competent shoulders of Carmel Quinn. The slick redhead quickly charmed the grandstand-jammed aud with her Irish songs and wit, and an outstanding community sing bit. She wowed 'em the entire 36 minutes.

August's piano artistics, opening the second half, used classical and pops, Gershwin medleys, songs of the 20's and concluded with "April in Paris."

Grover Ruwe, making his first appearance since a near-fatal auto accident three weeks ago, came on first with his harmonica-playing dummy, Luwe, with sharp local material. Then he brought on his wooden stooge, "Sunshine," for a look at the old days and smash gags. It was a clicko 24-minute act.

Show-openers, Courtnel & Van Horne, are in new acts. Next Ak show is July 27-29 and will be staged by Ernie Young.

Trump.

The Big Show of 1959
(Opera House, Blackpool)

Blackpool, Eng., July 7.

George & Alfred Black presentation of revue. Stars Jewel & Warriss, Jill Day; features The Najorros (4), Peiro Bros (2), Jean-Louis Bret & Ilonka, Larry Griswold, Paddy Glynn, George Mitchell Singers (8), John Tiller Girls (20), Orch under Owen Walters; staged by Alec Shanks and Joan Davis. At Opera House, Blackpool, June 27, '59. $1.20 top.

Strong specialties, lotsa comedy business by leads Jewel & Warriss, and lavish costuming and staging make "The Big Show of 1959" an ambitious and worthwhile production for George & Alfred Black at this north-of-England holiday centre. Estimated some $75,000 has been spnt on show.

Comedy, much of it in familiar vein, has surefire advantage in warmed-up house of lotsa business. Jimmy Jewel & his longtime partner, Ben Warriss, are up to all their old tricks of clinging to rising curtains, being swamped by falling wood chips, and suffering well-staged interruptions by stooges, notably a male who poses as a customer parking his coat on the stage. J&W also use some film clips with their own commentary, this being series of travesties of tv commercials, with themselves in different guise in each.

Pair also indulge in merry cross-talk, and get swamped by familiar water tricks in comedy tropical-hut scene. At opening show caught (27) Jimmy Jewel had his toupee nearly washed-away by gushing water in this scene, evoking many yocks from the customers, to most of whom his use of a "rug" was not familiar. Pair also offer a comedy sketch set in a saloon which boasts Britain's "longest bar," but this didn't pull in the laughter expected. A good comedy item is Jewel's dame portrayal in an Apache scene set in Paris.

Jill Day, ash-blonde warbler, is stronger in the glamour than vocals department, but nevertheless offers a bright songalog, with Don Phillips, w.k. pianist-composer, tinkling the ivories with his usual artistry. Distaffer's act ranges over oldies and pop tunes, and includes audience participation via the too-familiar mirror-spotting trick. She also coaxes a male up from auditorium to join her in singing, another trick which seldom fails.

The Najarros (three girls and a boy), from France, indulge in some lusty body-tossing for strong mitting; oldest femme is amply-cushioned redhead with outside measurements that can't fail to attract attention and offer her useful padding in knockabout. The two Peiro Bros, from Mexico, are skilled in club-manipulating, hat-revolving and most aspects of the juggling trade, and also exit to solid palming. Dance specialty is by Jean-Louis Bert & Ilonka in Parisian scene.

Larry Griswold, only U.S. act in show, slips, revolves round, and falls off comedy platform and diving board for useful share of yocks, finally taking the leap and surprising customers with his bounce-back from trampoline. His wry patter and bounce take a trick, although act tends to be a trifle overlong.

Show is strong in spectacle. Underwater fantasy, titled "Wonderland of the Deep," designed by Erte of Paris, is complicated item calling on all mechanical resources of backstage staff, with effects of flying fish, Neptune's chariots, shoals of fish and marine wonders. Artists are seen diving and swimming onstage. Other spectacle bit, though much briefer, is a sea shipwreck, with liner plunging to doom as lights flicker and finally go out.

Vocal backing is in the top class from eight George Mitchell Singers, and the 20 John Tiller Girls form precision-happy line, adding glamour to many scenes. Costuming, by Erte, Anthony Holland, Alec Shanks, etc., is gay and modern; Joan Davis has arranged the dances and ensembles, as well as linking with Shanks for staging; and comedy fodder is by Dick Hills and Sid Green, responsible for the Jewel & Warriss radio productions. Music and lyrics are by Cyril Ornadel & David Croft, and Phil Park, among others Owen Walters batons special orch. Show is skedded to run well into fall and close of vacation season hereabouts.

Gord.

Kane Triplets, 11-year-olds, are joining the McGuire Sisters' nitery act.

Copacabana, N. Y.

Jules Podell presentation with Romo Vincent, Betty Johnson, Tony Franco, Doug Coudy Line (8), Paul Shelley & Frank Marti Orchs; music, Al Foster & Keefe Brasselle; costumes, Billy Livingston; $5.50 minimum.

Jules Podell summer schedule has been productive of entertainment, and current bill continues in that tradition. Comprising Romo Vincent, one of the room's off-season stalwarts, and singer Betty Johnson, who has reached prominence through diskings and her work on the Jack Paar show, the new card provides an extremely satisfying session.

Vincent has a fat man's jollity and a singing man's pipes along with a flyweight's litheness. He has come in with an act that has, of all things, choreography with a credit going to Louis DaPron, who stages the Perry Como show. There's a greater stress on Vincent's physical attributes, which in itself provides the contradiction of a heavy boy going through some very graceful paces. He's a lot of fun to watch.

In the material sector, Vincent retains some of the pieces that have done well for him for a long time. His reprise of the cab driver and his repeat of the Texan, each with new bits of business to freshen it up, still provide highpoints in his act. Vincent is on for a little more than a half-hour and delivers strongly and effectively during this period.

Miss Johnson, coming on stage elegantly gowned, also delivers entertainingly. She personably delivers ballads feelingly and shows taste and a good overall song design. Miss Johnson has some tunes penned for her by the Blue Angel's Bart Howard to give her act some differentiation. Not all her songs are surefire. Once she starts on the medley of tunes made famous by Ethel Merman, she's on strong and certain ground. While not having the flamboyance and color of Miss Merman, Miss Johnson gives these tunes a quieter, but perhaps a more melodic rendition with a greater stress on the sentimental side. She walks off a winner in this room.

Doug Coudy's line dresses up the show with elegant Billy Livingston costumes and tunes cleffed by Al Foster & Keefe Brasselle and delivered by Tony Franco. The musical chores are capably done by Paul Shelley and Frank Marti for the Latinistics. *Jose.*

Shamrock Hilton, H'st'n

Houston, July 9.

Sondra & Jon Steele, Ford & Reynolds, Shep Fields Orch (12); no cover or minimum.

Sondra & Jon Steele have built a fine 40-minute showcase for their considerable talents. There's variety in presentation with thrush Sondra, sometimes joined in duet by pianist husband Jon, reviving some old show biz standards, such as "Whoopee," "You're Nobody 'Til Somebody Loves You," a couple of spirituals, and the begoff rouser, "When the Saints Go Marching In." Jon abandons accompanist and duet role for three 88 solos, "Lover," "Slaughter On 10th Avenue," and a swing-boogie arrangement of "Habanera" from "Carmen." The superb backing of Shep Fields orch on the arrangements help greatly.

Frankie Ford & Gary Reynolds also have varied talents. In their comedy, pair often rises above material. Both surprise with excellent turns on several musical instruments. Comic highlights are trumpeteer Ford's impression of Louis Prima, pairs carbon of Durante and Jackson and Ford's rock 'n' roll bit.

Alan Drake & Lila Guizar come in for two July 23. *Skip.*

Stork Room, London

London, July 8.

Arthur Blake, Anne Hart, Mlle. Pasqualine, Al Burnett, Johnny Holbrook's Combo (4); $3 minimum.

Impressionist Arthur Blake is the current topliner at the Stork Room, a late nitery unique in London. Blake's extremely parochial skits on thesps receive a cordial and understanding welcome from visiting show biz folk. Without props or wigs and relying purely on facial and vocal twists, Blake's witty patter enables him to do such diverse personalities as Charles Laughton, James Stewart, Bette Davis, Barbara Stanwyck, Katharine Hepburn, Mae West, Noel Coward and Marilyn Monroe. Though Blake's subjects are not new he has laced his patter with enough topicality to give it a fresh look.

Anne Hart, a tall, brunette vocalist, gives adequately with such songs as "From This Moment On" and "The Days That The Rains Came," but this type of singing seems out of place in such a saloon as the Stork. More in keeping with the atmosphere is Mademoiselle Pasqualine from Paris, a half-pinted-sized, cute, colored belly-dancer and stripper. With dead pan she goes through an athletic routine with a full measure of bumps and grinds. The permanent host, Al Burnett, is in good form, linking the acts and tossing off bullish jokes and songs with uninhibited good humor. Burnett's act is now so familiar to the audience that it can join in—and does so. Woe betide Burnett if he omits any one of his hoary gags and ditties. Heckling is part of the game at the Stork Room and Burnett handles verbal fire from all parts of the room with the zest and know-how of an emcee who has been on the receiving end of the customers' rough good humor for many, many nights.

Music for dancing is in the lively hands of Johnny Holbrook's four-piece combo. *Rich.*

Mister Kelly's, Chi

Chicago, July 7.

Mort Sahl, Ann Mason, Marx-Frigo Trio; $1 cover.

Ability of Mort Sahl to satirically cut to the essence of a foibled world continues to delight, and such has been his success that it's getting hard to tell the hard-core cultists from the late converts. His fifth Rush St. stand shapes SRO, per usual, for the four frames hes skedded.

Sahl's formula is a point of view airily free of political and social cliches. Being an up-to-dateline commentary, there's no problem with stale material. His brisk and glib manner keeps the thrusts amiable without any real loss of bite, and that's the key to his disarming popularity. He stitched firstnighters by covering the Senate's veto of Lewis Strauss, Henry Luce journalism, pic producer Jerry Wald, the latest Soviet vs. U.S. space sorties, Israeli arms for W. Germany, etc.

Chirper Ann Mason is a cute blond. Also, a pleasant stylist with a lilting delivery to freshen the standards in her Chi nitery bow. Against the Sahl-induced buzz, she made it congenially with such as "Lady is a Tramp," "Do I?" and "But You Don't Love Me." Fine backing, as always, from the Marx-Frigo combo. Larry Adler and Betty Bennett open Aug. 3. *Pit.*

Crescendo, Hollywood

Hollywood, June 30.

Frances Faye, Eddie Grady Orch (6), Modernaires (5), Ronnie Schell; $1.50-$2 cover, 2-drink minimum.

The fabulous Frances Faye is back on the Sunset Strip mesmerizing devotees at the Crescendo. With the Modernaires, Eddie Grady's six-piece orch and comedian Ronnie Schell swelling the bill, the club has a package which will almost certainly do great business.

Nitery veteran Miss Faye sends a reviewer to the adjective bin. She is: intense, relaxed, subtle, crude, polished, rough, callous, tender, dynamic and poignant. It's her great talent to combine all these conflicting elements into a consistent and exciting whole.

The fact that much of her material is special restricts her somewhat to an in-the-know audience, but her dynamic style and big, sure voice—so captivating that it obscures her excellent piano artistry—will hold any outlander who wanders in.

Because other performers over the years have paid her the great compliment of copying her mannerisms and dramatic devices, Miss Faye's act may seem familiar, in much the same way that Shakespeare seems to quote. The act's basically what it has always been: the regal intro, the jazz-cum-Latin numbers, the delicately smutty "Names" song with its homosexual overtones, the hilarious "songs-I-never-sing" bit, and a long medley of tunes concluding with the well-rehearsed musicians taking individual musical bows.

The four-men-and-a-girl Modernaires reminisce over some fine Glenn Miller oldies, best of which are "Juke Box Saturday Night" and leader Hal Dickinson's expert imitations.

While fairly new in the top circuits, comedian Ronnie Schell is a good pacer who bids fair to advance in stature.

Miss Faye will be at the Crescendo for at least two weeks. A holdover doesn't seem unlikely. *Glen.*

Sahara, Las Vegas

Las Vegas, July 7.

Sophie Tucker (with Ted Shapiro), Ames Bros., Dale Babcock, Cathy Stuart, Saharem Dancers (12), Louis Basil Orch (11); Produced by Stan Irwin, production numbers by Sonia Shaw, Bill Hitchcock; $3 minimum.

The double-header attraction of Sophie Tucker and the Ames Bros. has returned to the Congo Room where it clicked last February, and the combination is sure to do even better now at the peak of the tourist season.

Miss Tucker, and her teammate of 38 years, pianist Ted Shapiro, pulled strong applause and yocks from first-nighters. Star, who is valuable to a casino because she lures well-heeled sportsmen, sings "You Can't Make An Old Lady Out of Me," "I'm Living Alone and Like It," "Have Fun," "You're Only As Good As Your Last Kiss," "Grizzly Bear," "I Used To Love You But It's All Over," and "Alabamy Jubilee." She omits her trademark, "Some of These Days," but asks the audience to sing it to her. As "Sagebrush Soph," she comes out in a wild sequined cowgirl outfit and belts "I'm A Wild Wicked Woman From The Badlands" to a boffo bowoff.

The Ames Bros. have long been faves here, and seem to grow in stature with every visit. With Al Semola conducting the Louis Basil orch (11) for them, they score with "Curtain Time," "You, You, You," "Naughty Lady of Shady Lane," "Yes Indeed," "It Only Hurts For A Little While," and "True Love." On solo, Ed is effective with "Endlessly," and Joe does a stirring "Old Man River." Quartet wraps up turn with some funny celeb impreshes.

Two zestful Shaw-Hitchcock production numbers featuring Dale Babcock and Cathy Stuart balance the Stan Irwin package, set for three weeks. *Duke.*

Statler-Hilton, Dallas

Dallas, July 10.

Lucille & Eddie Roberts Sandy Sandifer Orch (7); $2-$2.50 cover.

It's been a long time since Lucille & Eddie Roberts amused localities with their mental act. At one local hostel in 1941, another in 1948, duo is now at the Empire Room and apparently well remembered. Reception at opening (9) was excellent.

Roberts easily opens the 35-minute stint with comedy patter as a warmup. Bringing on Lucille for the blindfold, he tours the tables for items and it's here that his rapid-fire comic ad libs keeps the patrons amused, while Lucille, onstage, does her identifications. Small crowd was with the personable pair all the way for hefty mitting.

Sandy Sandifer orch provides a "Concert in the Park" stint and pleasant terp tunes. Act ends July 22; comedy team, Dick Chase & Bud Fitchell, bows July 23 for two frames. *Bark.*

Society, London

London, July 6.

Joan Heal, Mike Morton's Orch (5), Gypsy Adam & Tzigane Players; $3.50 minimum.

Continuing its policy of presenting only one short act, invariably a femme performer, the Society has currently settled on Joan Heal. It's a good choice. The gal is one of Britain's better known revue and musicomedy actresses, and her present offering is a slick, nostalgic, 20-minute dip into revue memories.

She sets the pace with an original opener, "I Always Loved A Revue," and links her subsequent choices with singing bridges. Though much of her stuff is not new, her presentation gives the impression of specially-written point material. Following her bow-in she gives memories of Judy Campbell singing "Nightingale in Berkeley Square" from "New Faces," then impressions of Hermione Gingold, Brenda Bruce, Noel Coward and Joyce Grenfell from various past revues.

"I'm Not Pleased With My Lot" is one of her own hits from a past West End success, in which she complains that she always gets garnets instead of rocks. She subsequently scores heavily with other songs that she has sung in past shows, notably "There Was Something About Mr. Henderson," the love lament of a hat-check girl and "My Man's Gone," a riotously uninhibited hosanna to the delights of femme freedom. As a pay-off, Miss Heal comes back to do an encore and it turns out to be a song called "Why Come Back For An Encore When There's Nothing Left To Be Said."

This performer is stylish, good-humored and has an infectious impact on the late-night diners. Neatly backed by Mike Morton's Quintet, she measures up as one of the best homegrown floor-show entertainers of recent times and should prove an attraction anywhere. Gypsy Adam's Tzigane Players, alternating with Morton's combo, contribute some lively and smooth dancing music. *Rich.*

Fountainhead, New Hope

New Hope, Pa., July 7.

Jack E. Leonard, Ann Hathaway, Sandy Walsh, Johnny Crawford, Mickey Rodgers Combo (5); $3.50-$5 minimum.

The plush Fountainhead, complete with swimming pool, patio and English waiters, has only been open several months, but Jack E. Leonard already is in his second engagement. The reason is simple: owner Morris Singer has learned that he pulls in the people.

Leonard attracted capacity crowds for the weekend but he proves his mettle as a comic in playing to sparser midnight show weekday audiences. From his opening "good evening, tables and chairs," to his close 45 minutes later, Leonard has the people with him—and he keeps them laughing.

Where he falls back on smart one-liners while playing to a full house, Leonard often relaxes when he sees some empty tables. He relies on his sure-fire insult techniques and mixes in timely local color jokes. His fast ad-libs ring the bell every time.

Thrush Ann Hathaway, a sexy, brunette looker, has a fiery singing style. She hits hard all the way—and with good effect.

She opens fast with uptempo treatments of "Runnin' Wild" and "Between the Devil and the Deep Blue Sea." Songstress is at her best on a ballad treatment of "Love for Sale." A little more restraint on some of her numbers might help Miss Hathaway improve her act.

Pert Sandy Walsh does well in a couple of specialty dances and Johnny Crawford, doubling as emcee and singer, has a pleasant personality and a fine voice. Mickey Rodgers and his combo provide good backing. *Bitt.*

Silver Slipper, Las Vegas

Las Vegas, June 23.

Hank Henry, Sally Rand, The Appletons (3), Dick Weston, Sparky Kaye, Red Marshall, Danny Jacobs, Slipperettes (5), George Redman Orch (4); produced by Eddie Fox; choreography by Barry Ashton; no cover or minimum.

Hank Henry & Co., a group of burlesque-imbued characters delightfully alien to standard entertainers on the Las Vegas Strip, have long presented gems of showmanship in their tiny theatre, where they are skillfully guided by producer Eddie Fox. The intimate revues, which are traditionally a must for tourists and show biz celebs alike, bat a thousand as being the funniest shows in town. The new one, called with a sly wink "Paris Or Bust" to conform with the current trend of nudity in Vegas shows, certainly doesn't spoil that reputation. It's by far the funniest show in town.

Headliner Hank Henry, a local landmark, is a master showman who remembers every trick he ever learned in vaudeville and burlesque—the big, lovable buffoon uses them all here to consistently pull a blanket of belly yocks. He's the antithesis of the new school of "don't laugh at me but think with me" young comic. With his partners, also vets with his type of training—Sparky Kaye, Red Marshall and Danny Jacobs—he revives classic burlesque sketches and has a knack of making them funnier than they were intended to be.

Sally Rand, costarred with Henry, is a potent lure for the casino. She's as graceful and beautiful as ever, with a stunning figure that invariably sparks audible phrases of envy from distaff viewers. Her trademark, the fan dance, always brings brisk applause at its beginning and end.

The Appletons, an Apache dance act in which the male knife-thrower has not one but two femme parners, is a fast and furious turn which keeps the audience in suspense from inception to wild finals.

Dick Weston, a handsome, personable young ventriloquist, shows here that he's one of the best voice-tossers in the biz, and is a safe bet for early headline status. His dialog is both fresh and funny, and his "Aunt Martha" character is rewarded with booming laughs.

The Slipperettes (5) are lookers who are also good terpers, and they interpret the imaginative choreography of Barry Ashton. *Duke.*

500 Club, A. C.

Atlantic City, July 11.

Sammy Davis Jr., Arlene Fontana, Bob Melvin, Lindsay Sapphire Dancers (7), Jack Curtiss, Pete Miller Orch (16) with Joe Frasetto; $2 admission, $5 minimum on Saturday nights.

Sammy Davis Jr. is back in Paul (Skinny) D'Amato's Vermilion room supper club headlining the second show of the summer season and giving the customers more than an hour of solid entertainment.

This time around Davis scores with his vocal carbons of the great in show business, and tap and soft shoe routines. Morty Stevens, with his clarinet and at the piano, gives him a big assist.

Without the breathing period allowed in the days when he first appeared here with Uncle Will Mastin and Daddy Sam (he paid a sentimental tribute to them opening night), Davis is before the spots the full time.

From the motion picture "Porgy and Bess" in which he performs Sportin' Life he offers "There's a Boat Dat's Leavin' Soon for New York," and "I Got Plenty o' Nuttin,'" in addition to a flock of others. He also does "When Somebody Loves You" as Nat Cole, Tony Bennett, Billy Eckstine, Frankie Laine, James Cagney, Marlon Brando, Louis Armstrong and Dean Martin would sing it. Again he offers his Jerry Lewis "Rockaby My Baby" bit, which, with his imitation of Frank Sinatra "Lady Is a Tramp" is his best. His tap and soft shoe are again tops.

Added to the house orchestra are four violins to support Davis. The capacity house for the first supper show gave him top response and ropes up for second show assures best business of season so far for club.

Arlene Fontana is an okay thrush who does "Lover Please Be Tender," "Ol Debble Moon," "Am I Blue" and specialty "White Fox Fur." Does a neat piano bit on "Learning the Blues," and begs off with "Your My Everything."

Bob Melvin is good comic while Lindsay Sapphire Dancers (7) with Jack Curtiss, who also does emcee chores, score with two repeat production numbers. Pete Miller house orchestra gives good backing. *Walk.*

Cloister, Chi

Chicago, July 7.

Carmen McRae, Notre Dame Lettermen with Vince Mauro (5), Johnny Pate Trio; $1 cover, 2-drink minimum.

Fine as she is, it's debatable whether Carmen McRae has the headliner strength to warrant a three-week stand in this cellar. She gets no marquee help from the Notre Dame Lettermen, fresh from the South Bend campus with no professional rep to precede them, but who furnish some satisfying musical moments for the take-a-chancers.

Miss McRae can always be counted on for a vocally rewarding session. A down-to-business singer, she's a stylist with warmth and a keen sense of phrasing, arresting tablers with "Isn't It Romantic?" "Forget Me," "I Can't Believe," and "Our Love is Here to Stay," among others. Despite a hesitant moment or two, Johnny Pate Trio was good in support. *Pit.*

Carnival Room, Phoenix

Phoenix, June 30.

Jack Edwards, Carol Jayne, Rita Martin, Hal Sunday Orch (5); no cover or minimum.

Strong police resistance against strippers has forced a change in the entertainment policy at Edie Biale's Carnival Room. The result is a well balanced show headlined by comic-dancer Jack Edwards. Edwards as a performer has yet to reach full maturity—his material is blue, somewhat dated and tends to ramble, but this should be corrected by experience. He has a shy, ingratiating approach that his audience finds a delightful novelty.

Edwards relies on simple, uncomplicated situations for his yocks and highlights with a panto bit on a bowling addict that is reminiscent of a young Red Skelton. Closing, he surprises the house with a gifted pair of feet doing impreshes of Ray Bolger, Joe Frisco, Pat Rooney as well as original taps and softshoe.

Terper Carol Jayne, a very bountifully endowed young lass, kicks off with a demure but devastating "I Want To Get Married," followed by 20 minutes of serious interpretive dancing whose mood ranges from the Nile to the Orient.

Capping the show, thrush Rita Martin proves that a loud opening is the best opening. *Thom.*

Riverside, Reno

Reno, July 3.

Nelson Eddy & Gale Sherwood, Elsa & Waldo, Starlets (8), Eddie Fitzpatrick Orch, Theodore Paxson; $2 *minimum.*

In this umpteenth playback in the Reno-Tahoe area, Nelson Eddy proves his marquee value again, and with the assist of lovely Gale Sherwood the duo indicates perennial appeal. They have no problems with auditors.

In a 25-minute turn the two offer the nostalgia titles (solo and tandem), the novelty, and the visual, with Miss Sherwood in costume switch. Eddy takes initial command with an effective delivery of "Hello, Young Lovers," and follows up with such as "September Song" and a melange from his pix. Novelty is displayed during a backstage mike interview with a "Mrs. House" that is positive for good lines, and a neat rendition by Eddy of "Come On-A My House."

In tandem with the distaffer (in a full-skirted blue creation on nite caught), the duo offer a parody on "Carmen" that rates heavy approval. The two make it duo on such as "In The Still Of The Night" and "Lover Come Back To Me," after (on the latter) Miss Sherwood enters from the audience as a ciggie girl. Each complements the other, and suggest perfect harmony in both voice and stage personality.

Warmer for the headliners are Elsa & Waldo, zany comi-terp team debuting at the Riverside with an act that's unique to the area for several years past. In incongruous costuming for dance teams, the boy-girl duo command heavy mitts with stuff that's parttime strictly visual and parttime strictly talent. Bracketing the twin bill are the Starlets in Moro-Landis productions. Show runs through July 15.

Long.

Adolphus Hotel, Dallas

Dallas, July 10.

"Bottoms Up!," musical revue produced by Breck Wall; directed by David Tihmar, Buddy Williams; special lyrics by Al Harting, Kathy Johnson; costumes, Wayne Reed; sets, Curt Hunsaker, Jerry Avrett; musical conductor, Bob Farrar; features Lieux Dressler, Ann Hite, Gerry Johnson, Bill Fanning, Breck Wall, Bob Beard, Patty Kogan, Joan Strattin, Dick Gould, Buddy Williams; Joe Reichman Orch (7); $1.50-$2 *cover.*

Young Breck Wall's production of an intimate revue, "Bottoms Up!," is the smartest show that's ever been in a plush supper club here. Sophisticated and swiftly-paced, it spells entertainment in its finer facets, with much sock material ably abetted by local talent. It runs for 50 minutes.

This show moves and it keeps the tipplers awake and alert. Lieux Dressler, singer-comedienne, solos "The Loser" for good returns. She teams with a brace of lovelies, blonde Ann Hite and brunet Gerry Johnson, for special lyrics of "Mink, Mink, Mink," with the trio clad in furs. Miss Johnson divests to become Lady Godiva for laughs. Miss Johnson's vocal parody, "I Love Dallas," also scores, and Miss Dressler hits as a hillbilly songstress.

Sharing honors is Bill Fanning, vocalist, with comedic bits, scoring as a world-weary sophisticate. Dancing by Bob Beard and songs by Dick Gould keep the pace real funny distraction is a supermarket shopping scene, with the mothers of Cole Porter, Ernest Hemingway, T. S. Eliot and Lucky Luciano discussing their sons' art interests. Hilarious is the comparison of an English tea party and an American soiree.

Revue has been held over to July 29. Singer Helen Forrest follows July 30 for a fortnight. Current production has pianist Bob Farrar conducting the Reichman band in special scores.

Bark.

Hotel Roosevelt, N. O.

New Orleans, July 3.

DeSanto Trio, Vagabonds, Bobby Blanque, Leon Kelner Orch (12); $2.50 *weeknight minimum,* $4 *Sat.*

This is supposedly the roughest time of year for nitery biz. But Seymour Weiss has come up with another cure for whatever ails the cash register, in the Vagabonds. A packed house greeted the versatile foursome opening night.

Main reason undoubtedly is the fact that the boys put on a whale of a performance. They hold the stage for over 30 minutes and their songs, mimicry, musicianship and clowning had the plush joint rocking with laughs and palm-poundign.

Boys tee off with a medley of oldies such as "Bill Bailey," "Alabama Jubilee' and an Italian version of the Irish ditty, "McNamara's Band," and from then on there's not a serious moment. They draw yocks and bellies with their impreshes of Louis Prima, Liberace, Sarah Vaughan, Johnnie Ray, Walter Brennan and others, followed by satiric sketches on television, including Lawrence Welk, Elvis Presley and prizefight, and close to a smash ovation.

Opening the bill are the DeSantos, a cute gal with a nifty chassis who sings and two lads who perform acrobatics. Vocally girl is average, but makes good use of all her other assets. Boys show good timing in their chore as well as precision.

Bobby Blanque, vocalist with the Leon Kelner crew, displays nice pipes and a likable personality to earn a big share of the evening's applause.

Kelner and aggregation play for show pro fashion and keep the floor crowded with ankle-benders with an assortment of nostalgic tunes, waltzes, pulsating Latin rhythms and other fare.

Liuz.

Key Club, Mpls.

Minneapolis, July 11.

Louis Jordan's Tympany Five with Bonnie Smith, Peter Gentry; $1-$1.50 *admission.*

In this highly successful spot with its policy of mostly Negro name performers and integrated patronage, Louis Jordan and his Tympany Five, plus songstress Bonnie Smith and dancer-singer Peter Gentry, burn things up during a torrid and exciting session that packs a terrific entertainment wallop right up the clientele's alley.

The jump and jazz music with its invigorating rhythm and its accompaniments of clowning, vocalizing and hoofology provide probably the liveliest fare here to date, and that's going some. Jordan, Junoesque Miss Smith and Gentry also stir plenty of laughter with amusing banter directed at the customers.

Everybody concerned works like a beaver, keeping things going at a feverish pace. The energy, high spirits and rhythm communicate themselves to the tablesitters and are calculated to bring even a.k.'s to life—and there were plenty of the latter in the large Monday night audience.

The elongated Gentry is a sensational exponent of rock 'n' roll and his singing, stepping and various high jinks are rewarded by tremendous tablesitter enthusiasm. Miss Smith belts over her vocal part of the proceedings and adds innumberable comedic touches like a big leaguer.

Jordan will be followed by Lonnie Fattin and Stepin Fetchit on the same show.

Rees.

Tidelands, Houston

Houston, July 6.

Dorothy Claire, Earl Humphreys, Don Cannon Orch (6); no cover or minimum.

By appearing at the Tidelands Motor Inn nitery, Dorothy Claire proves that show biz traditions can return dividends. Last January the madcap thrush was playing at the Cork Club here when Monique Van Vooren, then at this spot, became ill with a virus. When a hurry-up call was put in for entertainers playing the several Houston niteries, Miss Claire responded and the auditors embraced her. Now she's booked in for three weeks. This intimate club should be packed throughout.

Femme comes onstage through the audience beating a big drum and dressed in a makeshift Salvation Army uniform. After a salvation bit, she sings "I'm Going Back To My Husband To Relax" which sets pace for act, both in song style and comedy.

She next does a "My Fair Lady" medley of "On The Street Where You Live" and "I Could Have Danced All Night." Then there's her patented "Woman In The White House" number and the finale, "Old Black Magic." Miss Claire has a definite talent for comedy, and her belting voice is right there with the best. She's on for nearly 40 minutes.

Earl Humphreys, a personable young man, has a brief opener. He's in fine voice with "From This Moment On," "If I Should Lose You," "Our Love Is Here To Stay" and "I've Got You Under My Skin." While his opening night act lasted but 10 minutes, he spent 20 minutes just before showtime cruising among the tables singing request numbers. He has been practically a fixture at the Club 3525 in Dallas, and has a voice that needs discovering on a national basis. In appearance, he's somewhat of a handsome Bob Hope.

The Don Cannon orch is again right there in a backing job, and when the show isn't on can play as fine jazz as is heard anywhere.

Skip.

Fairmont Hotel, S. F.

San Francisco, July 10.

Shirley Jones & Jack Cassidy with pianist Harry Froman, Ernie Heckscher Orch (11); $2.50 *cover.*

Shirley Jones and Jack Cassidy win over a cold dinner crowd in a fast varied 40 minutes at the Fairmont's big Venetian Room.

This is a fully integrated husband-and-wife act, occasionally sentimental without becoming mawkish; extremely funny in part; allowing each half of the act equal billing and work, yet dovetailing each solo into the act gracefully. It pays off in an ovation.

Cassidy opens, solo, with a brief "Have You Met Miss Jones," thus bringing on his wife, in a low-cut white gown. They do a couple of short duets and a small softshoe, and Miss Jones then does "Spring Fever" solo. Cassidy returns for a fine solo, "Trouble in River City," and Miss Jones, having changed to a handsome black-and-red gown, comes back on to join him in an excellent duet of "Bess, You Is My Woman Now." He soloes on "That's For Me," giving Miss Jones time to change to a coral-and-white dress, in which she does a medley of five songs from "Oklahoma" and "Carousel."

The two sing the specialty, "We Like Those Late, Late Shows," and proceed to do them funny song-and-dance takeoffs on Dick Powell & Ruby Keeler, Fred Astaire & Ginger Rogers and Jeanette McDonald & Nelson Eddy. Each requires quick changes, with pianist-conductor Harry Froman and Ernie Heckscher's orch accompanying superbly. Pair wind up with a pretty duet, "Goodnight. Till We See You Again," and this all-pro, 40-minute show finishes, to big applause. Show runs through July 29.

Stef.

Gay 90's, S. F.

San Francisco, July 7.

Ray K. Goman, Bee & Ray Goman jr., Diamond Lil, Sharon Apel, Joy Healy Dancers (4), Dick Keegan Orch with Elliston Ames; $1-$1.50 *cover.*

The Gomans, father, mother and comic-son, come up with a sharp, well-paced show built around a carny theme and get excellent audience reaction for their efforts —good business, too.

Ray, Sr., intros show and then Diamond Lil, a 200-pound blonde belter, knocks out "Alexander's Ragtime Band," "Oceana Roll" and "A Good Man Nowadays Is Hard to Find." Ray, Sr., follows with his usual strong banjo medley and Bee comes on with a funny, blue songalog, followed by a mentalist bit.

Ray K. next does his very funny pitchman act — he is a standup comic who is slick in his handling of the inevitable hecklers: Ray K. never gets sore, always dishes out better than he takes and invariably has audience pulling with him.

The three Gomans and the very shapely blonde, Sharon Apel, whip through a couple of quartet specialties and Miss Apel and the Joy Healy Dancers come on with a tasteful "dance of the seven veils" in which subdued lighting allows Miss Apel to get very bare, indeed, without provoking the cops.

Whole cast winds 64-minute show in a pleasant, hammed up finale, with even pianist Elliston Ames getting in on act.

Show runs through Sept. 2.

Stef.

Eddys', K. C.

Kansas City, July 10.

Johnny (Scat) Davis Orch (7) with Cindy Lane, Bob Hall; $1, $1.50 *cover.*

One of the pleasant surprises of the summer season is this date of Johnny Davis and his crew in the deluxe Eddy Restaurant. Although he is an old hand in the orch biz in these parts, Davis hasn't been here in years. He has a solid little group, and the 50-minute show they mount is nothing short of sock. The regular Tommy Reed orch is vacationing the fortnight, and Davis and group both do the two shows nightly and play for dancing.

Nucleus of the crew is reedman Jimmy Nuzzo and his outfit, including drummer Tony Papa, baritone sax Skinny Miller, pianist Dick Baldridge, bassist Roger Wernert, trombonist Harry Stover, and vocalists Cindy Lane and Bob Hall have recently been added. Since each of the group is virtually a soloist in his own right, the jazz level is steady and the entertainment strong through every minute of the show. There's the intro by Davis with his trademarked "Hooray for Hollywood," and several more standards. The "Beguine" with Jimmy Nuzzo is a high-spot of reedwork, and pace is kept high with Miss Lane vocalling "All of Me" as a catchy rhythm number. She's a slick chick and adds a much-needed element to the troupe. Bob Hall warbles a pair of tunes in fine style, Tony Papa beats out hot licks to "Caravan," Jimmy Nuzzo is back for "Baby, Baby," and Skinny Miller has a comic session with "Charley Brown, He's a Clown." Crew winds with a march around the hall to "When the Saints Go Marching In."

Stand here runs through July 23, after which the crew breaks for Vegas and an opening at the Sahara Lounge July 28.

Quin.

Gatineau, Ottawa

Ottawa, July 4.

Bernie Foyer presentation of "The Follies of Yesterday," with Elaine Rogers, Roy Bennett, Eve Lombard, Doug Rogers, Barbara Kenny, Carl Conway, Irene Deau, Eddie Erickson, Claudia Curtis, Patricia Ruhl, Caroline Worth; staged by Ted Cappy; written by Bob Berntsein, Harold Beebe, B. Reyof; music director, Leo Russottp; Russ Thomas Orch (8); $1 *admission.*

Bernie Foyer's "The Follies of Yesterday" is in the Gatineau Club for its second appearance, the first being last November when it was preeming in niteries. Current performance shows plenty of work on all angles plus several new faces in the cast. Format is basically the same: a string of solid impressions of legends of show business, including Lillian Russell, Nora Bayes & Jack Norworth, Anna Held, Chauncey Olcott, the Castles, Jenny Lind, Elsie Janis, Eva Tanguay and George M. Cohan. These are not caricatures but serious apings in both sight and sound. Ability of the apers as chanters and terpers in their own right shines through, adding to the strength of the stint.

Besides the impressions, Foyer inserts a pair of specialty numbers, one kidding the showgirls of the past, the other roaring into the '20s with "The Vamp," plus socko opening and closing full-cast items. Closer has the chirpers tossing the songs to the customers for participation, using w.k. turn-of-the-century standards for big impact. Tribute to show biz standouts of the past, cleffed by B. Reyof, is a clicko tune deserving disking.

Foyer has a unique unit in his "Follies" that sends the customers away happy. Show, batoned by Leo Russotto, is backed by the Gatineau's house band, the Russ Thomas crew, which also plays for dancing.

Gorm.

Interlude, Hollywood

Hollywood, July 7.

Shelley Berman, Bobby Short, Dancing Waters; $1.50 *cover.*

The likes of Shelley Berman they like in this loft of lofty humor edged in purplish innuendo. To the average pub crawler he's someone out of leftfield, withal a gifted storyteller. His material and delivery serve well the taste and favor of this clientele, for not to appreciate him with vociferous guffaws is an open admission of not belonging. It's a good double bill that Don Norman has forged for the Sunset beat buffs, that of Berman upstairs and Frances Fay ground-floored.

Berman has a style that is not uncommon in this intimate arena where from his stool he is only a step away from the ringsiders. By turns he's zany and pseudo-intellectual, supplementing his vocal buffoonery with facial contortions. His orgy of drinking and the mental jottings of his hangover is delightful comedy and more on the common level, so much so that he's done it in his tv guestings. The PTA bit, with planted help from the sitters, transcends good taste with constant reference to the unniceties of sex and the bathroom. He laid it on thick and the hepsters, who frequent this forum of fun, gave noisy evidence of their complete approbation. This is no place for squares and your prissy aunt.

To storm up the bar trade, Bobby Short whacks a mean beat on the horse teeth and thunders his songs with a bounce off the low ceiliing. He's an adept performer and gives his repertoire of songs a rich mixture. When the crowd got too noisy he just up and quit until the bedlam subsided. The syncopated Dancing Waters form a shimmery curtain for the disrobing by a nymph just this side of the law but no more daring than at the beach. For what's left of the nitery business, this is a provocative slice of entertainment for the nightowls who roam the county strip.

Helm.

Living Room, N. Y.

Eileen Barton, Jacques Kayal, Jack Kelly Trio; $3.50 *minimum.*

Dan Segal's eastside emporium has long been the scene of turnaway business. It's a comfortable spot, dimly lit for intimacy, with easy chairs and low cocktail tables to provide the feeling that one's imbibing in the privacy of home.

Lately, Segal has been getting a more widely known brand of performer. He has had some jazz toppers, and now has come in with Eileen Barton, a lady with a large voice who has worked top rooms around the country. It's a change of pace for all parties concerned. It's practical experience in the smalleries for the singer, and the management can learn whether big voices can be kept under control here, so that he may get a wider variety of entertainment. That too is possible.

Miss Barton is still not at home in the transformation. There was one instant when she failed to take the mike to her perch atop the piano, and she sounded just right for the room. Miss Barton, on her opening night, was a little confused as to pitch and as to repertoire for this room, but there's little doubt that she can make out excellently here. Her magnum opus at show caught is a medley of products of some of the top composers. She can do well here once she gets the range.

Other singer on the bill is Jacques Kayal, a chanteur from France who divides his time among several languages. Seated at the piano, Kayal has an intimate style eminently suited for cocktaileries and provides a light atmosphere to the spot.

The Jack Kelly Trio, with Kelly presiding at the piano, and backed by bass and drum, provides music with high listenability. Kelly plays an inventive and imaginative piano, and gives excellent support to acts as well.

Jose.

Slate Bros., L. A.

Los Angeles, July 3.

Dave Gardner, Trudy Stabile, The Players (4); 2-drink minimum.

Dave Gardner, who's folksy a la Andy Griffith and with the razor-sharp glibness of Mort Sahl, bowed into the Slate Bros. La Cienega nitery Friday (26). While his name, aside from being billed as a Bob Hope find, has no draw, it's going to be the difference of opinion via word-of-mouth that'll keep the barbelles here hustling.

Gardner is way out. His humble southern approach will catch 'em off guard and looks to have the magnetism to pull in plenty of Yankee dollars. There are whose who won't dig this standup comic and with cause. His material comes across like a political speech; it's baffling. But to those who are partial to the school of iconoclasts —he's great.

He indulges in talk about Elvis Presley, beats the bongos, makes weird sounds, pulls an Yma Sumac, and warbles songs you never heard of. One thing is certain, Gardner will pull them back—even if it's just to figure him out.

Trudy Stabile's vocal bow comes off well enough to insure her future saloon dates. She shows plenty of savvy while belting such familiar pops as "Let's Fall In Love," "Just In Time" and "Smoke Gets In Your Eyes."

The Players (4) make plenty of musical noise with a sax, piano, guitar and drums to add the proper effect here. Henry Slate bounces on and off stage as emcee in his usual manner while brother Sid greets the rounders and eyes the register.

Kafa.

Chaudiere, Ottawa

Ottawa, July 11.

Diamonds (4), Lenny Collyer, Garrick Twins, Bob Arlen Dancers (5), Harry Pozy Orch (8); $1 *admission.*

The Diamonds, one of the vocal foursomes from Toronto who have done okay in show business, are in the Chaudiere Club with two new members, a tenor from Hollywood, a bass from Seattle. Their sound is basically the same but the quality has improved. Group shows sense in retaining a bass, unique among male chirp groups today, and give the deep voice plenty of chores in the act.

Same 90-minute bill has comic Lenny Collyer getting great guffaws with a slick Guzzler's Gin item plus gab and chant comedy. A hard-working comic, Collyer gets into the blue at times but has nice material in general and sends it over for good returns. Garrick Twins are cute blond identicals who work the inevitable mirror bit, then get down to business with a string of solid acro items. Show is here to July 18.

Gorm.

Shows Abroad

Once More, With Feeling

London, July 10.

Robin Fox Partnership (in association with Henry Margolis and Martin Gabel) presentation of three-act (five scenes) comedy by Harry Kurnitz. Stars John Neville, Dorothy Tutin, Martin Miller. Staging, Robert Morley; decor, Roger Furse. Opened July 9, '59, at the New Theatre, London; $2.80 top.

Chester Stamm	Jeremy Burnham
Gendels	Ernst Ulman
Victor Fabian	John Neville
Maxwell Archer	Martin Miller
Luigi Bardini	Robert Ayres
Mr. Wilbur	James Dyrenforth
Dolly	Dorothy Tutin
Richard Hillard	Maurice Durant

Harry Kurnitz is an adroit writer who's free with wisecracks, but "Once More, with Feeling" gives the impression that the gag came first and the play was built around it. At intermittent intervals the show is hilariously funny, but the pace is uneven and the construction is shapeless. Its marquee strength may help it for a moderate run.

Apart from the structural weaknesses of the comedy, it suffers also from some miscasting. John Neville, a distinguished Shakespearian actor, is hardly the best choice for the role of the tempestuous orchestra conductor. He makes a valiant effort and at times almost succeeds in suggesting the egomaniac that the author obviously had in mind.

Dorothy Tutin also is a dubious selection for the only femme role, but she improves progressively as the play develops and, by the time the third act comes around, has more or less happily settled in.

The one piece of inspired casting in the production is the choice of Martin Miller to play the impresario. Admittedly, he has all the best lines, but he never misses a trick and gives a thoroughly diverting and amusing portrayal. He dominates the stage in every scene in which he appears and his performance is indicative of the potentialities of the subject as a film vehicle.

The remainder of the cast is adequate, with James Dyrenforth neatly suggesting the chairman of the board of governors desperately trying to persuade the conductor to include "The Star-Spangled Banner" in his opening program. Ernst Ulman happily interprets the role of the violinist who has been assaulted by the conductor.

Robert Morley has directed the comedy with vigor and plays up the laugh lines. In one way, that contributes to the uneven tempo of the piece. The various sets designed by Roger Furse fit the bill admirably. *Myro.*

Roots

London, July 1.

The English Stage Company's presentation of the Coventry Belgrade Theatre in a play in three acts (four scenes) by Arnold Wesker. Stars Joan Plawright. Staged by John Dexter; decor, Jocelyn Herbert. At Royal Court Theatre, London, June 30, '59. $2.25 top.

Jenny Beales	Patsy Byrne
Jimmy Beales	Charles Kay
Beatie Bryant	Joan Plowright
Stan Mann	Patrick O'Connell
Mrs. Bryant	Gwen Nelson
Mr. Bryant	Jack Rodney
Mr. Healey	Richard Martin
Frankie Bryant	Alan Howard
Pearl Bryant	Brenda Peters

First staged at Coventry's Belgrade Theatre, "Roots" has very properly earned transfer to the Royal Court. But despite a wonderfully vital performance by Joan Plowright and confirmation of the skill and potential of author Arnold Wesker, its downbeat theme makes it a dubious prospect for a run in the West End despite the current vogue for down-to-earth realism vogue for down-to-earth realism. that in 27-year-old Wesker there is yet another name to add to the growing list of young playwrights with something to say and the know-how to say it. Wesker scored with his first play, "Chicken Soup With Barley," and "Roots" proves again that he will be a force with which to reckon. However, he has elected to write about a drab family deliberately saying dull things, and one of the most difficult things to do in the theatre is to present bores without actually boring the audience. Wesker has not yet sufficient skill to achieve this and as a result there are many flat passages, particularly in the first two acts.

"Roots" concerns a family of rural Norfolk cottagers visited by their daughter who left home a couple of years earlier for the bright lights of London, where she has been having an affaire with a young intellectual. He has obviously been trying to pump some pseudo-philosophy into her brain, which has long been resistant owing to her mundane upbringing. The family are waiting to meet their daughter's young man, but in the end he jilts her. Nevertheless she discovers that though one can't cast off one's family roots it is possible to develop a freedom of thought that is independent of them.

Miss Plowright, one of Britain's most intelligent young actresses, finds it difficult to cope with some of the earlier scenes where she tries to "educate" her family but rises magnificently to the occasion in the third act. Her final sequence when she suddenly finds that she can talk and think without the guidance of the young man whom the audience never sees is dramatic and moving theatre. Miss Plowright's vivid personality shines throughout in the drabness around her.

There are a number of other good performances, too. Gwen Nelson is splendid as the mother, bewildered at her daughter, but defiantly clinging to her own standards, however, small and dreary. Patsy Byrne, Jack Rodney and Alan Howard are others who impress as members of the family of banal small-talkers.

John Dexter's direction is well in the mood of the author and effectively sustains audience interest in a family so dull and out of touch with anything but the mundane that it is little wonder that a girl as lively as Miss Plowright's Beatie Bryant sould seek escape. Jocelyn Herbert's settings are also in key with the general air of flatness that the author has contrived, often too successfully, to convey. *Rich.*

Ages of Man

London, July 9.

Tennent Productions presentation of solo Shakespearian recital, starring John Gielgud. Opened July 8, '59, at the Queen's Theatre, London; $2.80 top.

The Queen's Theatre, bombed and gutted in 1940, has been rebuilt at an estimated cost of $700,000 and has reopened as the first new West End theatre in 28 years. John Gielgud, pre-war actor-manager at the theatre, appropriately launches its new lease of life with a three-week engagement in "Ages Of Man." This is the solo Shakespearian recital with which he has been a b.o. hit in both Edinburgh and the U.S.

Gielgud's performance is not only a standout feat of memory but an exciting, emotional experience. Sans costumes or props, he stands for nearly two hours on a stage bare except for red tabs and a reading table holding a script to which he gives only token attention. With dignity, fervor and a sly sense of humor he gives us soliloquies, sonnets and snippets representing Shakespeare in every mood from the tragic to the roguish.

Gielgud's noble instrument of a voice gives musical lustre to Shakespeare's verse. He is probably Britain's most distinguished Shakespearian actor and his understanding and obvious love of the Bard's work comes over the footlights superbly. He wastes no word or nuance and so even the more familiar speeches take on a fresh significance.

The evening is split into three phases, roughly embracing Youth, Manhood and Old Age. A whole gallery of Shakespeare's characters are paraded majestically by the performer. Not only does he extract every ounce of music from Shakespeare's brave verse, but he also acts the roles. Hamlet's soliloquies, the jealous speech of Leontes, the tragic crumbling of Lear, the lovesick romance of Romeo, Prospero, Richard II, Cassius, all come to life through the dedicated skill of the star. Not least satisfying are the brief, illuminating links with which Gielgud blends the pattern of his smooth offering.

This rewarding theatrical experience will be a sellout during its brief stay at the Queen's and could profitably run for much longer. *Rich.*

Der Schulfreund
(The School-Mate)

Berlin, May 13.

Schosspark Theatre production of play in 12 scenes, by Johannes Mario Simmel. Staged by Albert Bessler. Settings by Wilhelm Reinking. Technical supervision, Franz Gehrke. Preemed at Schlosspark Theatre, Berlin, on May 12. $3 top.

Ludwig Fuchs	Karl Hellmer
Rosl	Ilse Page
Paul Keller	Konstantin Paloff
Hauptmann Sander	Herbert Wilk
Hauptmann Kuehn	Siegmar Schneider
Professor Strohbach	Walter Tarrach
Doctor Lerch	Kurt Buecheler
Frau Wenzel	Else Ehser
Housemaster	Werner Stock
Frau Sander	Gudrun Genest
Frau Kuehn	Else Reuss

The German stage nowadays suffers from a lack of new native plays. So if a new author comes along with a new play and latter emerges as a success in the big cities, it is likely to be heartily accepted.

Such is the case with "School-Mate," Johannes Mario Simmel's initial stagework. The 35-year old author (established as novelist and screenwriter) may deserve the compliment of being "discovered" as a playwright.

Play is both humanly and politically interesting and of wide appeal. Its plot (incidentally, a true story) centers around a common German mailman. He lives in Vienna under Nazis, is a member of the Hitler Party, but not a bad man. He hides a Jewish boy in his home and so saves him from being sent to a concentration camp.

During the war as circumstances worsen, he suddenly remembers that Hermann Goering, head of Hitler's Luftwaffe, was once his school-mate whom he occasionally helped on his school works. So the little man gets set and writes a letter to the powerful Nazi which reads about like this: Please let the Jews in peace and make an end to this senseless war.

Such a letter could easily have gotten its sender liquidated, but Goering learns of it and saves his former pal by having him declared deranged. Thus the mailman as a "mentally sick man" may shout and rail at Hitler as much as he pleases without trouble.

Work gets a good interpretation at the Berlin Schlosspark Theatre under direction of Albert Bessler. Top honors go to Karl Hellmer whose lovable portrayal of the mailman is memorable. Other outstanding performances: Herbert Wilk and Siegmar Schneider as two Luftwaffen officers, Walter Tarrach and Kurt Buecheler as psychiatrists, and Werner Stock in a particularly effective study of a Nazi follower who later becomes the most "innocent" man on earth. Wilhelm Reinking created the settings with professional style. *Hans.*

Coward Ballet Opens

London, July 14.

"London Morning," a ballet with story and music by Noel Coward, will be premiered tonight (Tues.) by the London Festival Ballet as its initial offering of the summer season at the Festival Hall here.

The ballet, choreographed by Jack Carter, will be presented at the Hall every night for the next four weeks.

This Island's Mine

Hamilton, Bermuda, July 14.

Festival Theatre presentation of drama in two acts by Constance Bainbridge, based on William Shakespeare's "The Tempest." Staged by Basil Langton. Stars Langton; features Meredith Dallas, Donald Ewer, Pat Barnard, Raymond Johnson, Brendan Dillon, Jerry Hardin, Guy Ridgway, John Conrad. At Festival Theatre, Hamilton, Bermuda, June 29, '59; $4.20 top.

Shakespeare—Prospero	Basil Langton
Martin	Anthony Amos
Boatswain	Ernest Robinson
Sailor	Pat Dunch
Sailor	John Harding
Sailor	James McCracken
Cottrell	Raymond Johnson
Balladman	Brendan Dillon
Green Broom	Lynn Amos
Girl in Window	Mary Ede
Beggar	John Cowie
Night Watchman	Michael Bickley
Burbage—Caliban	Meredith Dallas
Hemmings—Gonzalo	Guy Ridgway
Earl of Pembroke—Alonzo	John Conrad
Condell—Sebastian	Joseph Wright
Arnim—Antonio	Alfred A. Block
Will Sly—Ferdinand	Liam Clancy
Eooley—Ariel	Jerry Hardin
Stiffner—Stephano	Roger Sherman
Twinkle—Trinculo	Donald Ewer
Judith—Miranda	Patricia Barnard
Dark Lady	Wendy Blythe
Ann Hathaway	Joyce Armstrong
Shapes	Joanne Birdsey, Patricia Burrows, Lynn Christiansen, Wendy Conyers, Marcia Dons, Sharon Lee Evans, Mary Francis Grills, Susan Lines, Jean Marshall, Sharon Randolph.
Dancers	Ellen Bardgett, Ginny Breck, Laurie Gibson, Jessica Langton.
Imps	Donna Bardgett, Barbara Christiansen, Janice Dons, Mary Frances Kugima, Sheila McCullough, Maureen McCullough, Joy Terceira, Becky Behrendt, Susan Dale, Gretchen van Flois.

Backed by the Bermuda Government as part of celebration of the 350th anniversary of the island's discovery, "This Island's Mine," a new play by U.S. author Constance Bainbridge, has opened for nine-day run in new outdoor theatre built in semi-round Elizabethan causerina trees and oleanders.

Shakespeare's "Tempest" is framework of play. It is thought Bard gained inspiration for "Tempest" from reports of the shipwreck of Admiral Sir George Somers who was washed ashore 350 years ago on Bermuda. Author has developed semi-mystery story theme of Shakespeare's learning of the wreck and dreaming about his last play before returning to Stratford-upon-Avon.

Play opens with the Bard in London tavern, trying for new inspiration when he hears song by strolling balladman telling about shipwreck and meets two drunken sailors who survived the sinking on the Bermudas. Prodded by his two leading actors, Burbage and Hemmings, he resolves to write new play as his last effort.

Author has developed a little known facet of Shakespeare's life with careful research and her use of the ancient idiom has re-

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Stock Reviews

Dig We Must . . .

East Hampton, N.Y., July 7.

Guild Hall presentation of Ronald Rawson production of two-act (16 numbers) revue; sketches and lyrics, Ira Wallach; music, David Baker. General staging, Ruth Rawson; musical direction, John Morris; staging of musical numbers, Edmund Balin; settings, Bill Ritman; costumes, William Hargate; lighting, Dan Butt; piano accompaniment, John Morris, David Baker. Opened July 6, '59, at the John Drew Theatre, East Hampton, N.Y. Cast: Stars Alice Ghostley, Paul Lynde; features Gerald Hiken, Eileen Rodgers, John Bartis, Bob Dishy, Evelyn Russell.

Ronald Rawson has opened his 1959 season at East Hampton's John Drew Theatre with a revue that offers, a better than average sampling of scripting, acting and composing talent. "Dig We Must—" takes its title from the sawhorse motto of the Con Edison crews ripping up the midtown sidewalks "for a growing New York," and the revue presents its sketches as slices of 20th century Manhattan life as reconstructed by archaeologists of a future age.

Most ambitious and most successful offering is "The Headstrong Heart," a musical mixture of Shakespeare and "Marjorie Morningstar," in which Ira Wallach's clever pen, David Baker's music and the talents of the cast are shown to excellent advantage. Other notable bright spots are "Subliminality," a novel application of subliminal advertising techniques to a domestic triangle; "Duet for Five People," a tuneful, sophisticated dissertation on the blessings of familial togetherness; and "The Putnams of Westport," a song-history whose tongue-tripping lyrics place it in the class of a vocal tour de force.

Hi-fi addiction, parent-child relations, the credit card craze, the Democratic party's search for a leader, modern office efficiency and off-Broadway theatre (in the form of an "off-Bellevue" operation) are also lampooned with results ranging from fair to good.

Alice Ghostley and Paul Lynde, alumni of "New Faces of 1952," are star-billed in the excellent seven-person cast. Miss Ghostley is a skilled comedienne whose singing voice scores in straight ballads as well as comic ditties. Her admirable rendition of "The Putnams" shows her at her talented best. Lynde, with face that seems on the point of exploding, mugs his way in high style through a number of sketches, holds his own in the song stints and registers in a hilarious sales pitch for the "People's Digest."

Among the featured players, Evelyn Russell scores as the chief distaff support in the sketches and as a comedienne in her own right; and Eileen Rodgers, a full-voiced, full-figured singer, impresses as a real comer. Gerald Hiken, John Bartis, and Bob Dishy fill the many featured male assignments expertly. Bartis also rates praise for a well-turned singing voice.

Wallach and Baker's sprightly, interesting score is—with the exception of two numbers, "Just Us" and "Silent Heart"—tailored specifically to the requirements of the revue and has little chance of being heard outside of that format. "Heart," a fine showcase for Miss Rodgers' warm-throated warbling, may offer some promise as a recording.

The production benefits from the savvy direction of Ruth Rawson which maintains a brisk, but never frantic pace throughout. John Morris' musical direction, Bill Ritman's colorful, facile settings, Dan Butt's lighting, William Hargate's costumes and Edmund Balin's staging of the musical numbers are also credit items.

Though not sufficiently fleshed out at the moment, "Dig" offers considerably more than the bare bones of a successful Manhattan-style revue. *Hank.*

Voice of the Whirlwind

Abingdon, Va., June 30.

Robert Porterfield presentation of a new three act (six scene) drama by Pat Hale, starring Steven Phillips and William Corrie, and featuring Delores Robinson, Walta Chandler, James E. Brodhead and George Fontaine. Directed by Graham Jarvis, settings by Lynn Pecktal, lighting by Albin Aukerlund; at the Barter Theatre June 29-July 2, 1959; $2.50 top.

Joel Andrews	Steven Phillips
Rhoda Andrews	Delores Robinson
Sam Andrews	Elijah Clark
Bessie Cox	Norma Jean Linkous
Sunday Jackson	William Corrie
Shirley Mae Malone	Walta Chandler
Vandy Fitzgerald	James E. Brodhead
Ella Bradley	Phyllis Haddix
R. C. Mathews	Richard Jones
Craig McQuirter	George Fontaine
Mrs. Bradley	Anne Ives

The point of this play, which deals with the conflict of religious concepts and moral values in an isolated Southern mountain community, is obscure. The playwright has presented a minister, divinity-schooled, at odds with a faith-healing revivalist.

What gets through is the pastor's realization that his competition has the common touch, and is able to give momentary happiness to his followers. Moreover, the man who houses his religion in a tent is big enough to not ask God for the miracle of life when he has been shot and is dying.

Opening night the actors didn't help any of thi sby muffing lines. Steven Phillips gives the outstanding performance well paced, dignified, mighty in his anger, frustrated in his envy.

The part of the revivalist as written is like no revivalist most people have seen. His lines lack the fervor and hysteria so typical. William Corrie plays it this way. and his faith healings come off badly.

Delores Robinson is a little wild-eyed as the minister's wife. Walta Chandler is pretty and shows signs of development as an actress. As the fickle girl whose soul is sought by both religious men, she gives an adequate performance.

Both George Fontaine and James E. Brodhead give excellent characterizations in smaller roles as does Anne Ives and Phyllis Haddix.

The settings are simple, conveying the front porch of the minister's home and the tent where the revival conducted. Color is used excellently for mood and story emphasis.

And director Graham Jarvis has established pace. *Marg.*

Twelfth Night

Boston, July 10.

Cambridge Drama Festival presentation of three-act comedy by William Shakespeare, with incidental music by Andre Singer. Direction, Herbert Berghof; decor, Lester Polakov; artistic supervision, Michael Wager. Stars Siobhan McKenna, Zachary Scott; features George Mathews, Michael Wager, Geoffrey Holder, Tammy Grimes, Patricia Cutts, Fritz Weaver, Frederick O'Neal, Alvin Epstein, Russell Oberlin. Opened July 9, '59, at the Metropolitan Boston Arts Center Theatre, Boston; $4.50 top.

Feste	Alvin Epstein
Singing Zany	Russell Oberlin
Dancing Zany	Geoffrey Holder
Orsino	Zachary Scott
Curio	Grant Reddick
Valentine	Robert Elston
Orsino's Servant	Robert Packer
Viola	Siobhan McKenna
Sea Captain	Michael Constantine
Sailor	Dan O'Shea
Maria	Tammy Grimes
Sir Toby Belch	George Mathews
Sir Andrew Augecheek	Michael Wager
Olivia	Patricia Cutts
Malvolio	Fritz Weaver
Olivia's Attendants	Marjorie Butterworth, Fay Tracey, Mae Marmy
Fabian	John Karlen
Sebastian	William Daniels
Antonio	Frederick O'Neal
Officers	Lee Richardson, Jerry Silberman
Priest	Tony Kraber

This jazzed up version of "Twelfth Night" was the opener for the 1,800-seat Metropolitan Boston Arts Center Theatre on the Charles River. In the current vogue for having fun with Shakespeare, director Herbert Berghof has put together an imaginative production with wit and vitality. Two characters, new to Shakespeare, a dancing zany and a singing zany, enhance the entertainment.

With original music by Andre Singer, this "Twelfth Night" has rollicking appeal. The acting is sound. Siobhan McKenna is a charming Viola and Zachary Scott a dignified Orsino. Fritz Weaver is standout as Malvolio, and George Mathews scores with a low comedy portrayal of Sir Toby Belch. Tammy Grimes bounds about amusingly as Maria.

Blonde looker Patricia Cutts is soothingly sprightly as Olivia. Long and lean Geoffrey Holder as the dancing zany, and Russell Oberlin as the singing zany add to the delights of an interesting evening. Michael Wager turns in a slick performance as the doltish Sir Andrew Augecheek. Alvin Epstein plays the clown to the hilt.

Berghof has done a standout job in staging the play, although some of the poetry and profundity of Shakespeare is glossed over, if not lost. In this version, among the highlights is a rowdy drunk scene in which the comics sing "Twelfth of December," almost in a rock 'n' roll vein. All in all, the show keeps the audience laughing.

The three quarters arena stage, with high spreading platforms and long stair cases and telephone poles on which the comics chamber, is an ideal setting, and Lester Polakov's decor has vivid color splashes and glowing pastel tints. As the first of three Shakespeare productions in a 10-week festival, in a tent rushed to completion to make the opening, it augers well. *Guy.*

Walter Matthau and **Kathleen Maguire** will appear with **Orson Bean** in next week's tryout of **Robert J. Asherman's** "The Dragon Slayer" at the John Drew Theatre, East Hampton, L. I.

Claim Understudy Wouldn't Go On; Tunetent Bringing Equity Charges

Washington, July 14.

Rosecroft Music Circus, climaxing a thorny opening month, is drafting a formal complaint to Actors Equity council charging Norma Donaldson with refusing to perform the lead in "Jamaica" and asking $2,500 in damages, according to producer John Schaefer.

The new tent, eight miles out of town at Oxon Hill, Md., had to cancel the Friday (10) and Sunday (12) performances of "Jamaica," and make refunds, both times after the audience had arrived. Schaefer says $2,400 was involved Friday and about $2,500 Sunday. He will seek to get back the Sunday money through his complaint to Equity.

The illness of the original star, Abbey Lincoln, caused the Friday calloff. Schaefer reveals that he plans no complaint against Miss Lincoln, although he expressed annoyance that she waited until "five minutes" before curtain time to decide finally that she was too ill to perform.

Since Miss Lincoln, who had played the lead since the June 30 opening, evidently couldn't recover her health for the final three performances (two Saturday, one Sunday), Miss Donaldson was picked as the wind-up understudy.

(Continued on page 84)

Judge Says Equity May Sue Theatre League To Force Pension Confabs

The dispute between Actors Equity and the League of N.Y. Theatres over the inclusion of a pension plan in the union's demands for increased welfare benefits is subject to trial. That was ruled last week by N.Y. Supreme Court Justice Vincent A. Lupiano, who decided the matter was not arbitrable because the meaning of welfare in the agreement covering such negotiations between the two organizations "is not precise and free from differing views."

The situation stems from Equity's pitch for pension benefits in welfare negotiations reopened by the union with the League a few months ago under a clause in the basic contract between the two organizations. The League, however, refused to discuss a pension setup on the ground that the agreement with Equity for the reopening of welfare negotiations does not include the introduction of such a plan.

The League, in support of its stand, also refused to arbitrate the matter. Equity thereupon brought the legal action, which resulted in the decision by Justice Lupiano. Under the ruling, the union is enabled to bring suit to force the producer-theatre operator group to negotiate the pension demand. If Equity should win a court trial of that issue, the League would then have to negotiate the matter.

The present Equity-League contract is due to expire next May 31, but negotiations for a new agreement would presumably be started a month or two before that date.

Select Ruth Roman For Chi's Sarah Siddons Nod

Chicago, July 14.

Ruth Roman has been voted as giving the best feminine performance in Chicago during the 1958-59 season. The citation was made by the local Sarah Siddons Society, which has been conferring the award for the past seven years. Miss Roman, who won for her performance in the touring company of "Two For the Seesaw," will be presented with a "Sarah" statuette in the fall.

Runners up, in order, were Diana Barrymore for "Garden District," Constance Bennett for "Auntie Mame" and Claudia McNeil for "A Raisin in the Sun." Balloting was done by members of the society, who are described as "first nighters, critics and drama devotees." Sarah Siddons membership is largely from the Social Register.

Past winners of the award are Anne Rogers, Deborah Kerr, Beatrice Lillie, Nancy Kelly, Shirley Booth and Helen Hayes.

Comden-Green Have New Musical Show for B'way

Paris, July 14.

Adolph Green is in, savoring the local atmosphere for a book show he will write with Betty Comden. Green and Miss Comden will star in this when it is due to hit Broadway in 1960. Green states that the success racked up by his two-people show with Miss Comden led to the decision for them to star in a regular book musical.

He also hops to London where he will finalize a West End appearance with Miss Comden in their two-person show. On his first trip over in years Green cracked that he saw by the posters that the French went for a lot of American stars like Maurice Chevalier, Edith Piaf, Marcel Marceau and Robert Dhery.

'Gazebo' Had 31G Deficit on B'way

"The Gazebo" ended a 28-week Broadway run June 20 with a $31,192 deficit on a $75,000 investment. That's revealed in a June 27 accounting, covering the last three weeks of the run, plus closing expenses.

The Alec Coppel comedy-mystery is scheduled to resume as a touring entry next Aug. 1 in Central City, Colorado. Tom Ewell and Jan Sterling will costar in the roles originated on Broadway by Walter Slezak and Jayne Meadows. The June 27 audit does not disclose the amount of money, if any, received by the Playwrights Co.-Frederick Brisson production on the sale of film rights to Metro.

According to the audit, the backers have thus far been repaid $34,200 on their $75,000 investment. During the show's final three weeks on Broadway the weekly grosses ranged from $11,791 to $15,139. Coppel waived his entire royalty on the lowest-grossing frame, while director Jerome Chodorov took a 75% royalty cut on that stanza.

TEXAS GROUP AIMING TOURS IN NORTHWEST

Houston, July 14.

National Variety Players has been formed here to present touring shows in small towns throughout the Pacific northwest, the south and the midwest. The organization is headed by Mitzi Wayne and Jim Mendenhall, coproducers of the local Playhouse Theatre, and Russell K. Barron, president of Variety International Productions, which will book the tours.

The local Playhouse will be the springboard for the venture. Talent for the touring ventures will be recruited from the Houston area and will be developed and supplied by the Playhouse. Tours by at least three NVP companies are planned for the fall. "The Moon is Blue," which recently ended a lengthy run at the Playhouse, is scheduled to launch the project the latter part of August at the Olympia Theatre, Washington.

Tours of 12 weeks between September and December are contemplated for each company to be followed by another 12-week cycle after a Christmas holiday layoff. The producers estimate the three companies will cover 35 states during the fall and winter tours.

Woolf Players in 'Game' Do Quick Fold, Boston

Boston, July 14.

After a single week of "Fair Game," with Benny Adler, the Stanley Woolf Players folded at the 300-seat Charles Playhouse, billed as Boston Summer Theatre. Plans for a nine-week season of stock were abandoned after poor reviews and skimpy biz.

Frank Sugrue, who operated the Charles Players during the winter season in an off-Broadway operation and presented the Woolf Players, is planning to continue the playhouse.

Chinatown Come-On

San Francisco, July 14.

Broadway's "Flower Drum Song," is using a 24-sheet poster 3,000 miles from Broadway to advertise the musical.

Unveiled recently was a big Foster & Kleiser billboard in the heart of Frisco's Chinatown. It reads:

"When in New York, See 'Flower Drum Song'."

Handling the unveiling was Ken Wong, city editor of Frisco's bilingual Chinese World, who replaced "Flower Drum Song" author C. Y. Lee in the newspaper job. Lee was on hand, too.

N.Y. Pressagents Make Autonomy Move in ATPAM

The N. Y. pressagents chapter of the Theatrical Pressagents & Managers has moved to exercise what it regards as its contractual right to autonomy in the union. That is indicated by the recent passage of two resolutions by the chapter.

The proposals were adopted on the basis that the contract covering the p.a. chapter's entry into the union in 1938 gives it autonomy in formulating its own working rules and in all matters "except in the instances of dues, assessments and strike calls." It's believed to be the first time the publicists have sought to exercise the independent status granted them in the contract.

The chapter's recognition of its autonomy is reflected in the passage of a resolution that its members serving as general press representatives be accorded the same privileges extended by the union to general managers. That, in effect, permits a Broadway pressagent, employed as a general p.a. on a touring show, to service the production from his New York headquarters.

The resolution obviously stems from the union's stand in blocking publicist William Fields from servicing the Ringling Bros., Barnum & Bailey Circus on tour because he was headquartered in New York and not traveling with the show. In line with that specific situation, the pressagents also recommended to the union's board of governors that in ATPAM's negotiations with the circus next year the contract include a provision permitting the circus to assign one of the required pressagents in New York while the show is on tour.

Silvers-Spina Musical Set for Coast and B'way

Los Angeles, July 14.

Sid Silvers and Harold Spina have collaborated on new stage musical, "Cops and Robbers," to be presented on the Coast by Glorioso Productions on a $300,000 budget in contemplation of a transfer to Broadway next February.

The musical is to premiere in San Francisco in November, followed by a stand in L.A. before heading east.

Sked Genevieve 'Can-Can' For Central Park Date

French singer Genevieve, who's making a career of starring in "Can-Can" out of town, will appear in the musical in New York. The show is scheduled to play a two-week run, opening Aug. 25, in Central Park as part of the Hudson Celebration Theatre-in-the-Park summer program.

The songstress, a frequent performer on the Jack Paar tv show, established a record gross in "Can-Can" last summer for the Kenley Players, Warren, O. She subsequently repeated the stint in a 10-city fall tour and has already appeared in the musical this summer for two weeks (June 22-July 4) at the Carousel Theatre, Framingham, Mass.

Besides the upcoming Central Park date, she's skedded to do the same show Aug. 3 at the Warren Theatre, Atlantic City, with a stand at the Warwick (R.I.) Musical Theatre scheduled to follow.

Offer Keith's as D.C. Civic Legiter; Cultural Center, National Angles

By LES CARPENTER

Washington, July 14.

The RKO-operated 1,850-seat Keith's Theatre may be turned over to the city of Washington as a municipal showplace for live performances by December, 1961, under an offer made by its owner, Morris Cafritz, multimillionaire builder-realtor and husband of noted hostess Gwen Cafritz. Cafritz says the RKO's lease expires next December, but there is an option for a two-year renewal.

Keith's, called Chase's when constructed 40-odd years ago, was originally a vaudeville house, one of the most lavish of the circuit in its day, but dropped live performances for straight films 25 years ago. Its ample stage (said to be larger than that of the city's only present legit theatre, the 1,650-seat National), orchestra pit and extensive dressing rooms have remained intact.

"Very little needs to be done to make it into a legitimate theatre," Cafritz asserts. "Washington needs another legitimate theatre. I have about $1,000,000 equity in Keith's, which I will turn over to the people of Washington if the house is to be operated for the presentation of the cultural arts (in live form). It would be ideal for operas and ballets, as well as plays and musicals.

The Cafritz offer followed a series of confusing statements by various civic leaders and members of Congress as to possible means of preventing the Sam S. Shubert Theatre, legit house gutted by fire last January, from being demolished for a parking lot. The Shu-

(Continued on page 82)

In-the-Round 'Rashomon' Set for Chi Strawhat

Chicago, July 14.

Herb Rogers is producing an in-the-round version of "Rashomon," the recent Broadway drama, at his Tenthouse Theatre in Highland Park, Ill. Sessue Hayakawa has been signed to star.

The show will be done the week of Aug. 3, plugging a booking gap that follows the two-week non-legit stand at the strawhatter by Louis Armstrong and his jazz group. Although Armstrong has cancelled a number of dates following his siege of pneumonia in Europe, Rogers has been assured by Associated Booking Corp. prexy Joe Glaser that the musician will keep his Tenthouse engagement.

'Gunman'-'Rivalry' $102,486 in Red

The Cheryl Crawford-Joel Schenker producing venture at the Bijou Theatre, N. Y., last season represents a deficit of nearly 70% on a $150,000 investment. Production activity in a planned three-play series at the house ceased April 18 with the close of the second presentation, "The Rivalry." The initial offering was "Shadow of a Gunman."

An accounting dated May 9, covering theatre expenses and the amount dropped on the two productions, both flops, lists total costs of $102,486. The balance of $47,514, subject to final financial adjustments, goes back to the investors, since the producers are not continuing the project. They had an option to renew their lease on the Bijou for the 1959-60 season, but didn't exercise it.

As reflected in the May 9 accounting, the loss on "Rivalry," which ran 10 weeks, was $55,306 and the loss on "Shadow," which ran seven weeks, was $47,048. The production company also had theatre expenses of $284 for watchmen's salaries from the time "The Rivalry" closed to the date of the audit. That brought the total costs to $102,638, which was reduced by income of $152, including revenue from the sale of "Shadow" stock rights.

MIRIAM HOWELL JOINS ASHLEY-STEINER AGCY.

Author's representative Miriam Howell has moved her writer client list into the Ted Ashley-Ira Steiner agency.

She's joined the percentary in a move that marks another major step in the firm's extension into the legit field. The agency, which originally concentrated on television and films, acquired a roster of stage talent last year when it acquired the Milton Goldman Agency and its performer clients.

The lineup of authors handled by Miss Howell includes John Patrick, Fay and Michael Kanin, Alec Coppel, William Marchant, Leonard Spigelgass, Guy Bolton and Henry and Phoebe Ephron. Performer clients include Margaret Sullavan.

Miss Howell's tieup with Ashley-Steiner is similar to the move made a few years ago by author rep Audrey Wood in joining Music Corp. of America. Incidentally, Herbert Gottlieb and Alden Schwimmer have become partners in the agency.

Equity Membership Was 10,712 for 1958-59 Year

Actors Equity had a total membership of 10,712 for the year ending last March 31. That's revealed in the annual report by the union's recording secretary, John Effrat. The tally for the period included 1,765 new members. The total membership for the previous year was 10,065.

Listed as new life members during the year were Peggy Cass, Gunnar Dahlberg, Burl Ives, Earl George, William Windom, Matt Briggs and Hilmar Sallee.

'Sunrise' Profit $52,605 After 70-Week B'way Run With Loss on Road Co.

"Sunrise at Campobello" had a $52,605 profit when it ended its 70-week Broadway run May 30. It's figured the Dore Schary drama increased that figure substantially during its six-week run at the National Theatre, Washington, ending last Saturday night (11). The Theatre Guild-Schary production is laying off until Sept. 10, when it resumes its tour with Ralph Bellamy continuing as star.

The financial status of the venture is covered in a May 30 accounting. As shown in previous audits, the unsuccessful touring company of the play, with Leif Erickson playing the pre-Presidential Franklin D. Roosevelt, represented a $84,197 loss. The latest statement also lists a $12,000 payment to Bellamy, representing the balance of a $24,000 purchase by the management of the star's 3% share of the profits of the production.

As of the accounting, the distributed profit was $45,000, of which the backers have received half, representing a 20.45% net return thus far on their $110,000 investment. Still to come, in addition to potential touring profit, is income from the film version of the drama, to be produced by Schary for Warner Bros. release.

May Restore Goodspeed Opera House, E. Haddam

Hartford, July 14.

Efforts are again being made to reopen the historic Goodspeed Opera House at East Haddam, on the Connecticut River about 35 miles southeast of here. The theatre, supposed to be a miniature reproduction of the Paris Opera House, has been used as a maintainance depot by the State Highway Dept. in recent years.

Pledges of $100,000 of a hoped-for $500,000 have reportedly been obtained to restore the 83-year-old building. The State Legislature recently appropriated $10,000 to repair the roof and paint the exterior over a five-year period.

Governor Ribicoff has indicated that the state would sell the opera house for a nominal sum to a nonprofit group which would help restore it as a cultural center. The Goodspeed Opera House Foundation was formed to carry out such a project. It would also operate a nearby hotel with restaurant and bar facilities.

State's Bureau of International Culture

Appoint Ex-Minister Thayer to Head New Exchange Information

Washington, July 14.

State Dept. has created a Bureau of International Cultural Relations to handle all international cultural and educational interchange, with Robert H. Thayer, former minister to Rumania, as chief officer.

To quote Thayer: "The element of human communications has become vital in the relationships of peoples and nations. We in the United States have become increasingly aware of the strength and validity of other peoples, and they are becoming more interested in understanding us. Cultural interchange furthers the kind of understanding we seek.

Thayer is designated a special assistant to the Secretary of State, a reorganizational move giving cultural pursuits the highest rank in the State Dep't.

Pamplona Pulsates With Hemingway and Gardner As Spurs to Gaiety

Pamplona, July 14.

Pamplona, capital city of Spain's province of Navarra, has been rightly compared to a bottle of champagne that goes off for a full week of undiluted merriment when the cork gets its annual pull on July 7 in honor of Pamplona's Saint Fermin.

Fiesta this year was no exception. If anything, the presence of Ernest Hemingway who immortalized the fete in "Sun Also Rises," and Ava Gardner who played the "Sun" role some years ago with Tyrone Power for 20th-Fox, challenged native San Ferminses to make Pamplona vibrate as never before.

Essence of the Pamplona Fair can be reduced to "bulls, botas and jotas." Any Navarran worth his chorizo somehow manages to spend a sleepless week getting an abundance of all three. Few stalwarts among the Yank fiesta hordes survive the drink, dance and tease-the-toro routine.

Bulls and bullfighting inspire the basic fever pitch among celebrants. Agile manipulation of the bota wine-skins produces the thin steady stream of tinto and claret that swells to a torrent melanging fever and buoyancy. Torros and grapejuice constitute week-long succor to flagging merrymakers who fill fiesta hours doing the whirling jota jig in the Plaza del Castillio.

While daily corridas form fest's conversation core—and this year ace toreodor faves Ordonnez, Chamaco, Curro Giron and Miguelin spurred mucho chatter—Pamplona's ancient San Fermin tradition gives bullfight fans a chance to see the "enemy" in action outside the bullring.

NEW CHI GROUP AIMS LOCAL-B'WAY SHOWS

Chicago, July 14.

Drama Group Workshop will attempt to produce a new play, "The American," dually in New York and Chicago this fall. Group avows to have the capital to mount the two productions almost simultaneously, with the Windy City getting the actual premiere in October and the Broadway opening intended a week or two later, depending on the availability of a theatre. Workshop has put in a bid for the Great Northern Theatre here, which is now owned by the federal government, and the booking is pending.

The Workshop opened its Chi branch a month ago and tapped a vein of Chi investors, the principal one being Mrs. Bryon Harvey Jr. of the Fred Harvey restaurant chain. Plans are to open additional branches in other major cities before long.

The play, concerning an American Indian struggling with the conflicts of his two cultures, was coauthored by actor James Colby and Richard Cavalier. Workshop going pro, heretofore confined its efforts to non-or semi-pro activities.

For a switch, Chicago will get the "original" cast and Broadway the second one on the theory that this will appease the hinterland city's press and theatregoers.

Back to Basics

London, July 14.

Sarah Churchill and John Bentley, stars of the touring play, "Triangle," met the problem of no local newspapers at Portsmouth by parading the streets of the town with sandwichboards advertising details of performances.

A strike of ink company employees has shut down provincial and national publications and forced drastic reduction in the size of London newspapers.

'BILLY BARNES REVUE' MAY SWITCH TO B'WAY

The off-Broadway production of "The Billy Barnes Revue" may move to Broadway. A switch from its present berth at the York Theatre to the John Golden is being considered for Aug. 1.

The show, which originated in Los Angeles, still has a company playing there.

Ballet Is First Victim Of British Press Snarl

London, July 14.

The first West End casualty of the British printer's ink strike is the Ballet-Theatre de Maurice Bejart, which was to have opened last night (Mon.) for a two-week run at Sadler's Wells Theatre. Because of the uncertainty about the position of the national press and the consequent loss of advertising and editorial coverage, the theatre management gave the company a chance to bow out of its contract.

The Ballet-Theatre will not appear at the house this season.

Coast Reviews

Maid to Order

Los Angeles, June 30.

Valmar Oleska's Theatre of Arts presentation of a two-act comedy by Alfred Golden and Howard Buermann. Direction, Roger W. Clark: scenery, Eric Freeman; lighting, Marty's Sound and Lighting Co. With James Lydon, Lynne Allen, Robert Ivers, Abbey Shelton, Thea Ruckert, Jerrilyn Jorgenson, Dadye Rutherford; features Cheerio Meredith. Opened June 18, '59 at the Theatre of Arts; $3.30 top.

There is little original or comic about this "original comedy" by Alfred L. Golden and Howard Buermann. Only the staunch efforts of a cast willing to endure the punishment of its old lines and creaky situations give it the strength to earn a few sheckles for Valmar Oleska's Theatre of Arts.

Dealing with the difficulties of a witless suburban family in attempting to unearth a competent maid, the play labors the point for two hours with nary a break for a fresh secondary situation. All anyone talks about is maid trouble, and in uninspired fashion. There is a case of mistaken identity, some frantic bedroom hopping, and an unendurable child prancing about without restraint, none of which threatens to invade the realm of humor.

Tube.

Mendel the Beatnik

Hollywood, June 30.

Zev Bufman & Oscar Ostroff presentation of two-act musical comedy by Al Springer, based on a play by S. H. Cohen. Staging, Marco Meyer; settings, Jerry Grallnik. Opened May 29, '59, at the Le Grand Comedy Theatre, Hollywood; $3.30 top.

Cast: Abe Lax, Phil Arnold, Frances Weintraub Lax, Shirley O. Mills, Linn Vandervier, Leroy White, Leo Fuchs.

"Mendel the Beatnik" is about as "beat" as a borscht circuit hotel. Outside of its specialized appeal to Yiddish audiences, it is only sporadically entertaining, with long lags and a few bright spots near the end of the long 135-minute show. Willing talent seems to be buried beneath the poor material and inadequate production. Leo Fuchs is an expert showman with rare plausibility and authority, and his supporting cast is capable.

Al Springer's "musical comedy" script, based on a play by S. H. Cohen, is simply not funny, relying principally on antique "play-on-words" gags that butcher real humor. Only the spirited trouping of the performers keeps the show alive.

Tube.

(*Closed July* 5)

John Kerr-June Walker Do 'Menagerie' on Coast

Santa Barbara, Cal., July 14.

The Santa Barbara Summer Theatre, a new strawhat group, has been formed for a four-week season, opening July 23 with "The Glass Menagerie," to star John Kerr and his mother, June Walker. The outfit will operate the old Lobero Playhouse, and Herbert Kenworth will direct the all-Equity productions.

Season's sked also includes "Who Was That Lady?" "The Great Sebastians" and a revival of David Belasco's "Rose of the Rancho."

Santa Fe Cathedral Scene Of Secular Concert On Pope John's Precedent

Santa Fe, July 14.

Archibishop Edwin V. Bryne here granted permission for a secular musical performance within the Roman Catholic cathedral on Sunday evening (12) and this is thought to be a precedent for the Catholic hierarchy in America.

Igor Stravinsky's "Treni: Lamentations of the Prophet Jeremiah" was the work. Robert Craft conducted the Santa Fe Opera musicians and singers.

Present Pope, John XXIII, when Patriarch of Venice, allowed St. Mark's Cathedral there to be used for another Stravinsky work, "Canticum Sacrum," thereby setting the precedent.

WALD SKEDS BOWLES NOVEL AS N.Y. LEGIT

Hollywood, July 14.

A dramatization of Paul Bowles' novel, "Let It Come Down," is planned for Broadway production next year by film producer Jerry Wald.

The project, slated to go into rehearsal next spring, will be developed and cast here.

Sked 'Quiz Kid' Musical For Liverpool Break-In

Liverpool, Eng., July 14.

"The Quiz Kid," a new musical with book, lyrics and music by Jimmy and Nina Thompson, is set to preem July 27 at the Royal Court Theatre here. Cast will include Jimmy Thompson, the coauthor, and Diana Decker.

Wauna Paul will present the production in association with Howard Bourgein Ltd. Additional music is by John Pritchett, choreography will be by Alfred Rodrigues, and settings are by Pauline Whitehouse.

Opera Review

Kalchas

Amsterdam, June 29.

Opera in one act, composed by Jurriaan Andriessen, on play by Anton Chekhov. Producer: K.R.O. Directors: Ton Lutz, Ben Mettrop. Sets: Peter Zwart. Orchestra: conductor Benedict Silbermann.

One-act opera "Kalchas" was commissioned by the Cultural Dept. of the Netherlands Government and will be the Dutch entry for the opera prize for television opera at Salzburg. The libretto was taken from a story, later extended to a one-act play, by Anton Chekhov, about an old actor who thinks over his life after a benefit performance. He gets drunk and while on the deserted stage, imagines himself in great roles, King Lear, Hamlet, Othello. The realization that he was loved only once in his life, a love that he could not accept because it would have meant his giving up the theatre, overcomes him, and he dies on the stage.

Jurriaan Andriessen has set this story to music that underlines the action. A flaw is the unnatural and old-fashioned way of talking, that could have been avoided by editing the Chekhov dialogue. Guus Hoekman as Svetlovidov, the actor, gives a wonderful characterization, that is hindered only by the melodramatic words of the libretto. Chris Taverne and Henk Angement have secondary roles, as prompter and stagehand. Credit goes to Peter Zwart for his set of the theatre and stage. Tele-recording of the June 28 presentation will go to Salzburg to compete for television opera prize that is proffered by U.N.E.S.C.O.

Saaltink.

Inside Stuff—Legit

Brooks Atkinson suggested in N.Y. Times that Queen Elizabeth "confer some sort of royal order" on Canadian directors Jean Gascon and George McCowan for their direction of "Othello" at Stratford, Ont., Shakespeare Festival. "They have played Shakespeare without trying to improve him," he wrote. "They have succeeded in placing emphasis on the play that Shakespeare wrote. In the self-conscious theatre of today this amounts to revolution. It also provides the most engrossing 'Othello' this playgoer has seen anywhere." Gascon and McCowan are first Canadians to direct a production at Stratford, Ont., in its seven seasons. Gascon is with Le Theatre du Nouveau Monde, Montreal group which has done Moliere in Paris to critical huzzahs. McCowan began as an actor with now-defunct Canadian Repertory Theatre of Ottawa.

"The death of Broadway, as it exists today" is predicted by actor Maurice Evans to Ron Johnson in Toronto Star. He says the new Lincoln Center "will change not only the physiognomy of theatres but the entire modern concept of drama." The intimate Broadway houses will fold, and intimate plays left to off-Broadway. "Huge theatres seating 3,000 or more, clustered—with their parking facilities—about the uptown Center will be filled with a new type of play, conceived and acted on a larger scale. When you are playing to 3,000 people, the acting and writing have to be on a new scale. You've proved at your Stratford that it hasn't hurt Shakespeare."

Henry Hewes (Saturday Review) has done the off-Broadway chapter for Louis Kronenberger's "Best Plays of 1958-59," due in October via Dodd Mead, and once again Harold Hobson and Claudia Cassidy cover the London and Chicago legit scenes respectively. Among Kronenberger's 10 "best plays" are "Pleasure of His Company," "Cold Wind and the Warm," "The Dischanted," "Epitaph for George Dillon," "Touch of the Poet" and "A Raisin' in the Sun"; the others yet to be selected.

Legit Bits

Peter Davis, business manager for the Theatre Guild, is sailing from Los Angeles to New York via the Panama Canal. He and his wife are aboard the President McKinley, scheduled to arrive in N. Y. next Monday (20).

Alex Barron, who pinchhit the last six weeks as company manager of "Destry Rides Again" while **Joe Roth** handled a similar assignment with the Coast production of "Romanoff and Juliet," is general manager for the upcoming production of "A Mighty Man Is He," which will have **Dixie French** as company manager.

Jose Ferrer has been signed to direct the upcoming Broadway production of "The Andersonville Trial."

"Juniper and the Pagans," an adaptation by **John Patrick** of **James Norman's** novel, "Juniper and the General," is planned for Broadway production this season by **David Merrick**, with **Robert Lewis** as stager.

An untitled musical, based on an incident in the life of French poet **Francois Villon**, is planned for Broadway production by **Cheryl Crawford** and **Joel Schenker**. **Marya Mannes** and actor **George Voskovec** are responsible for the tuner's plot.

William Hammerstein is contemplating a Broadway production of "The Bitter Passion," which **John W. Wadleigh** is adapting from his novel of the same title.

"Roman Candle," a comedy by **Sidney Sheldon**, is planned for Broadway production by **Ethel Linder Reiner**, whose production sked also includes an untitled musical based on the Frankie and Johnnie legend, **William Guthrie's** "Love in the Caboose" and **Anna Marie Barlow's** "Taffy."

"Dealer's Choice," by actor **Frank Gerolmo**, is planned for Broadway production this season by **Joseph Brownstone, Norman Kean** and **David Sontag**.

William Gibson's "Dinny and the Witches" is planned for off-Broadway production next November by **Jess Kimmel** and **Alfred Stern**.

Leo Kerz, who's doubling as coproducer and set designer of the upcoming Broadway production of "Moonbirds," planed to London yesterday (Tues.) to confer with **William Gaskill**, who's set as director, replacing **Jules Dassin**, who withdrew because of a film commitment. Kerz, due back in New York at the end of this week, will then plane to the Coast on a casting mission.

Patti Karr has withdrawn as second understudy to **Gwen Verdon** in "Redhead" to become first understudy to **Carol Burnett** in "Once Upon a Mattress" at the Phoenix Theatre, N.Y.

Harry Young will be production stage manager for the upcoming Broadway revival of "Heartbreak House."

Bob Schear will be personal assistant to **John Gielgud**, who'll stage (and also costar in) the forthcoming Broadway production of "Much Ado About Nothing."

Michael Goldreyer is business manager for the scheduled Broad-musical production, "Saturday Night."

David Pressman has been signed as director for the projected Broadway musical production, "C'est La Vie."

Charles O'Neal, author of an untitled comedy which **William Hammerstein** and **Michael Ellis** plan for Broadway production, arrived in New York last Thursday (9) from Europe.

A British production of **Edward Chodorov's** play "Monsieur Lautrec," is scheduled to preem Aug. 17 at the new Belgrade Theatre, in Coventry, England. The presentation, which is scheduled to move to London after a three-week tryout, is being sponsored by The Belgrade Theatre, Ltd., in association with **Thaddeus Suski** and **Donald Albery**.

Sheila Copelan will appear opposite **Hal March** in the post-Broadway tour of "Two for the Seesaw," opening Sept. 28 in Norfolk, Va., under the production auspices of **Martin Tahse** and **C. Edwin Knill**. Lee Grant is currently costarring with March in the two-character play on Broadway.

Alfred de Liagre Jr. has optioned **Coe Bridges'** "The Love-Vine."

The Broadway preem of the projected **Alan Jay Lerner-Frederick Loewe** musical, "Jenny Kiss'd Me," originally planned for next March, has been postponed until November, 1960.

The Spanish rights to **Leslie Stevens'** "The Marriage-Go-Round" have been acquired by **Robert Lerner**, Coast attorney and brother of lyricist-librettist **Alan Jay Lerner**.

Gordon Duffy, who wrote the music for the forthcoming Broadway production of "Happy Town," arrived in New York from Los Angeles last Sunday (12).

Wayne Tippit will appear in next week's production of "Death of a Salesman" at the Olney (Md.) Summer Theatre.

Margo Bennett will play the title role in next week's production of "Diary of Anne Frank" at the Corning (N.Y.) Summer Theatre.

London Notes

London, July 14.

George Baker, back from his U.S. stint in "Look After Lulu," is to join the Old Vic company for a season after wrapping up a tv series.

Unusually clear, hot summer is heading the Regent's Park Open Air Theatre toward a record season. Saturday shows are drawing over 2,000 people, higher than at any time last summer. "Midsummer Night's Dream," which opened last night (Mon.) for its 14th presentation in the outdoor spot, had a record advance sale.

Comedian **Robertson Hare** makes his revue debut Aug. 6 at the Palace Theatre, with **Benny Hill** in a new **Bernard Delfont-Emile Littler** show, "Fine Fettle." Also bowing in revue is dramatic actor **Patrick Wymark**, who opens tomorrow night (Wed.) in "One to Another" at the Lyric, Hammersmith.

Music by **Cole Porter** will be a main feature of this year's London Coliseum pantomime, "Aladdin," with **Bob Monkhouse** and **Ronald Shiner**.

The Moscow State Circus at Wembley Stadium, due to fold July 18, is extended another week. In the first four weeks more than 260,000 have seen the show.

The manuscript of Harold Fraser-Simson's musicomedy, "The Maid Of The Mountains," has been bequeathed by his widow to the British Museum.

Road Healthy for Slim Lineup; Ustinov $54,000 in S.F. Close

The road, with seven shows on tap, played to generally good business last week. There are only four entries running this week following the dropout last Saturday (18) of "Once More With Feeling," "Romanoff and Juliet" and "Sunrise at Campobello." The first two shows closed in San Francisco, while "Sunrise" is laying off until early September.

The touring list dwindles to three shows next week, with the fold Saturday (18) of "Two for the Seesaw" in Frisco.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

CHICAGO

Music Man, Shubert (MC-RS) (22d wk) ($5.50-$6.60; 2,100; $71,458). Over $58,300. Previous week, $59,700.

DENVER

West Side Story, Municipal Aud. (MD-RS) ($6.60; 2,250). Almost $51,300 for seven performances. Previous week, $35,500 for first five performances here.

LOS ANGELES

My Fair Lady, Philharmonic Aud. (MC-RS) (6th wk) ($5.75-$6.50; 2,670; $79,800) (Michael Evans, Diane Todd). Nearly $79,400 with Civic Light Opera subscription. Previous week, $79,600 with subscription.

SAN FRANCISCO

Once More With Feeling, Alcazar (C-RS) (5th wk) ($4-$4.50; 1,147; $33,000) (Fernando Lamas, Marjorie Lord). About $9,000. Previous week, $13,500. Closed last Saturday (11).

Romanoff and Juliet, Curran (C-RS) ($5.50-$6; 1,758; $56,000) (Peter Ustinov). Opened one-week run July 6 to four favorable reviews (Knickerbocker, Chronicle; Hodel, News; Morton, Examiner; Hall, Call-Bulletin); over $54,400. Previous week, $31,700 at the Hartford, Los Angeles. Closed last Saturday (11).

Two for the Seesaw, Geary (CD-RS) (7th wk) ($4.30-$4.85; 1,550; $39,000) (Ruth Roman, Jeffrey Lynn). Nearly $12,500. Previous week, $13,400. Closes next Saturday (18).

WASHINGTON

Sunrise at Campobello, National (D-RS) (6th wk) ($4.95-$5.60; 1,650; $46,200) (Ralph Bellamy). Over $34,800. Previous week, $36,200. Laid off following the evening performance last Saturday (11) and resumes Sept. 10 at the Hartman Theatre, Columbus.

Shelley Winters $16,900 In 'Sky' at Westport, Conn.

Westport, Conn., July 14.

The tryout package of "A Piece of Blue Sky," starring Shelley Winters, grossed a satisfactory $16,900 last week at the 755-seat Westport Country Playhouse. The previous week's take for "Arms and the Man," starring Tony Randall, was $15,900. The top is $4.85 Saturday night and $4.40 weeknights.

"Caesar and Cleopatra," costarring Franchot Tone and Susan Strasberg, is current.

Stock Tryouts

(July 13-26)

Adventure, by James P. Davis, starring Helen Hayes—Tappan Zee Playhouse, Nyack, N.Y. (20-25).

Divide by Two, by Robert Lane—Totem Pole Playhouse, Fayetteville, Pa. (20-25).

Dragon Slayer, by Robert Asherman, starring Orson Bean—John Drew Theatre, East Hampton, L.I. (20-25).

Hilary, by Gerald Savory, starring Joan Fontaine—Kennebunkport (Me.) Playhouse (13-18); Hunterdon Hills Playhouse, Jutland Hills, N.J. (21-26) (Reviewed in VARIETY, June 24, '59).

Law and Mr. Simon, by Julie Berns, starring Menasha Skulnik—Warren Theatre, Atlantic City (19-25) (Reviewed in VARIETY, June 17, '59).

Piece of Blue Sky, by Frank Corsaro, starring Shelley Winters—Grist Mill Playhouse, Andover, N.J. (13-18); Famous Artists Country Playhouse, Fayetteville, N.Y. (20-25) (Reviewed in VARIETY, May 27, '59).

Red Letter Day, by Andrew Rosenthal, starring Gloria Swanson—Tappan Zee Playhouse, Nyack, N.Y. (13-18); Westport (Conn.) Country Playhouse (20-25) (Original British production reviewed in VARIETY from London, Feb. 27, '52).

What a Day, revue by Manya Starr and Max Wilk (sketches) and Paul Rosner and Chibe Richardson (songs), starring Celeste Holm—Spa Theatre, Saratoga Springs, N.Y. (20-25).

'Guys' Gets Sturdy 30G, Wallingford (Conn.) Tent

Wallingford, Conn., July 14.

After a spotty early season, plagued by intermittent bad weather, the Oakdale Musical Theatre hit its stride last week with a $30,000 gross for Lloyd Bridges in "Guys and Dolls." Previous takes were "Babes in Arms," with Julie Wilson, 16 performances, $37,000; "Say Darling," with Arnold Stang, seven performances, $13,200; "Bells Are Ringing," with Anne Jeffreys and Robert Sterling, 14 performances, $53,200; "Caine Mutiny Court Martial," with William Bendix, seven performances, $12,600.

Current is "Rose Marie," with Anna Maria Alberghetti.

'VAGABOND' $30,600 IN 1ST WEEK AT DALLAS

Dallas, July 14.

The State Fair Musicals presentation of "The Vagabond King," with Burgess Meredith, Richard Torigi, Lee Venora and Jean Sanders, grossed a moderate $30,600 last week in the initial frame of a fortnight's run at the 4,126-seat Musical Hall here.

The take was $35,100 the previous stanza for the second week of "Wish You Were Here," featuring Shirley Jones and Jack Cassidy.

Scheduled B'way Preems

Much Ado, Lunt-Fontanne (9-17-59).
Gangs All Here, Ambassador (10-1-59).
Happy Town, 54th St. (10-6-59).
Drop of a Hat, Golden (10-8-59).
Golden Fleecing, Miller's (10-14-59).
Moonbirds, Cort (10-14-59).
Heartbreak House, National (10-18-59).
Miracle Worker, Playhouse (10-19-59).
Warm Peninsula, Hayes (10-20-59).
Connecticut Summer, Shubert (10-22-59).
Girls Against Boys, Alvin (10-27-59).
Highest Tree, Longacre (11-4-59).
Tenth Man, Booth (11-5-59).
Sound Music, Lunt-Fontanne (11-12-59).
Only in America, Cort (11-19-59).
Fiorello, Broadhurst (11-23-59).
5 Finger, Music Box (12-2-59).
Silent Night, Morosco (12-3-59).
Saratoga, Winter Garden (12-7-59).
L'Hurluberlu, ANTA (12-8-59).
Goodbye Charlie, Lyceum (12-16-59).
Mrs. 'Arris to Paris, Alvin (12-17-59).
Pink Jungle, (Plymouth 1-11-60).
Saturday Night, 54th St. (1-21-60).

Off-Broadway Shows

(Figures denote opening dates)

NEW YORK

Billy Barnes Revue, York (6-9-59).
Boy Friend, Cherry Lane (1-25-58).
Crucible, Martinique (3-11-58); closes July 18.
Drunkard, Gate (6-23-59).
Enemy of the People, Actors (2-4-59).
Leave It to Jane, Sheridan Sq. (5-25-59).
Many Loves, Living Th'tre (Rep) (1-13-59).
Mark Twain Tonight, 41st St. (4-6-59); closes Sept. 6.
Our Town, Circle in Square (3-23-59).
Shaw Festival, Provincetown (5-26-59).
Threepenny Opera, de Lys (9-20-55).
Waltz of the Toreadors, Cricket (4-5-59).
Young & B'u't'ful, Th'tre East (5-29-59).

SCHEDULED OPENINGS

Connection, Living Theatre (7-15-59).
Share Lettuce, Village Gate (7-28-59).
Three Sisters, Fourth St. (9-10-59).
Simone, Gate (9-23-59).
Shakuntala, St. Mark's (9-29-59).
Vincent, Cricket (9-30-59).
Great God Brown, Phoenix (10-5-59).
Summer 17th Doll, Players (10-5-59).

CLOSED

Cave Macpelah, Living (Rep) (6-30-59); closed last Sunday (12).

LOS ANGELES

Billy Barnes Revue, Los Palmas (10-13-58).
Cold Wind, Players Ring (6-8-58).
Letter, Centre (6-20-59).
Look Back in Anger, Gallery (6-24-59).
Tender Trap, Valley (6-5-59).
Who That Lady, Civic (4-13-59).

SCHEDULED OPENINGS

Immoralist, Horseshoe (7-17-59).
Barber of Seville, LeGrand (7-21-59).
Palm Tree, Stage Society (7-24-59).
Tall Story, Omnibus (7-24-59).
Cat on Hot Tin Roof, Valley (8-7-59).

London Shows

(Figures denote opening dates)

Ages of Man, Queens (7-8-59).
All in the Family, Strand (6-17-59).
Blue Magic Revue, Wales (2-19-59).
Caught Napping, Piccadilly (5-22-59).
Clown Jewels, Vic. Palace (3-5-59).
Complaisant Lover, Globe (6-18-59).
Farewell, Farewell, Garrick (6-5-59).
Five Finger Exercise, Comedy (7-16-58).
Fool's Paradise, Apollo (4-1-59).
Gilt, Gingerbread, Duke York's (4-17-59).
Grass Is Greener, St. Mart. (12-2-58).
Hostage, Wyndham's (6-11-59).
How Say You, Aldwych, (4-22-59).
Irma La Douce, Lyric (7-17-58).
Land of Smiles, Coliseum (7-9-59).
Let 'Em Eat Cake, Cambridge (5-6-59).
Marigold, Saville (5-27-59).
Mousetrap, Ambassadors (11-25-52).
My Fair Lady, Drury Lane (4-30-58).
Once More With Feeling, New (7-9-59).
Pleasure His Co., Haymarket (4-23-59).
Prodigal Wife, Winter Gard. (5-28-59).
Roar Like a Dove, Phoenix (9-25-57).
Rope Dancers, Arts (7-9-59).
Salad Days, Vaudeville (8-5-54).
Simple Spyman, Whitehall (3-19-58).
Taste of Honey, Criterion (2-10-59).
Unexpected Guest, Duchess (8-12-58).
West Side Story, Majesty's (12-12-58).

SCHEDULED OPENINGS

One to Another, Lyric Hamm. (7-15-59).
Ring of Truth, Savoy (7-16-59).
Look After Lulu, Royal Ct. (7-29-59).
Fine Fettle, Palace (8-6-59).

CLOSED

Murder On Arrival, W'stm'nst'r (6-16-59).

Stratford, Conn., $39,200 For 'Romeo'-'Wives' Split

Stratford, Conn., July 14.

The American Shakespeare Festival, scaled to a $5.75 top, grossed a good $39,200 last week for eight performances split evenly between "Romeo and Juliet" and "Merry Wives of Windsor."

The previous week's take at the 1,453-seater here was $31,000 for four performances of "Wives," three performances of "Romeo" and one of "Midsummer Night's Dream."

Cambridge Fest $24,000 in First 6

Boston, July 14.

"Twelfth Night," costarring Siohban McKenna and Zachary Scott, grossed a fine $24,000 last week in the initial six performances of the Cambridge Drama Festival season here. The potential capacity for the stand was $30,000 at a $4.50 top.

The potential capacity at the 1,772-seat operation on a regular eight-performance week is $41,000.

'TOM SAWYER' 54G, K.C.; PROSPECT FOR B'WAY

Kansas City, July 14.

"Tom Sawyer," the fourth production of the current outdoor musical season in Swope Park, grossed a tidy $54,000 for the week ended Sunday night (12). Virginia Gibson, Randy Sparks and Richard France were featured.

Show was scouted by John Shubert, who came from New York for that purpose. He told Starlight officials he sees Broadway possibilities in the show, and said his company is interested in giving the financial backing which would see the musical produced in New York.

"Say, Darling," is current, with Eddie Bracken, Johnny Desmond and Jane Kean.

Marlowe-Stevens $9,500 For 'Feeling' at Indpls.

Indianapolis, July 14.

Avondale Playhouse, 1,000-seat tent, grossed a satisfactory $9,500 last week with Hugh Marlowe and K. T. Stevens in "Once More With Feeling." All seats are one price, $2.75.

Current is "The Women," with Mary Beth Hughes, Irene Hervey and Miss Stevens.

Quick Re-Soaking

Within 48 hours of his return to London after undergoing what he described as a "drying out process" in a Dublin hospital, Brendan Behan was arrested and charged with being drunk in a public place.

On the night of his arrival in town he went to Wyndham's Theatre, where his latest play, "The Hostage," is a current hit. Before going inside he took over from the buskers to entertain galleryites who were waiting in line. Inside the theatre he interrupted the cast, declined to stand for the National Anthem and shouted, "Up the Irish."

DALLAS OPERA SET

Contracts For Use Of Hometown Symphony In Pit

Dallas, July 14.

A contract covering the services of the Dallas Symphony Orchestra for both the 1959 and 1960 seasons of the Dallas Civic Opera has been signed by William A. McKenzie, secretary-treasurer of the opera and by R. A. Goodson and DeWitt Ray, prez and secretary of the Symphony.

The opera season this fall will extend a little more than two weeks in November. The opening production will be "Lucia di Lammermoor" presented on Nov. 6 and 8, to be followed by "The Barber of Seville" on Nov. 12 and 14, with "Medea" closing the season on Nov. 19 and 21. All performances will be in the State Fair Music Hall.

Touring Shows

(July 13-26)

Music Man (2d Co.)—Shubert, Chi (13-25).
My Fair Lady (2d Co.) (Michael Evans, Diane Todd)—Curran, S.F. (13-25).
Two for the Seesaw (2d Co.) (Ruth Roman, Jeffrey Lynn)—Geary, S.F. (13-18, closes).
West Side Story—Philharmonic Aud., L.A. (14-25).

Most of 13 B'way Shows Strong; 'Drum' Record $63,738, 'Destry' 60½G, 'Suzie Wong' $24,300, 'Bird' $38,200

Business was healthy for most of the 13 shows on Broadway last week. However, trade remained generally sluggish for the less sturdy entries. "World of Suzie Wong" has gone on twofers and "J. B." is also going on cutrates.

Sellouts and virtual capacity offerings last week included "Flower Drum Song," which set another house record for the St. James Theatre, and also "Gypsy," "Majority of One," "My Fair Lady" and "Raisin in the Sun." The resumption of "Redhead" last Monday night (13) after a week's layoff brings the total number of Main Stem productions to 14 this week. The count drops back to 13 next week with the fold Saturday (18) of "Make a Million."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Destry Rides Again, Imperial (MD) (12th wk; 92 p) ($8.35-$9.40; 1,427; $67,500) (Andy Griffith, Delores Gray). Almost $60,500. Previous week, $58,100.

Flower Drum Song, St. James (MD) (32d wk; 256 p) ($8.05; 1,615; $63,291). A new house record at $63,738. Previous week, $63,338.

Gypsy, Broadway (MC) (8th wk; 59 p) ($8.60-$9.40; 1,900; $83,000) (Ethel Merman). Another $82,900.

J.B., ANTA (D) (31st wk; 244 p) ($6.90; 1,185; $46,745) (Christoper Plummer, Basil Rathbone, James Daly). Over $15,700. Previous week, $15,900.

Majority of One, Shubert (C) (21st wk; 168 p) ($6.90; 1,453; $53,000) (Cedric Hardwicke, Gertrude Berg). Almost $52,400. Previous week, $53,000.

Make a Million, Morosco (C) (38th wk; 300 p) ($6.90; 946; $35,300) (Sam Levene). Over $11,500 on twofers. Previous week, same. Closes next Saturday (18).

Music Man, Majestic (82d wk; 652 p) ($8.05; 1,626; $71,000). Over $63,100. Previous week, $66,900.

My Fair Lady, Hellinger (MC) (174th wk; 1,387 p) ($8.05; 1,551; $69,500) (Edward Mulhare, Pamela Charles). Over $70,200. Previous week, $70,400.

Pleasure of His Company, Music Box (C) (38th wk; 302 p) ($6.90; 1,101; $38,000) (Cyril Ritchard, Cornelia Otis Skinner, Charlie Ruggles, Walter Abel). Almost $19,900. Previous week, $20,000.

Raisin in the Sun, Barrymore (D) (18th wk; 142 p) ($6.90; 1,067; $41,087) (Sidney Poitier). Over $41,700. Previous week, $42,100.

Sweet Bird of Youth, Beck (D) (18th wk; 143 p) ($6.90; 1,280; $47,963) (Paul Newman, Geraldine Page, Sidney Blackmer). Almost $38,200. Previous week, $37,400.

Two for the Seesaw, Booth (CD) (78th wk; 620 p) ($6.90; 780; $32,300) (Hal March, Lee Grant). Nearly $10,100. Previous week, $11,300.

World of Suzie Wong, Broadhurst (D) (39th wk; 311 p) ($6.90; 1,214; $47,400). Almost $24,300 with twofers. Previous week $18 400.

Miscellaneous

Once Upon a Mattress, Phoenix (MD) (9th wk; 72 p) ($4.60; 1,150; $29,382). About $15,200. Previous week, $16,600.

Resuming This Week

Redhead, 46th St. (MD) ($9.20; 1,297; $62,410) (Gwen Verdon). Laid off last week and resumed Monday (13). Previous week, $58,200.

'Anne Frank' Big $5,800 For Stockbridge, Mass.

Stockbridge, Mass., July 14.

"The Diary of Anne Frank" grossed a strong $5,800 at a $3 top last week at the 480-seat Berkshire Playhouse here. The previous week's take for Cathleen Nesbitt in "Time Remembered" was $4,500 at the same scale.

"Once More With Feeling" is current.

'Lady' $3,800, Corn'g, N.Y.

Corning, N.Y., July 14.

"Who Was That Lady I Saw You With?" grossed a mild $3,800 last week at the Corning Summer Theatre.

"Third Best Sport" is current.

Crucial Road Season

Continued from page 1

the stretch in tryout time helps to fill the gap left by the decrease in the production of regular touring shows.

Meanwhile, the number of touring shows will hit a Summer low of three next week. The trio, all musicals, will be "Music Man," in Chicago; "My Fair Lady," in San Francisco, and "West Side Story," in Los Angeles. A fourth road entry, the second company of "Two for the Seesaw," closes next Saturday (18) in Frisco.

Touring activity will begin to pick up Aug. 1, when "The Gazebo," costarring Tom Ewell and Jan Sterling, opens in Central City, Col. That'll be followed by the scheduled Aug. 10 opening of "Odd Man" in La Jolla. A Coast edition of "Say, Darling," with Lisa Kirk, Orson Bean, Johnny Desmond and Jerome Cowan, is scheduled to bow Aug. 11 in L.A.

"Sunrise at Campobello," which began a layoff last Saturday (11) following the end of a six-week run at the National Theatre, Washington, will resume Sept. 10 in Columbus, with Ralph Bellamy continuing as star. Hal March, currently costarring in the Broadway production of "Seesaw," begins touring in the play Sept. 28 in Norfolk, Va.

Set for a Sept. 21 opening in Providence, R.I., is a new touring edition of "Dark at the Top of the Stairs." Also, "The Visit," costarring Alfred Lunt and Lynn Fontanne in the roles they played on Broadway, is slated to join the hinterland lineup Sept. 23 in Wilmington. "Dear Liar," costarring Katharine Cornell and Brian Aherne, resumes touring Oct. 9, following a summer layoff.

"J. B.," currently on Broadway, is scheduled to launch a tour Oct. 28, with Basil Rathbone, one of the present costars, set to make the trek. "Pleasure of His Company," another Main Stem entry, is due to open Nov. 23 in Philadelphia. "Marriage-Go-Round," scheduled to resume its Broadway run Sept. 21 after a summer layoff, is also slated to tour, beginning the first week in January.

"Pleasure" costars Cyril Ritchard, Cornelia Otis Skinner, Charlie Ruggles and Walter Abel and "Marriage-Go-Round" costars Claudette Colbert and Charles Boyer. As yet, it's not definite whether the stars involved in the two productions will repeat their assignments on tour.

Also scheduled for a cross-country tour is "Hilary," starring Joan Fontaine, who's currently appearing on the strawhat circuit in a tryout of the play. The national tour will be co-sponsored by Miss Fontaine and Anthony Brady Farrell. The producers of the stock tour are Michael McAloney and Don Mankiewicz. A tour of "Look Homeward, Angel" is also planned.

Besides the regular productions skedded for the road, the lineup also includes concert-styled presentations of "The World of Carl Sandburg," costarring Bette Davis and her husband, Gary Merill, and Hal Holbrook in "Mark Twain Tonight."

Jan Leighton is performing at Tamiment, Pa., this summer.

'Mame' $7,150 in 9 Times At Willamstown, Mass.

Williamstown, Mass., July 14.

"Auntie Mame," in seven performances last week and two performances the preceding Friday-Saturday (3-4), grossed a record $7,150 for an opening production at the Williamstown Summer Theatre's 478-seat Adams Memorial Theatre here. The house is scaled to a $3 top.

"Look Back in Anger" is current.

San Diego Goes Equity

San Diego, July 14.

San Diego National Shakespeare Festival has gone professional. Members of Actors Equity are being employed for the first time by the operation, which launches its 10th season tonight (Tues.) at the Old Globe Theatre here.

"Henry IV, Part I" is the opening bill, with "Romeo and Juliet" bowing July 17 and "Love's Labour's Lost" debuting July 31.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a lengthy list of blind items. **This information is published without charge.**

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading.

Legit

BROADWAY

"Birds of Summer" (C). Producer, George Cayley, 507 Fifth Ave., N.Y.; director, Eddie B[illegible]ken. Available parts: middle-aged femme writer, mannish; middle-aged male writer, hypocritical, menacing; character woman, birdwatcher; State Trooper; leading man, writer, 30's, male commedien, 18-20; femme lead, early 20's, carnival dancer with artistic aspirations; male, husky Italian painter, early 20's; male, middleaged caretaker; elderly character man; sculptress, early 20's Greenwich Villager. Send photo and resume to producers by mail only.

"Caligula" (D). Producers, Chandler Cowles & David J. Cogan, 36 W. 56th St., Casting director, Robert Livingston. Accepting photo and resume from femmes, 35-40, sexy; male 28-29, good physique; male, 45-50, Lee J. Cobb type. Mail to producers.

"Fiorello" (MC). Producers, Robert Griffith & Harold S. Prince, Equity call male singers Aug. 17; Equity femme singers Aug. 18; open call men singers Aug. 19; femme singers Aug. 20. All auditions at 12 noon at the Winter Garden Theatre, 1634 Broadway, N. Y. Equity call femme dancers, Aug. 5 at 10 a.m.; open call Aug. 8 at 10 a.m.; Equity male dancers, Aug. 12 at 10 a.m.; open call same day at 1 p.m. Auditions same place as singers.

"Flower Drum Song" (MC). Producers, Richard Rodgers, Oscar Hammerstein 2d & Joseph Fields. Male and femme dancers-singers-actors of Oriental appearance for the contemplated English company. Mail photo and resume to Eddie Blum, c/o Rodgers & Hammerstein, 488 Madison Ave.

"Free & Easy" (MD). Producer, Stanley Chase, 139 W. 44th St., N.Y.; director, Robert Breen; casting contact, Cliff Stevens, PL 7-7590 All negro cast. Phone for appointment, or mail photo and resume to producer, requesting appointment. Pre-U.S. tour to open Nov. 11 at The Hague, Netherlands.

"Gypsy" (MD). Producers, David Merrick (246 W. 44th St., N.Y.) & Leland Hayward. Casting director, Michael Shurtleff. Accepting photo and resume for future replacements and understudies from children, 6-10, sing, dance, act; young looking; teenage girls, sing, dance, act; teenage boys, sing dance, act; male, early 20s, Negro, handsome.

"Happy Town" (MC). Producer, B & M Productions; director, Allan A. Buckhantz; choreographer, Lee Scott; production assistant, Jeanette Kamins; musical director, Samuel Krachmalnick. Parts available (singing required); male, 50's, character comedy lead; male, 25, comedian, lean, slender; femme, 19-23, attractive blonde, soprano; male, 25-30, baritone; femme, 19-23, commedienne, attractive, chest soprano voice; femme, 19-23, soprano voice; five singer-actors who play band instruments; male and femme characters, varying in age and type to double in parts. Send photo and resume, do not phone or visit in person. Mail to Happy Town Company, 140 W. 58th St., N. Y., suite 7D.

"Mother Courage" (MD). Producers, Lee Paton & Robert Welber, 152 W. 42d St. (Room 1004), N.Y. Parts Available: femme, 25, mute, fragile physically but strong emotionally, childlike but not childish, peasant, unconventionally attractive; male, 45, large, powerful, sensuous, dark, humorous, must sing acceptably; male, 45-50, tall, gaunt, lecherous, sense of humor; male, early 20's, strong peasant type, impetuous, must move well and sing acceptably; male, late teens, peasant, fragile, light complexion, must move well and sing well; femme, 25-30, attractive, sexy commediene, sings; male, 40, athletic, trim; bullish and powerful; two femmes, 50-60, peasant women; male, short, crude; extras, officers and soldiers, all types. Singers need not be trained, but should have strong voices and good sense of rhythm. Mail photo and resume to producers.

"Saturday Night" (MC). Producers, Jule Styne, (237 W. 51st St., N. Y. 19, N. Y.) & Joseph Kipness. Parts available: femme, lead, 20s, fine singer-actress; femme, 24-25, young Joan Blondell, good sense of sarcasm; male, 16, baby faced, innocent, however is impudent and fresh; male, Tony Perkins Type; male, prissy, secretarial type; male, 25, young Jack Klugman, benign comfortable personality, married; male, should be able to play piano, sing and dance; male, 19-23, Manipulator and Arranger; male 20, law student, quick with answers; male, 25-30, 5' 11", balding, married into money, character, Brooklynite; male, aggressive loan shark, Dort Clark type; male, big man physically, rather confused not too brite, tough, Nat Frey type; two femmes, 18-21, dance and sing; male, agent of elegant apartments. Male parts must sing and dance. Submit photo and resume by mail. Send to producers. Open audition tomorrow (Thurs.), at 4-5 p.m. at Royale Theatre, 242 W. 45th St., N. Y., for male lead, 22, at least 5'9", clean-cut, with personal charm, experienced actor able to sing well and dance a bit.

"Sound of Music" (MD). Producers, Rodgers & Hammerstein, in partnership with Leland Hayward & Richard Halliay. Casting contact, Eddie Blum, c/o producers, 488 Madison Ave., N. Y. Through agents only.

OFF-BROADWAY

"Hunger That Crosses the Bridge Between" (CD) Producers, Dramarena Productions (in association with Klaus Werner); director, David Sawn, 174 W. 89th St., N. Y. Parts Available (all male): 18, gawky country boy; 53, hardbitten, mine-worker. 25 military, handsome, esthetic, intense; 25, blonde, rugged, authoritative; 40, former English professor; 27, cocky, belligerent, red-headed, short; 22, muscular New Yorker; 30, quiet, lonely photographer; 26, southern, cook, girl-crazy, lazy; about 30, short, intelligent, alert. Mail photo and resume to director. Plan late fall opening.

"Johnnie Nobody" (D) Producer, Scotti D'Arcy, 326 W. 55th St., N.Y. 19, N.Y. Parts available: femme, in 50's, small, birdlike; male, lead, in 30's, handsome doctor; femme, in 40's, tall, rangy woman, whiskey-nipper, addicted to lurid novels; male, in 40's, henpecked husband; femme, about 20, thin, wispy, conventional; male, late teens, over-eager boy reporter; male, about 25, clean cut; male, in 20's, guitar player, sensitive; four male and one femme, in 40's and 50's for townspeople, all speaking parts. Equity production. Producer interested in receiving photo and resume from Equity and non-Equity actors, as some of smaller roles may be non-Equity. Mail to Producer.

"Leave It To Jane" (MC). Producers, Joseph Beruh & Peter Stephan. Auditioning youthful male and femme singers with legitimate voice, every Thursday from 6-7 p.m., for replacements. Auditions at the Sheridan Square Playhouse, Seventh Ave. and Fourth St., N.Y.

"Shakuntala" (D). Pilgrim Production; Producer, Patricia Newhall; associate producer, Krishnakant Shah; producer director, Lee Morgan, 40 W. 74th St., TR 3-4265. Cast of about 30. Director holding final open auditions July 15-17, from 1-4 p.m. at above address. Bring photo and resume. Also needed, costume and scenic designers, bring sample of work.

OUT OF TOWN

"Dark at the Top of the Stairs" (C). Producers, C. Edwin Knill & Martin Tahse, 55 W. 42d St., N. Y. 36, N. Y. 30 week national tour, from Sept. '59 to April '60. Parts available for ingenue, 19-23, to appear 16; male, juvenile, 19-25, to appear 17; and understudies. Accepting photo and resume by mail. Send to producers.

STOCK

DEVON, PA.

Valley Forge Music Fair. Producers, Guber, Ford, & Gross. Replacement call for singers July 18; male, 12 noon; femme, 12:30 p.m. for "Oklahoma," "Call Me Madam" and "Oh Captain." Salary, $90 weekly for chorus, extra for principal parts. Auditions at the Nola Steinway Studios, 113 W. 57th St., N.Y.

HADDONFIELD, N.J.

Camden County Music Fair. Producers, Guber, Ford & Gross. Same calls as Valley Forge Music Fair, Devon, Pa. (see above).

OWINGS MILLS, MD.

New Hilltop Theatre, Box 26, Owings Mills. Producer, Don Swann Jr.; general manager, L. Taylor Giles. Accepting applications from professionals interested in jobbing; also still accepting apprentices' applications at no fee, must pay for their own maintenance. Mail to theatre.

WESTBURY, N.Y.

Westbury Music Fair. Producers, Guber, Ford & Gross. Same calls as Valley Forge Music Fair, Devon, Pa. (see above).

WEST SPRINGFIELD, MASS.

Storrowton Music Fair. Producers, Guber, Ford & Gross. Same casting calls as Valley Forge Music Fair, Devon, Pa. (see above).

FUTURE SHOWS

BROADWAY

Alan Jay Lerner & Frederick Loewe musical (Untitled) (120 E. 56th St.; PL 3-6773).

"At the Drop of a Hat" (R). Producer, Alexander H. Cohen (40 W. 55th St., CI 6-0594).

"Belle Denise" (D). Producers, Howard Erskine & Joseph Hayes (56 W. 45th St.; OX 7-9620).

"Calculated Risk" (D). Producer, Irene Selznick (112 Cent. Pk. S.; CO 5-2611).

"Cheri" (CD). Producers, Roger Stevens & Robert Lewis (745 Fifth Ave.; PL 3-7500).

"Dear Liar" (CD). Producer, Guthrie McClintic (1270 Sixth Ave.; CI 7-5152).

"Duel of Angels" (D). Producers, Playwrights Co. (745 Fifth Ave.; PL 3-7500).

"Egg" (C). Producer, Alexander S. Ince (234 W. 44th St., CH 4-5141) & Harris Masterson.

"Every Girl Needs a Parlor" (C). Producer-director, Carmen Capalbo, (152 W. 54th St., JU 2-1596).

"Faster, Faster" (D). Producer-director, Carmen Capalbo, (152 W. 54th St., JU 2-1596).

"Five Finger Exercise" (D). Producers, Playwrights Co. & Frederick Brisson (745 Fifth Ave.; PL 3-7500).

"Flowering Cherry" (D). Producers, Producers Theatre (165 W. 46th St.; PL 7-5100).

"Gang's All Here" (D). Producer, Kermit Bloomgarden (1545 Broadway; JU 2-1690).

"Girls Against the Boys" (C). Producer, Albert Selden (444 Madison Ave., PL 3-1030).

"Golden Fleecing" (D). Producers, Courtney Burr, (58 W. 57th St.; CI 5-9151) & Gilbert Miller.

"Goodbye Charlie" (C). Producer, Leland Hayward (655 Madison Ave.; TE 8-5100).

"Goodwill Ambassador" (C). Producers, American Playwrights Guild, (5 E. 76th St., TR 9-8507) & George Brandt.

"Heartbreak House" (D). Producers, Robert Joseph (137 W. 48th St.; CI 7-7161) and Maurice Evans.

"Highest Tree" (D). Producers, Theatre Guild & Dore Schary (27 W. 53d St.; CO 5-6170).

"Kids" (D). Producers, George Hamlin (c/o New Dramatists Committee, 130 W. 56th St.; PL 7-6960) & John W. Caldwell.

"La Bonne Soupe" (C). Producer, David Merrick (246 W. 44th St.; LO 3-0830).

"Last Days of Lincoln" (D). Producer, Alexander H. Cohen, (40 W. 55th St., N.Y.; CI 6-0594).

"Mighty Man Is He" (C). Producers, Diana Green & Edward Joy (1619 Broadway, CO 5-8569).

"Midnight Sun" (D). Producers, Howard Erskine (56 W. 45th St.; OX 7-9620) & Joseph Hayes.

"Miracle Worker" (D). Producer, Fred Coe c/o Triad Productions (1501 Broadway; CH 4-6852).

"Mister Broadway" (MC). Producers, Robert Bialos, (182 Legion St.), in association with Beaux-Arts Productions.

Mother Courage" (MD). Producers, Leigh Connell, Theodore Mann & Jose Quintero, (c/o Circle in the Square, 5 Sheridan Square, N.Y.; CH 3-5646).

"Mrs. 'Arris Goes to Paris" (MC). Producers, Kermit Bloomgarden (1545 Broadway; JU 2-1690) & Ray Stark.

"Much Ado About Nothing" (C). Producer, Producers Theatre (165 W. 46th St.; PL 7-5100).

"New Faces of 1959" (R). Producer, Leonard Sillman (17 E. 79th St.; TR 9-1380).

"Only In America" (D). Producer, Herman Shumlin (11 E. 48th St.; PL 3-7566).

"Pink Jungle" (D). Producer, Paul Gregory (234 W. 44th St.; LO 4-5071; Coast office, 930 N. La Cienega Blvd., Hollywood 46).

"Scatterbrain" ("L'Hurluberlu") Kermit Bloomgarden (1545 Broadway, N. Y.; JU 2-1690).

"Silent Night, Lonely Night" (D). Producer, Playwrights Co., (745 Fifth Ave.; PL 3-7500).

"Tenth Man" (D). Producers, Saint Subber (200 W. 57th St.; JU 6-1890) & Arthur Cantor.

"U.S.A." (D). Producers, Robert Weiner & Nick Spanos, (SU 7-1914).

OFF-BROADWAY

"Dream Play" (D). Producer, Iza Itkin (AL 4-3089).

"Lend An Ear" (MR). Producers, Stephan Slane & Jenny Lou Law, (no production office set).

"Three Sisters" (D). Producer, David Ross, (c/o 4th St. Theatre, 83 E. 4th St.; OR 4-5710).

"Vincent" (D). Producers, Ammon Kabatchnik & Fred Sammut (WA 9-4248).

SIGNED

BROADWAY

Fiorello: Tom Bosley.

Gang's All Here: Howard Smith, Clayton Corzatte, Harry Bannister.

Girls Against the Boys: Shelley Berman.

Golden Fleecing: Susan Cabot, Constance Ford.

Goodbye Charlie: Lauren Bacall, Sydney Chaplin.

Happy Town: Biff McGuire.

Heartbreak House: Alan Webb, Pamela Brown.

Lerner & Loewe Musical: Richard Burton.

Much Ado About Nothing: Michael Macliammoir, John Gielgud, Margaret Leighton.

My Fair Lady: Melville Cooper (succeeding Reginald Denny).

Saratoga: Carol Lawrence.

Warm Peninsula: June Havoc, Ruth White.

OFF-BROADWAY

Boy Friend: James Inman.

Crucible: Chester Doherty.

Kosher Widow: Mae Schoenfeld.

Waltz of the Toreadors: John Foster (succeeding William Koch).

Young & Beautiful: Shelby Taylor (succeeding Ralph Goodman).

Television

Adams & Leigh Associates, 7 West 46th St., N. Y. Assistant, Merle Brown, accepting photo and resume of children for t.v. commercials. Mail to above address.

Dela McCarthy Assoc., 515 Madison Ave. Casting, Colin D'Arcy. Submit photo and resume for consideration.

FCI Productions, Inc. Casting director, Barbi Norris, 66 Fifth Ave., N.Y. Cast mainly through agencies, but maintains file for industrial and commercials. Send photo and resume by mail only.

Formula Seven Productions, 1650 Broadway, N.Y.; Room 904. Producer, Garvey Nelson. Accepting photo and resume of general talent for tv films. Mail to above address.

Grey Advertising, 430 Park Ave. Casting, Jim Kaye. Submit photo and resume by mail only.

Hartford Management, Inc., 18 E. 48th St.; casting director, Marshall Migatz. Interviews by appointment, but only on basis of photo and resume. Mail to casting director.

Kastor, Hilton, Chesley, Clifford & Atherton ad agency, 570 Lexington Ave. Casting, Richard King. Mail photo and resume.

Lawrence Welk show (Plymouth Motors), ABC-TV — Seeking teenage vocal and instrumental performers for guest appearances or as permanent band members. Submit disk or tape home-recorded acceptable) of wellknown pop or standard numbers, plus recent photo, short biographical summary. Address Plymouth Show, ABC Studio, Hollywood, or 2623 Santa Monica blvd., Santa Monica.

National Screen Service, 1600 Broadway. Casting, Carl Carbone. Submit photo and composite for consideration.

"Stakeout," 36 half-hour films, to be shot on location in Florida. Producer, Ben Berenberg. There may be possibilities for performer resident in or going to Florida. Applicants (or their agents) querey the Bob Barry Agency, 40 W. 57th St., N. Y., CI 6-5740, for details about Florida contact and location.

"Theatre for a Story." CBS-TV; producer, Robert Herridge. Mail photo and resume to producer, at 524 W. 57th St., N. Y. (Room 222).

Seek $300,000 Bankroll For 'Mr. Broadway' Tuner

The projected Main Stem production of "Mr. Broadway," a musical based on the life of restaurateur Jacques Bustanoby, is being capitalized at $300,000. Robert Bialos and Angela Anderson are co-producing the tuner, which has book, music and lyrics by Hans Holzer.

Hal LeRoy has been set as director-choreographer and Wolfgang Roth will provide the sets and costumes. The orchestrations will be handled by Philip J. Lang.

Keith's Washington

Continued from page 79

bert was handicapped by its poor location, in contrast with Keith's, situated desirably in midtown.

Cafritz has offered to donate the theatre and the 10-story Albee Bldg. which houses it (and which, he declares, earns $265,000 annually in office rentals) to the city, if the municipal government or a citizens' group will pay off about a remaining $1,500,000 mortgage on the entire property. Cafritz values the package at $4,000,000 including land, but RKO sources (from which he bought the theatre and building some 18 months ago) claim he paid only about $1,500,000 for it.

Rep. Harris B. McDowell Jr. (D-Del.), one of the spearheads of the "save the Shubert" campaign, has hailed the Cafritz offer as rivaling the donation some years ago by Andrew Mellon of the National Gallery of Art. He predicts that a citizens' committee will be created to take care of the details of the Cafritz gift and raise necessary funds. He will be honorary chairman and said he has asked Cafritz to be chairman.

Another committee member is expected to be Garfield I. Kass, wealthy realtor and civic leader and an uncle of Cafritz, Kass, another leader in the proposal to find Washington a second local legit house, previously suggested the Tivoli Theatre, owned by Stanley Warner and also a former vaudeville showplace.

McDowell pledged an effort to get through Congress this year a bill he and Rep. Carroll D. Kearns (R-Pa.) are jointly sponsoring. The measure would require the District of Columbia to set aside one mill of each $1 tax revenue for cultural purposes. Experts figure this would make $175,000 available annually for maintenance and operational costs of Keith's as a municipal theatre. Funds, under the McDowell-Kearns bill, couldn't be used for buying mortgage obligation, however. That would have to come from gifts.

The drive for Keith's is not to be confused with Washington's proposed National Cultural Center, expected to cost about $35,000,000. Campaign to raise that money throughout the nation will get underway this Fall. The Cultural Center project is tied in with U. S. Government, while Keith's, under the Cafritz proposal, would be a District of Columbia undertaking.

If the Cafritz donation of Keith's materializes, those close to the situation believe, it could undermine local sentiment for the National Cultural Center, since it's figured that the two projects overlap, and raising $1,500,000 isn't like collecting $35,000,000. Another angle mentioned is the "free enterprise" effect of a municipal theatre, such as Keith's is proposed to be, in competition with the privately-owned (and financially successful now) National Theatre. The latter house has been a fixture in recent years for Broadway-bound and post-Broadway plays and musicals, as well as for such cultural offerings as Old Vic.

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Shows Abroad

Continued from page 78

This Island's Mine

tained flavor while given a rhythmic modern touch. Play starts with a compelling first act enlivened by fine dialog and much suspense but bogs down in second when too much of the actual Shakespeare's "Tempest" is interjected.

With leads imported from the U.S. and Canada, the production is first class, Basil Langton who doubles as director and star (Shakespeare — Prospero) has turned in two-edged job in the classical field.

Meredith Dallas, featured, plays Burbage with gusto and makes a most terrifying and appealing Caliban. Jerry Hardin makes his Ariel a real ballet, and Pat Barnard, local girl with New York experience, gives a warm and professional reading to the daughter and Miranda.

Biggest hits are Brendan Dillon, from the Abbey Theatre, who scores in first act as Balladman with witty Elizabethan ditties, and the two drunken sailors, Donald Ewer and Roger Sherman. Latter is from U. S. airbase and held up well against Ewer from Stratford, Ontario. Both are clowns and the author and director have given them some sure-fire situations with Caliban.

Innkeeper is played for many laughs by Raymond Johnson, who spouts meaningless Latin proverbs and John Conrad get much as the Earl of Pembroke.

The lighting and sound effects by David Yeddeau give mystical effects against natural background of the trees and the costumes by Andrew Trimingham show imagination and color. Brief ballet by Penny Minorgan with local children adds movement.

Theatre and sets by John Kaufmann should remain in Bermuda as permanent fixture for annual festival of classics. It appears as if, for once, a government-sponsored project can be done in a manner of exacting private enterprise. *Wagstaff.*

The Land of Smiles

London, July 10.

Sadler's Wells presentation of three-act operetta; music, Franz Lehar; book, Ludwig Herzer and Fritz Lohner; English version, Christopher Hassall. General staging, Charles Hickman; choreographer, Peter Darrell; designer, Berkeley Sutcliffe. Stars Charles Craig, Elizabeth Fretwell, June Bronhill, Peter Grant. Opened July 9, '59, at the Coliseum, London; $3.50 top.

Gen. Goetz	Denis Dowling
Count Lichtenfels	Frederick Sharp
Countess Hurwitz	Barbara Howitt
Count Gustave Muller	Peter Grant
Lisa	Elizabeth Fretwell
Butler	Stanley Beedle
Prince Sou-Chong	Charles Craig
Lore	Diedree Thurlow
Fini	Rachel Conway
Valli	June Johnstone
Toni	Cynthia Morey
Franzi	Suzanne Steele
Fu-li	Alfred Oldridge
Tschang	Peter Bayliss
Mi	June Bronhill
Hum-yen	Gwilym Jones

The Sadler's Wells operetta season, having springboarded happily with Lehar's "The Merry Widow," is apparently continuing successfully with this new version of "The Land Of Smiles." Although the show would be expected to seem corny and dated (first produced in Berlin in 1929, it had its first London performance May 8, 1931, at the Drury Lane), it comes over as a naively sentimental story carried by the melody and spectacle.

The biggest challenge is for Charles Craig in the role of Prince Sou-Chong, since comparison's inevitable with Richard Tauber's memorably lush performance way back when. Craig comes through strongly, with voice and physique not unlike Tauber's, but dodging all charges of apeing and further aided by the fact that the lyric of the celebrated "You Are My Heart's Delight" has been changed to "Love, Let Me Dream Again."

Throughout, Christopher Hassall's new English version of the text is okay, though it could be charged here and there with being a shade pert. Where the whole show is more suspect, on strictly artistic grounds, is in its decor, as the costumes, design and movement several times blend into a garish, undisciplined splodge. But the impact's there.

As Lisa, the Viennese fraulein who weds Sou-Chong and travels to China, only to find that East can't meet West (that's about the whole plot) Elizabeth Fretwell is in fine voice and plays the part in the style of a Wagnerian heroine. Much more fluent, and offering delightful soprano work, is June Bronhill as Sou-Chong's sister who must renounce the lieutenant who comes to rescue Lisa.

Peter Grant, in this latter role, manages to inject some style in a who's-for-tennis conception, while also vocalizing excellently. There are also notable supporting performances by Barbara Howitt and Gwilym Jones, while the Sadler's Wells Opera Chorus and Opera Ballet pitch in with a workmanlike will.

With Vilem Tausky and Michael Moores alternating as conductors, the orchestra plays confidently throughout. *Erni.*

Buerger Schippel
(Citizen Schippel)

Berlin, June 25.

Schlosspark Theatre production of comedy in five acts by Carl Sternheim. Staged by Walter Henn. Settings and costumes, H. W. Lenneweit; technical supervision, Franz Gehrke. At Schlosspark Theatre, Berlin, $3 top.

The Prince	Lothar Blumhagen
Tilmann Hicketier	Benno Sterzenbach
Jenny, his wife	Gudrun Genest
Thekla, his sister	Lore Hartling
Heinrich Krey	Stefan Wigger
Andreas Wolke	Werner Stock
Paul Schippel	Friedrich Siemers

Net of this presentation of "Schippel," which the late Carl Sternheim wrote nearly five decades ago, is not much. Even so, Sternheim's characters and dialog are so amusing and humorous that it would probably take a lot to spoil them entirely. So despite production deficiencies, overly-broad direction and some unconvincing performances, "Schippel" has its enjoyable aspects.

Five-acter pokes a great deal of fun, at Babbitts, narrow-minded bourgeoisie and decadent authorities. Principal figures are a trio of class-proud citizens who badly need a fourth man to form a quartet with which they want to win a singing contest to please their sovereign. The fourth man is Schippel, a cad, and they take him, despite all class differences, as he possesses golden tonsils. Love and complications are woven in, plus a hilarious duel at the end. The cad Schippel becomes a sort of hero and the Babbitts finally "accept" him, much against his own will, as a citizen.

Sternheim's comedies, banned by the Nazis and before, have been neglected in postwar Germany. A pity that director and a number of players in this revival aren't equal to the task. Friedrich Siemers (Schippel) is excellent in many scenes, less effectful in others. A splendid performance is contributed by Werner Stock as one of the pompous pillars. *Hans.*

The Optimistic Tragedy

Paris, June 29.

Theatre of Nations presentation of the Pushkin Theatre of Leningrad presentation of three act (14 scenes) drama by Vsevelod Vichniewski. Direction, G. Tovstogonov; sets, A. Bossoulaiew; music, Kara-Karaiev. With Olga Lebzak, Igor Gorbatchev, Iouri Toloubeiev, Vladimir Erenberg, Alexandre Sokolov, Alexai Ian. At Sarah Bernhardt, Paris, June 28, '59; $3 top.

Commissar	Olga Lebzak
Alexel	Igor Gorbatchev
Meneur	Iouri Toloubeiev
Bering	Vladimir Erenberg
Hoarse Man	Alexandre Sokolov
Vainonen	Alexei Ian

This is a good example of the Russian massive, naturalistic, revolutionary theatre. Written in 1932, it sets out to sell and explain the revolution via a tale of a group of anarchistic sailors brought into line by a female commissar. Though the tale is an oft-repeated Russo staple in films, it takes on interest via excellent staging, acting and progression to make this topflight theatre of its kind.

Using an immense turntable stage with a big dip upstage making new decors seem to swim up into focus, and back projection clouds and sets, the scenes shift rapidly and adroitly from aboard a ship taken over by the sailors in 1918 to their development into a stern Red Army addition by the indomitable commissar.

Characters are stereotypic Soviet style, but the movement and action make them acceptable as in an oater film.

This Russian theatre group from Leningrad came in for a week of showings as part of the presently Theatre of Nations season. Interest was generally big and boxoffice good. *Mosk.*

Accuse Understudy

Continued from page 79

She had previously been in the chorus.

Schaefer asserts that Miss Donaldson was rehearsed all day Saturday and performed at both twilight and Saturday evening shows. When a bus brought the cast to the tent in Sunday's rain, the producer declares, Miss Donaldson announced from the bus that she wouldn't perform. Considerable arguing ensued, including a reported telephone call to an Equity executive in New York. On the scene during difficulties was Tom Plank, one of the union's field representatives, who declined to discuss what happened.

Schaefer first announced to the Sunday night audience at 8:30 curtain time that there'd be a delay because of rain. The audience waited about one hour. During that time, some of the customers heard angry voices and left the tent to evesdrop. Schaefer returned about 9:30 to announce that Miss Donaldson wouldn't perform. He apologized to the audience and promised that a full refund would be made in the final "Jamaica" night.

Miss Donaldson declined yesterday (Mon.) to discuss her side of the controversy by telephone, insisting on a face-to-face interview, which couldn't be arranged. Meanwhile, the cast went on to the Brandywine Music Box, Concordville, Pa., where "Jamaica" is scheduled to open an engagement tonight (Tues.). "This is too bad for Rosecroft," Schaefer said. "We were just getting going satisfactorily in Washington when this happened. We need the public's good will here, and we've been working to get it."

"Jamaica" was Rosecroft's second two-week musical. The first production, "DuBarry Was a Lady," had a sad public relations start. The opening performance started an hour late while construction of stage and lights were completed. Three sections without seats left many ticketholders looking for places to sit.

Rosecroft opens "The Merry Widow" tonight, hoping for the best.

Best of State-Subsidized Companies

Continued from page 2

being "folk." The traditional costuming, rich in fabric, scrupulously devoted to ethnic sources have all been commented on in considerable detail in previous VARIETY reviews.

3 Parts

The program at the Garden runs in three sections with two 10-minute intermissions. A large Local 802 pit orchestra is mostly mute in the first section dominated by the Piatnitsky Choir which carries its own native music, heavy on mandolins and accordions, and its own group of dancers, the first to amaze the customers with incredible crouching travel and spread-eagle leaps. The Piatnitsky group, founded 1911, thus pre-dating the Bolsheviki revolution, sings without a leader. There is a fine, clear, ringing gusto to their voices, notably the women. The volume swells to magnificence or quiets to a whisper. "Domuk Nad Rekoi," with music by Stephen Foster, proved to be the Russian version of "Way Down Upon The Swanee River." The singers threw in a few lines in, recognizably, English and the Manhattan audience was duly enchanted.

Russian Festival
(MADISON SQUARE GARDEN)

Sol Hurok presentation, in conjunction with Soviet Exhibit at N.Y. Coliseum. Opened July 7, 1959 at $5.50 top. Staged by Boris Pokrovsky. Conductors, Gennadi Rozhdestvensky, Arthur Lief.

Represented groups:
Piatnitsky Folk Choir, Dancers.
Kiev State Ballet & Opera.
Georgian State Dance Co.
Armenian State Dance Co.
Kazakhstan State Dance Co.
Uzbekistan State Ballet.
Moiseyev Dance Co.
Bolshoi Ballet & Opera.
Leningrad Opera.
Kiev State Opera.

There are some subdued interludes but not many, and never for long. A vigorous pace is maintained; indeed too much so when Taitania Borovikova and Valery Panov of the Mali Opera in Leningrad do their pas de deux from "Flame of Paris" and again when Nina Tomofeyeva and Yuri Zhdanov of the Bolshoi repeat the adagio from "Swan Lake." A sense of hurry was out of place in these classic pieces.

'Competitions'

Several of the ensemble dancing numbers are cast in the form of "competitions" and so labelled. The audience clamored for and got encores of the Piatnitsky Dancers' "Pereplias" and the incredible male toe-dancing (no padding in boots) of the Georgians. However, Liudmila Bogomolova and Stanislov (Bolshoi) did not encore in Alexander Lapauri's "Waltz" a wow at the Met some weeks ago, and provoking a gallery-stomp reaction opening night at the Garden.

Galya Izmailova, prima ballerina of the Uzbekistan State Ballet, excitingly rendered an oriental routine called "Zang" to a metallic tambourine called the bubna, manipulated by Avner Barayev. Another Asiatic event was the stimulation of a horse race and game by the Kazakh State Co. These far-away examples exemplify the scope of Soviet talent resources. Indeed the very opening when all of the ensemble serpentines about the stage (9th Avenue side of hall) was not only an artistic spectacle but "propaganda" for the sheer size and polyracial quality of the USSR.

In such a crowded program there is always the critics anxiety lest something that ought to be mentioned go unrecorded. And yet exact justice to the talents can hardly be rendered. There are just too many things happening. Almost like a circus. That producer Pokrovsky has manipulated so many people (over 200) on a relatively small platform is itself a considerable feat of showmanship. The freshness and cleanliness of the costumes also attracts notice.

Many conversational themes lurk in the program. Probably the handsome and vigorous, black-mustached Georgians will be hailed as very special. The new Gypsy routine, only recently debuted in Moscow at the Moiseyev, is also extraordinary in its accumulative impact. "The Washerwoman," also of Igor Moiseyev's choreography, is a hilarious spoof on the sexes.

Items seen in New York heretofore include "The Bashkir Hunter" (Shamil Yagudin) and "Two Boys in a Fight" (Yevgeni Semenov). One or two song soloists appear, notably a Ukranian, basso Andrei Kikot of the Kiev State Opera.

Scaled up to $6.50, the Russian Festival of Music and Dance cannot fail to do well in Manhattan, despite summertime and vacations. It is wonderfully entertaining all the way and frequently able to stir audiences to a tumult that has no reservations.

Would Any Actors Care To Cover These Shows?

Ottawa, July 14.

Platform productions, in which Canadian critics and professors would give readings of books with scenes from the works performed on stage by actors, are planned for presentation by Viviene Stenson's Program Associates here.

Meanwhile, local bookings lined up for next fall by Program Associates include Hal Holbrook in "An Evening With Mark Twain" and Howard da Silva in a program of Chekhov characterizations.

SPRUCE UP STOCKBRIDGE

Stockbridge, Mass., July 14.

The Berkshire Playhouse here, now in its 29th season, has undergone some changes. Air-conditioning has been installed and an awning has been placed over the front porch for the protection of patrons during rainstorms. The downstairs lobby and the second floor exhibition room have been repainted and a four-foot apron has been built as an extention to the stage.

The Three Arts Society, which sponsors the operation, also has a new stage curtain on order.

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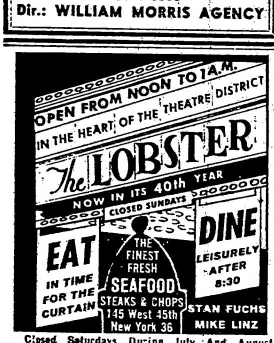

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Literati

Paper Sues Pressmen

The Harrisburg (Pa.) Patriot-News Co. here has brought suit for damages against Local 123, International Pressmen & Assistants' Union, as result of a work stoppage last week which caused the Patriot to miss its first issue in 128 years.

The company charged in its suit that the union had violated its contract in that its members had refused to man the paper's presses in a dispute over how many pressmen the company should employ to put out the editions the day of the stoppage.

The action asks damages from the union and from each of the union members who were involved.

Mexico's Writer Grants

The Mexican Writing Center, directed by Margaret Shedd, has announced its annual contest designed to "improve literary production in Mexico." Both young Mexican and American writers can participate and scholarships include a 15,600 pesos ($1,248) grant to a single writer and 24.300 pesos ($1,944) for a married writer. Only condition is that writers must be resident in Mexico, with work of Americans considered if they remain in country as students for a year or more.

Applications are to be made to Margaret Shedd, Scholarship Committee, Centro Mexicano de Escritores, Rio Volga No. 3, Colonia Cuauhtemoc, Mexico 5, D. F., with expiration date July 20. Decisions will be made the middle of August. Scholarship seekers must provide copies of published or unpublished works in any of the literary forms.

'Theatre Chicago Annual'

James Weber, publisher of a monthly offset newspaper. Theatre Chicago, is preparing a retrospective of the 1955-59 legit season in the Windy City in book form under the title of Theatre Chicago Annual. It's due Sept. 1.

Roundup will cover stock, community, suburban, college and children's theatre, as well as the Main Stem activity. Feature articles will include a wrapup of the professional theatre season by William Leonard, feature writer for the Chicago Tribune and Chi drama critic for Christian Science Monitor; a recap of the summer theatre semester by Glenna Syse, drama critic of the Sun-Times; and others by Goodman Theatre director Dr. John Reich, Video Stage '59 exec director Bereniki Robbins, and Children's Theatre of Evanston director Rita Criste.

Publicists For Politicians

New Mexico politicos have taken a new view of paid publicists, with both parties having recently hired public relations men.

Democrats, the stronger group in the state, have just recently hired Ernie Mills on a part-time basis to promote party publicity, at $300 monthly.

Earlier this spring, Republicans hired Jack Holmes as a full-time man at $12,000 yearly.

Mills was formerly Santa Fe correspondent for pro-GOP Albuquerque Journal, largest daily in the state. He recently resigned job to form his own PR firm, Southwest Associates.

Demo Governor John Burroughs, at odds with the Journal since his inauguration in January, was reportedly instrumental in hiring Mills to handle party publicity.

Holmes, who holds a Ph.D. degree, was a statehouse worker under GOP Gov. Ed Mechem prior to his appointment as PR man for the party.

For R.R. Buffs

A footnote to the fanaticism of railfans, whose tribe increases both in numbers and intensity of devotion as the "iron horse" becomes extinct, may be read in the fact that when Lucius Beebe's "Mansions On Rails, The Folklore of The Private Railway Car" is published this fall there will be not one edition, but three, one of them costing $50 a copy. Two conventional printings, a trade edition at $10 and a signed, limited edition of 1,950 copies at $15 are advertised by the publisher, Howell North Books of Berkeley, Calif.

The third, a "President's Car Edition," bound in full morocco with the name of the purchaser in gold leaf on the cover, is being offered by Grahame Hardy of Carson City, Nevada, a specialist in Western Americana and railroadiana. Hardy, whose business is largely conducted by mail, has orders for 20 of this costly item without even circularizing his customers. Beebe and his partner, Charles Clegg, are publishers of the Territorial Enterprise, Virginia City, Nev. and are owners of the last private car in operation on mainline railroads, "The Virginia City."

Chi News & Sun-Times Merger

Chicago Daily News is set to merge with Chicago Sun-Times, Marshall Field Jr., prexy of Field Enterprises Inc. said this week. Merger was described as a "legal step" and it was indicated that operations of two dailies wouldn't be affected by the "technical change."

Two dailies would be independent divisions of Field Enterprises Inc. and stockholders meet on July 27 to vote on the proposal. Sun-Times and Sun-Times Syndicate are already divisions of Field Enterprises.

Field Enterprises bought Daily News from corporation controlled by John S. Knight for $24,000,000.

American Home's New Eds

The American Home (Curtis) has named a new associate editor, Mrs. Barbara Colvin Scribner, former associate features editor of McCall's.

Newly appointed assistant editor, in the home funishings division, is Mrs. JoAnn Ridgeway Barwick, formerly associated with textile and public relations firms.

Bill Stern & Bill Corum

Holt will publish biogs by two sports figures. Radio-tv commentator Bill Stern's autobiography, "The Taste of Ashes," includes a true confession on how he licked a 22-year dope addiction, and the postmortem autobiography of the late Bill Corum, "Off and Running," is slated for late in 1959.

N.Y. Times' South American correspondent, Tad Szulc, has a different type of memoir in his "Twilight of the Tyrants," story of the downfall of five South American dictators.

Chatterley Vs. Hecate

Despite recent rulings on "Lady Chatterley's Lover," Farrar, Straus & Cudahy's reissue of "Memoirs of Hecate County" is not for sale within the state of New York. This dates back to an old ruling.

Edmund Wilson's book of some years back created a literary and censorial stir. Reissue publication price (due in December) is $6.

Jack Paar's Book

Little, Brown will publish Jack Paar's autobiog which is currently serializing, in part, in Look magazine. It's in collaboration with John Reddy.

Paar's plugging sparked two bestsellers by his associates, Jack Douglas' "My Brother Was An Only Child" and "Charley Weaver's Letters" by Cliff Arquette.

Ariz. Ghost Town Giveaway

The Foxworth-Galbraith Lumber Co., Wickenburg, Ariz., has informed the Saturday Evening Post that the magazine's check for labor charges incurred on building repairs at Ulcer Gulch, Ariz., be made out to the L.D.S. Church, Wickenburg Branch. The lumber company suggests that the donation to the Mormon Church be considered "as an income tax deduction."

The Saturday Evening Post will give away the 10-acre ghost town, formerly known as Antelope Station and Stanton, complete with an 11-room hotel, postoffice and house, as first-prize in a contest—open through July 18—to advertising, marketing and sales people in the U.S. and Canada.

British Paperbacks

Two of John O'Hara's novels, skedded as top pic productions, have been bought as paperbacks by Panther Books of London. They are his current click, "From The Terrace," which Mark Robson will shoot for 20th-Fox this fall, and his nine-year-old "A Rage To Live."

Panther has also bought up the paperback rights of Thomas Randell's yarn about a group of alcoholics titled "The 12th Step," which Columbia is to film.

CHATTER

New publishing setup by Simon Michael Bessie, Hiram Haydn and Alfred Knopf Jr. called Atheneum Publishers.

Publisher Bennett Cerf established a "scholarship in English literature" at Macalester College, St. Paul, Minn., as did Chi publisher Marshall Field Jr.

Dorothy Day, ex-MGM publicist, en route to Hollywood to cover assignments from several national magazines. She will be houseguest of Mr. and Mrs. Leo Katcher (Dee Lowrance).

Jere R. Hayes, 60, sports director of the Dallas Times Herald, died of a heart attack July 8 in that city. Dean of Texas sports writers, he had been with the paper for 43 years.

Mildred and Gordon Gordon's screenplay, "War Against Crime," which Alex Gordon will indie produce, will be brought out in novel form by Doubleday, with Bantam publishing the paperback edition.

Kozy Books Inc., authorized to conduct a publishing and advertising business in New York, with capital stock of 200 shares, no par value. Directors include Edward and Albert Bloom, Hicksville, L.I.

Stewart H. Holbrook, dean of Oregon scribes and author of "Dreamers of the American Dream," and Richard L. Neuberger will be guest speakers at the National Federation of Press Women national convention in Portland (Ore.) Aug. 13.

Margaret Bell, formerly assistant editor and publisher of Seventeen mag, named feature editor of Family Weekly. Another staff addition is John L. Hochmann as picture editor. He previously was feature editor with the Metropolitan Sunday Newspapers.

O'Shea Publishing Co. appointed Michael J. De Sherbinin as editor of four Vermont weekly newspapers, the Enosburg Standard, Richford Journal-Gazette, Swanton Courier and St. Albans Leader. De Sherbinin was formerly editor of the Valley News in Lebanon, N.H., and recently returned to New England after working for the Toledo Blade.

Myro Waldo, w.k. cookbook author, in collaboration with the Diners' Club, has fashioned "The Diners' Club Cookbook (Great Recipes from Great Restaurants) which Farrar, Straus & Cudahy will publish. An anthology of another sort, also via FS&C, will be "Our Times (The Best from 'The Reporter' Magazine)," edited by its editor, Max Ascoli.

Warren E. Morrell, former editor of the Rapid City (S.D.) Daily Journal, named associate editor of the Toledo Times, in charge of the editorial page. More recently, he has been v.p. of Consolidated Concerts Corp. in New York. Mr. Morrell won the National Editorial Writers' Award in 1954, and in 1957 was cited by the South Dakota B'nai B'rith as "the most tolerant editorial writer in the state."

Buttenheim Pub. Corp., of New York, has merged Commart Pub. Corp. and American School Publishing Corp., chartered the same day to conduct business at 470 Fourth Avenue in New York City. Directors of American School Publishing Corp.: Donald V. Buttenheim, Mt. Kisco; Edgar M. Buttenheim, North Tarrytown, George E. Carney, Purchase, N.Y. Parker, Duryee, Zunino & Malone, 1 East 44th St., N.Y., the attorneys in each instance.

Catholics Rating

Continued from page 1

veyed Colonie Musical Theatre in Latham; Shelley Players in New Scotland; Spa Summer Theatre in Saratoga; Malden Bridge Playhouse in Malden Bridge; Duke's Oak Theatre in Cooperstown; Sacandaga Summer Theatre in Sacandaga Park; Williamstown Summer Theatre in Williamstown, Mass.; Woodstock Playhouse in Woodstock, and Berkshire Playhouse in Stockbridge, Mass.

Classified as "Completely Objectionable" were "Auntie Mame," "Blue Denim," "Compulsion," "Fair Game," "Look Back in Anger," "Moon for the Begotten," "New Girls in Town," "Pal Joey," "Picnic," "Separate Rooms," "Streetcar Named Desire," "Tobacco Road" and "Tunnel of Love."

The single "Suitable For Family" opus is "The Happiest Millionaire."

Soviet Draw Big

Continued from page 1

tween Americans and the English-speaking Russian guides some of whom are quite urbane and witty but find themselves unable to answer certain questions on prices, availabilities of goods to "the average Russian," and the like. (Is a Cadillac available to "the average American?" one guide asked.)

By and large the Americans have manifested honest albeit forthright curiosity about the Russians and, generally, it has been on a courteous level. There are, of course, the usual skeptics, some of which sound-off in an "un-good neighbor" fashion.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, July 7.

It will presumably cost NBC a quarter of a million dollars for Uncle Miltie to show next fall in one of his spectaculars the changing styles of comedy through the years.

What changes?

Having watched the Three Stooges emerge from oblivion to eminence solely on slapstick, thanks to their old Screen Gems having been sold to tv, the changes wrought in the field of comedy are about as startling as the changes in the manufacture of tenpenny nails.

Many niteries are opening with folding chairs for a quick getaway but Philly's Latin Casino added two Saturday matinees to take care of the smallfry which had become the devoted public of Moe, Curley, and Larry.

Right now the Three Stooges are returning to earth after having completed "Have Rocket, Will Travel," a Harry Romm production which will enjoy a Columbia release, the same studio that ground out their Gems under Jules White far away and long ago.

I recently watched some small and mature fry view the primitive pummelers in a thing called "Half Shot Shooters." The laughs ticked off as if the nonsense had been freshly fabricated that very afternoon, though actually the short must have been pre-fabbed 20 years ago.

Stooges Rockets Much Cheaper

In taking off for outer space in "Have Rocket, Will Travel" the Stooges took along their essentials for survival—frightwigs, seat pads and a sound-effects man for those thunderous slaps on the puss when things went wrong. Though many rockets have failed to orbit since the Stooges took off last April, theirs made the full trip and returned to earth. The filmed results will be ready for release in August. I believe theirs was a cheaper trip than any of the feuding forces of the Army, Air Force or Navy.

It was not. however, without grief. But grief to the Stooges is grist to their low comedy mill. They were hired by the National Space Foundation, it seems, as maintenance men. When the rocket blasted off they were deep in maintaining their on-the-job quota of sleep. Something went wrong with the fuel. The rocket crashed to earth on the edge of a nearby crater. The resulting racket woke them up. It also, before the script was a minute old, established their characters.

On arriving at the scene of the fiasco Larry wonders if the rocket belongs to somebody. Curley Joe De Rita guesses maybe it's lost. Moe Howard points out that the rocket is one of ours and whacks Curley for not having made the discovery himself.

Soda Bicarb Can Solve Fuel Problem?

It will be no surprise to most of their public that from this dismal beginning the rocket is salvaged and sent on its way, once the problem of proper fuel is solved. And who solves it? Why the Three Stooges, of course. They prove once again there's no fuel like an old fuel. They resort to the belching qualities of soda bicarb.

There's a mad logic to their solution of the fuel problem, but then many scientific discoveries have been equally accidental. Did not Metchnikoff discover saccharine because his habits were so dirty he licked his fingers instead of washing them?

There is even logic behind Moe Howard's hairdo, which in turn explains why he has such small patience with stupidity and is always giving the back of his hand to any display of it. When he was a boy of 10 he still had a mop of beautiful curls. They brought him nothing but grief in the outside world, however much his mother may have adored them in the privacy of their hovel.

The curls were always being jerked and Moe had more fights before he was a teenager than Archie Moore has had all his life. One of his fights involved the son of a school principal. Moe got kicked out of school for not knowing enough to pull his punches in the presence of a vested interest.

He was so mad he grabbed his mother's scissors and hacked his curls into what they are today—a mess. Of course, now barbers have to work hours getting the results little Moe got in minutes. But that's the disadvantage of science over inspiration. Anyway, unruly hair has been the trademark of Moe and indeed all three of the stooges.

Students, Stoogents, Same Thing

There is a legend they got their billing from Ted Healy when they worked for him in Earl Carroll's Vanities. Actually stooges are as old as English legit. In the Shakespearean theatre actors were classified as principals, supporting players, spear holders and stooges. The stooges were the lower order of students, scene-shifters and floor-sweepers, the sort you see around summer stock today. In England they were called "stoogents," which is the way they pronounced students in those days, and from "stoogents" to "stooges" was but a step.

Whether Moe Howard and Joe De Rita, who are brothers, and Larry Fine ever were "stoogents" is not a matter of record, but there is no doubt they studied the basic elements of low comedy and have never forgotten their basic training. As Moe Howard says, "The stooge may be the low man on the totem pole, but without him there is nothing to hold up the pole."

Of Danish Parents, Maybe?

Another essential to their slapping each other around is to have a beautiful dame, beautifully gowned, and end with her gorgeous gown in a shambles in a brawl. In "Have Rocket, Will Travel" they are supported by a leggy Norwegian named Anna Lisa who plays the part of a Swedish scientist. If they don't come up with something, the $10,000,000 space project will be cancelled and she will be fired.

Of course, they do come up with something and she isn't fired. When they return from their conquest of space, she is there to welcome them. The celebration builds to a big ball and of course a brawl, and that's where the science of slapstick reduces the beautifully robed space-scientist to wreckage.

There will be critics who will point out that Raphael Hayes did not show much originality by including a monkey and having him survive a trip beyond our atmosphere, but actually Hayes' script was written long before those two primates took their 1,500 mile trip above the Atlantic seaboard.

Chavez Ravine On Venus Too

On their trip, however, the Three Stooges run into talking horses, unicorns, fire-breathing dragons, a talking automobile and three robots which are ringers for themselves. Much of this happens to them when they land on the planet Venus, which Curley says looks like the Chavez Ravine, a piece of rocky real estate in downtown Los Angeles where the exiled Bums of Brooklyn hope one day to play ball for L. A.

If it does, trips to Venus seem hardly worth the bother, because Chavez Ravine or indeed all Los Angeles isn't worth a bus ride. What actually is on the planet Venus is still a big mystery. It is supported by a cloud-formation which even the most powerful telescopes cannot penetrate, though one astronomer a century ago said he did see a break in the clouds and fantastic castles, moats, boats and goats were revealed to him.

'Bring On The Unicorn!'

The Three Stooges in their trip found none of these but they did find a lovely unicorn which they brought back to this earth. I'm afraid the smallfry which composes a vast part of their audiences are not going to be satisfied with a handshake or a pat on the head. They're going to ask to see that peace-loving unicorn and will not be satisfied when told that the picture is, after all, only a spoof on space travel.

Adults may want to see Anna Lisa, whom I assume to be a direct descendant of Mona Lisa, but children place more faith and belief in lower animals, especially the kind that can be trained into domestic pets and are not particularly interested in A-bombs or rockets.

Broadway

Claudette Colbert back from Europe Mon. (13) on the S.S. United States.

Steve Edwards named special promotion coordinator for Columbia's "The Warrior and the Slave Girl."

Tom Pryor, editor of DAILY VARIETY, and Harold Myers, chief of VARIETY London bureau, both into New York this weekend.

Frankie Vaughan, first British headliner at the Copacabana, due back for several repeats but quickied back to Europe for prebooked Deauville, Monte Carlo and Cannes galas.

The Jack Entratters back from their European grand tour and, says the Sands (Las Vegas) prez, "with all the Americans we met abroad we might just as well have stood in Chasen's or the Stork."

Ed (and Pegeen) Fitzgerald Berlitzing-up on Portuguese in anticipation of a Swissair trip to Lisbon, with Zurich and Dublin to follow. While away their WOR radio shows will be taped and/or guested.

Toots Shor taking a business office in the Americas (nee RKO) Bldg., until his new West 52d st. restaurant is ready. A prop in the new office building will be a bar for his "booze-em companions" at all hours.

Ex-songsmith turned hotelier Henry Fink ("Curse of an Aching Heart," etc.), now operating the Shangri-La in Cuernavaca, Mexico, sends the "first" Xmas card from below the Rio Grande. His pal, Bill O'Dwyer (ex-mayor, ex-Ambassador) joins him in the greetings.

Lindy's manager, Hy Heller, yclept "the sturgeon general," notes from the recent post-midnight activity that a strong "comeback" for Broadway is here. The 51st St. restaurant now remains open after 3 a.m. where, not long ago, the customers called it a night before 1 a.m.

Harry Bloomfield, who opened the Luau 400 Restaurant on East 57th St. in November, 1957, has sold out his entire holdings to a syndicate headed by Mac Haaft, the organization that originally owned McCarthy's. Bloomfield's immediate plans call for a return to theatrical production.

Ralph J. Gleason, long-ago publicist at CBS in Manhattan but jazz critic for the San Francisco Chronicle for 10 years now is presently syndicated to over 25 dailies from California to Massachusetts. L.A. Times-Mirror handles syndication. Gleason has been VARIETY sometime boy in the Bay area.

Waldorf veep Frank A. Ready readying a $250-initiation and $250-per-annum dues "limited membership" in a new Marco Polo Club being primed for the grillroom starting this fall. Resigned veepee Claude C. Philippe was the sparkplug of the Lucullus Circle, a gourmet society in the Waldorf which may or may not follow him into his new Zeckendorf affiliations.

Because of a superstition about a June wedding—Borrah Minevitch died within the same month that he married her four years ago—Lucille Littel deferred her wedding to French film-tv writer-director Alain Terouanne until July 7, in Paris, where she had been making her home. Miss Littel, an artist, was w.k. in show biz when she was Mrs. Deems Taylor and later as operator of Au Franc Pinot, Minevitch's famed Paris bistro which he left her, until conditions compelled her to give it up.

A current socialite stunt of celebrating "Christmas in July" recalls the heydays of the Freeport, L. I., theatrical colony, whose social activities revolved around the Lights Club. "Lights" was coined from the Long Island Good-Hearted Thespic Society and, because most showfolk were touring or playing away from their homes in midwinter, it was decided that "Xmas in July" would be a offbeat stunt. Christmas presents were exchanged in conventional manner and somebody like Victor Moore or Bill Gaxton usually played "Santa Claus."

Paris

By Gene Moskowitz

(66 Ave. Breteuil; SUF. 5920)

Actor Jacques Charrier putting out his first disk here.

Bella Darvi off to tour with a legiter "Jules Bread and Butter."

Jean Anouilh wants to write a musical show with cleffer Marguerite Monnot.

Edith Piaf back and doing the watering resorts before heading the Olympia show this fall.

William Saroyan has sold two scripts to Darryl Zanuck for production in Europe next year.

Robert Aldrich got offer to direct a French pic while here after his stint on the jury at recent Berlin Film Fest.

New distrib outfit, UNIDEX, formed here to handle quality French pix mostly. Several important exhibs are shareholders.

Peter Brook in to confab with Rex Harrison about starring in the Broadway version of the hit Jean Anouilh play, "L'Hurluberlu" (The Foolish One.)

Gerard Philipe reported ill in Mexico and putting off the shooting of the French-Mexican coproduction, "Fever Mounts in El Pao," being directed by Luis Bunuel.

Pol Quentin adapted Eugene O'Neill's "Long Days Journey Into Night" for production at the Theatre Hebertot next season. Gaby Morlay, Michel Auclair and Jean-Louis Trintignant star.

Spain refusing French director Roger Leenhardt permission to make screen version of Federico Garcia Lorca's play "House of Bernarda Alba" because felt the play slaps Spanish family life.

George Marton play and literary agent here, getting an honorary appointment as foreign advisor to the Syndicate of Authors, Composers and Publishers, first time a foreigner ever copped this post. Marton is a Yank.

Rome

By Robert F. Hawkin

(Stampa Estera; Tel. 675906)

Rita Gam in for role in "Hannibal."

MPEA moved its offices to new location, in Via del Tritone 61.

Alida Valli signed for lead opposite Robert Lamoureux in French Arsene Lupin pic.

Teleprompter tape of Patterson-Johansson fight a surprise addition to this week's RAI-TV program.

Susan Hayward expected here late in July to receive her thesping "David of Donatello" award for "I Want to Live."

Nunnally Johnson in to prep script for this fall's "Fair Bride" project, in which he directs Ava Gardner for Titanus Films.

Goffredo Lombardo, Titanus prexy, recovering after illness caused by too-rapid emersion during an underwater exploration.

In-and-out-of-Rome: Walter Chiari to London, Eva Bartok in from London, John Barrymore Jr., Jean Claude Brialy, Bella Darvi, Jeanne Moreau.

Mario Lanza now booked to start "That's My Man" opposite Caterina Valente in Salzburg Sept. 15. May also film a Pontiac spectacular and is busy recording albums.

Anna Magnani and Peppino DeFilippo received acting awards and Alessandro Blasetti the direction Kudos for his 30 years in Italo pix at ceremonies announcing this year's Saint Vincent Prizes. Magnani's prize was for "Hell in the City" (Riama), while DeFilippo got his for work in "Policarpo" (Titanus).

Westport

By Humphrey Doulens

Hermione Gingold is visiting here.

Ted Straeter is here before taking off for Europe.

Andre Mertens is back from a European talent hunt.

Romney Brent has left for Mexico City to direct Dolores Del Rio in a new play.

Diane and Jerry Koyler, of Chicago's Red Carpet, are giving Stonehenge and other spots the double o.

Hunt Bros. Circus cleaned up in a two-day stand at South Norwalk, with Stella Wirth still pumping the pipe organ.

Ina Bradley and Victor Gilbert are doing a tandem radio interview job Mondays at the Westport Country Playhouse.

Portland, Ore.

By Ray Feves

(3447 *NE 26th Ave., AT* 1-3076)

Andre Previn and Shelley Manne headline a Jazz Show at the Aud for 3 nites (10-12). Seat sale slow.

Paul Henreid and his entire family in town for the week to cheer on his two daughters in the Oregon State Tennis Championships.

Sheraton Hotel set to open this September, way ahead of sked. Work is also way ahead on the Portland Memorial Colliseum set to open in September, 1960.

Airport had over 5,000 people out to greet Roy Rogers, Dale Evans and Family upon their arrival to present their show at the Arena of the Exposition July 10-17. Jerry Lewis was on the same plane and had an hour layover en route to his one niters in Northwest. He plays the Paramount here Tues. (14).

London

(COvent Garden 0135/6/7)

Anna Russell inked for one-woman shows at the Edinburgh Festival.

Harold Minsky in yesterday (Tues.) from Las Vegas. He's on a talent prowl.

Sol Siegel and his wife in today (Wed.). Also here, Bob Hope on a golfing jaunt.

Frederick Carter re-elected prexy of Society of West End Theatre Managers.

BBC governor Lord Rochdale has called it a day on the completion of his term of office.

M. J. Frankovich hosting a party to welcome Kenneth Hargreaves as Columbia's new U.K. managing director.

Lord Brabourne signed Dana Wynter to star opposite Kenneth More in 20th-Fox's British pic, "Sink The Bismarck."

The "Ferry To Hong Kong" gala preem netted more than $42,000 for the Newspaper Press Fund, an all-time top for this fund.

Merger between Ted Bates & Co. Inc. and John Hobson & Partners was announced at a cocktailery tossed by James Douglass and John Hobson.

Granada TV is hiring Harry Norris, formerly managing director of Rank Film Distributors. Norris will be in charge of new Granada projects.

Sydney Box Associates signed up Bill Gell Jr. to supervise Box's distribution arrangements. Gell will continue with his interests in Monarch Films.

Director Alexander Mackendrick to Cyprus with art director Geoffrey Drake. They're gandering locations for Carl Foreman's "The Guns Of Navarone."

Secretary Adrienne Kensell earned a year's free pass to the Empire Theatre and other gifts, as the 47,000,035th paying patron at the Empire. The "35th" ties with Metro's 35th Anni.

Bernard Braden and wife Barbara Kelly, expatriate Canadian performers in London, have bought world rights to W. O. Mitchell's new play "Royalty Is Royalty." They'll do it here this fall and maybe in N.Y. later.

Melbourne

By Raymond Stanley

The Bolshoi Ballet to make a short tour of Australia, under auspices of the Elizabethan Theatre Trust, starting in Melbourne July 31.

J. C. Williamson bought the Australian rights of "Two for the Seesaw" and "Pleasure of His Company." No casting has yet been made.

Melbourne Little Theatre's Australian premiere of "The Strange Case of Dr. Jekyll & Mr. Hyde," for three weeks beginning July 18, a new adaptation of Robert Louis Stevenson's book by Lance Sieveking.

"Member of the Wedding" begins a short season in Melbourne Aug. 20, produced by w.k. Melbourne actress Bunney Brooke, who will also be playing one of the parts. She recently produced the Swedish play, "Frenzy."

Bunty Turner, who plays Eliza Doolittle in the Australian production of "My Fair Lady," had to take an indefinite holiday because of a throat infection. Role now being played by Jane Martin who was in the cast of Drury Lane's "Carousel."

John Laurie has joined the recently formed J. C. Williamson Shakespeare Company which has been playing "Merchant of Venice" and "Midsummer Night's Dream" under direction of John Alden, who has been alternating the roles of Shylock and Bottom with Peter O'Shaunessy.

Lesley Storm's "Roar Like A Dove," which opened in Melbourne last March with Googie Withers and John McCallum in the leads, now playing in Sydney, has been so successful that it is returning to Melbourne for a further four weeks on Aug. 8. McCallum, who is now assistant managing director for Williamson Theatres Ltd., declares that this will be his last stage role. Understood that Miss Withers may do the Australian production of Tennessee Williams' "Sweet Bird of Youth."

Las Vegas

By Forrest Duke

(DUdley 4-4660)

Lou Walters named Dave Johnson as new stage manager at the Tropicana.

Perez Prado, now in the Trop lounge, is cleffing a song called "Tropicana Nights."

Consistent SRO biz won Don Rickles a three-year pact at Sahara Casbar Theatre.

Silver Slipper top banana Hank Henry was named "Father of the Year" by the local Variety Tent.

Ted Fio Rito wrote a commercial jingle for Hotel Flamingo while appearing there as Marie McDonald's 88er.

Jackie Barnett in for a quickie confab with Wilbur Clark and other Desert Inn execs concerning his "Playgirls" which opens at the DI Nov. 17.

Joy Blaine, one of Lou Walters' showgirls at the Tropicana, won the "Miss Nevada" title, and will be given a week's leave of absence to enter the "Miss Universe" contest at Long Beach, Calif.

Paul Henning, producer-writer of the Bob Cummings show, spotted redhaired Mary Doyle in the Shaw-Hitchcock line at the Sahara, asked to meet her, and was so impressed he's writing a featured role for her in his upcoming series.

Vienna

By Emil W. Maass

(Grosse Schiffgasse 1 A; Tel. 356156)

Director Julius Rudel here to produce for Westminster Disk Co.

Vienna's only lady orch playing in Wambacher restaurant to big trade.

Lotte Lehmann with Grace Bumbery visiting friends after long absence.

Orch leader Franz Litschauer to Capetown and take over of City Orchestra.

Jerome Robbins Dance Co. inked for Salzburg festivals on Aug. 12, 13, 15 and 17.

Unesco Theatre Institute will hold 1961 world congress here during festival weeks.

Prof. Bernhard Paumgartner slated as next president of the Salzburg Festival Committee.

Wolfgang Gasser, who played various roles in semi-amateur theatres, inked by Burg Theatre.

Josefstadt Theatre preparing "Half Time" (Zauber der Jugend), with Erik Frey in leading role.

Next Vienna Ice Revue, "Land of Dreams," by W. Petter, will have its preem at Passau, Aug. 20.

New Salzburg Festival House will be ready for 1960 season, with opening performance, "Don Giovanni."

Hans Lengsfelder-Siegfried Tisch musical, "Why Do You Lie, Cherie," well received at Raimund Theatre.

Monument for Joseph Haydn unveiled at Hainburg, Lower Austria, where the composer spent his school days.

Donau Film began shooting Vienna Ice Review film, "Dream Revue," under direction of Eduard von Borsody.

Will Petter, producer of Vienna Ice Review, honored by government with Silver Cross of Honor of the Republic.

Rudolf Bing of N. Y. Met awarded the Big Silver Honor Badge of the Republic of Austria by the Austrian government.

Modern Jazz Quartet (Milt Jackson, John Lewis, Percy Heath, Conny Kay) inked for two appearances in Konzert Haus (Nov. 7-8).

Director Richard Hager off to Addis Abeba to take over management of Royal Court Theatre there. His special task will be to build up Abyssinian legits.

Historical town of Klosterneuburg, 10 miles west of the capital, will hold a festival week Sept. 5-13. On program includes Goethe's "Ur-Faust," concerts and an exhibition.

City granted permission to tear down Scala Theatre (formerly Johann Strauss Operetta House) in order to erect 15-story office building. Scala closed down in 1950, then was reopened by Soviet occupying forces and finally closed 1955.

Minneapolis

By Bob Rees

(4009 *Xerxes Ave. So., WA* 6-6955)

Jean Blake here to plug "Earth Is Mine," State underline.

Edyth Bush Little Theatre holding over "Holiday for Lovers."

Minnesota U. Theatre Workshop presenting "Skin of Our Teeth."

Key Club held over Louis Jordan and his Tympany Five a second week.

Civic Theatre in St. Paul offering "Affairs of State" as summer season opener.

Paramount branch staffer Bonnie Lynch made a member of company's 100% Club.

Tommy Dorsey and Jimmy Dorsey orchs at Prom and Marigold Ballrooms, respectively, two nights apart.

Freddie's has inked George Shearing, Cy Walters, Mort Sahl, Shelley Berman, the Jonah Jones Quintet, Ahmad Jamal, Ella Fitzgerald, Oscar Peterson, Teddy Wilson, Gene Krupa, Carmen Cavallero and Dukes of Dixieland for balance of summer and next fall to follow current Dorothy Donegan who came in after Dizzy Gillespie.

Hollywood

Jules Levey here from Gotham.

George Gobel back from Europe.

Don Ingalls home from London.

Robert Stack in from same location.

Ned Washington back from N.Y. visit.

Fred Zinnemann winged to London.

Richard Thorpe returned from London.

Henry King underwent hand surgery.

Laurence Harvey planed back to London.

Charles Vidor left bulk of his estate to widow.

Samuel Goldwyn returned from six-week eastern tour.

James Baker resigned as Coast manager of Charles Schlaifer Co.

Warner Bros. erecting $500.000 building for additional film editing space.

Former bandleader Ray Stillwell now managing the new Players motel on Vine & Waring.

Jerry Wald received pitch from Gov. Price Daniel to preem "The Best of Everything" in Texas.

Edward Woehler leaving 27-year Metro unit production manager post to enter indie production.

Andrew and Virginia Stone returned from Japanese location of "The Last Voyage" for Metro.

Hayden Rorke left for Munich to do trio of segments in Bryna's "Tales of the Vikings" teleseries.

Cary Grant doing personals in Cleveland and N.Y. this week for Alfred Hitchcock "North by Northwest."

Frank Sinatra will chairman Friars' testimonial banquet for Dean Martin Nov. 8 at Beverly Hilton.

William A. Mueller, former head of WB sound dept., will supervise opening of new film studio being constructed in Djakarta, Indonesia.

Harry O. Odell, managing director of International Films Ltd. Hong Kong, in for confabs with Allied Artists execs prior to San Juan, Puerto Rico holiday.

Chicago

(Delaware 7-4984)

Leonard Sues dixieland band at the Preview.

Bob Scobey's Dixielanders in 14th week at Cafe Continentale.

Veronica Lake opened Monday (13) in "Fair Game" at Hinsdale strawhatter.

Debra Paget in for two weeks with "Pajama Game" at the Highland Park tunetent.

Actor Jim Colby in from New York to set up a Chi chapter of Drama Group Workshop.

Samuel Goldwyn and wife were in last week to pitch for his "Porgy & Bess" film. It opens at McVickers July 22.

Glenna Syse, Sun-Times first-string legit critic, pressed into service on coverage of visit here by Queen Elizabeth.

Sherman Hotel keyboarder Chet Roble plying his "Barefoot Jazz" for the River Forest Tennis Club tomorrow (Thurs.).

David Barrett, onetime filmery manager, is taking leave of his realty biz to join the Shady Lane playhouse in Marengo for the summer.

Diane David, pressagent for vidfilm packager Walter Schwimmer, and sometimes a writer for comics, putting the polish on her first play, a drama.

Ex-Chicagoan Marvin Miller, check-carrier for video's "The Millionaire," was in for a fast visit en route to Cherry County Playhouse in Michigan, where he's to star in "Dial M for Murder."

Pittsburgh

By Lenny Litman

HA 1-2739

Holiday House boniface John Bertera and his wife off to Europe for three weeks at the end of the month.

Billy Eckstine gifted agent George Claire with new set of golf clubs upon completing Holiday House engagement.

WTAE, Channel 4 here, peddling a live show featuring Steve Gaynor, Nancy Fingal and the Joe Negri Trio to local ad agencies.

Joe Dreano quit as executive producer of Mon Valley Playhouse at Twin Coaches and group will continue on co-op basis the rest of the season.

Local press agent Dave Crantz landed the Civic Light Opera account when Harry Davies resigned to take over forthcoming tour of Takarazuka Dance Theater.

FCC has granted permission for the sale of radio station WEEP to Myron Jones for $319,000. Jones also operates stations at Youngstown, Erie and Titusville, Pa.

OBITUARIES

RABBI BERNARD BIRSTEIN

Rabbi Bernard Birstein, 67, rector of Congregation Ezrath Israel, The Actors Temple, N.Y., which serves performers in the Broadway area, died July 9 in New York after a brief illness. Born in Poland, he was ordained in 1911 and migrated to the U.S. shortly thereafter. His first assignment in the U.S. was as an assistant rabbi in Atlanta.

Rabbi Birstein founded the Actors Temple about 35 years ago to administer to the needs of the migratory actors and Broadwayites in the area. He officiated at many funerals of actors. Frequently, the Temple provided a plot for a deceased actor.

Rabbi Birstein was extremely cognizant of show biz values. In terms of Broadway he was hep. Once annually, a benefit was given to raise funds for the Temple, which by virtue of the migratory habits of performers, has only a comparatively small permanent congregation. He knew the b.o. and performance values of most of the acts and worked closely with a show biz committee on the event. Rabbi Birstein started worrying as soon as the committee's work started. His first major worry was getting sufficient prime calibre talent to see the evening through. Toward the middle of the show, he started worrying about giving the lesser-knowns a showcase.

In addition, he was chaplain of the Cinema Lodge of the B'nai B'rith and the Variety Club. He was active in rabbinical circles having been a former executive secretary and vice president of the Hebrew Orthodox Rabbis in U.S. and Canada.

Survived by wife, son and four daughters.

ELMER RHODEN JR.

Elmer C. Rhoden, Jr., 37, independent film producer and theatre circuit executive, died of a heart attack July 5 in Kansas City, Mo. He had suffered a heart attack early in the spring, and in March resigned his position as president of Commonwealth Theatres, a circuit with about 65 theatres in a five-state area centering in Kansas City.

He had been with Commonwealth since 1937 when his first job was at the circuit's theatre in Garden City, Kans. He had been president since March, 1957. For several years he was the chain's exec v.p.

In recent years Rhoden had been active in feature film production through his independent company, Imperial Productions. His first picture was "The Delinquents," produced entirely in Kansas City. He also made "The Cool and the Crazy." Both pictures were sold outright to majors for distribution. Within the past few months he and a brother, Clark, had organized Premier Productions to make television films.

His father is Elmer C. Rhoden, former president of National Theatres, and a veteran Kansas City exhibitor. Also surviving are his wife, daughter, mother and brother.

JACK (IBEE) PULASKI

(July 16, 1948)

Always In My Thoughts

Lillion

VITTORIO de PODRECCA

Vittorio de Podrecca, 76, founder of the famous "Piccoli" puppet theatre, died July 5 in Geneva, Switzerland.

At the height of its popularity in the 1930's the "Theatre of the Piccoli" included a company of 800 wooden four-feet marionettes, with 23 live performers singing or speaking roles behind the scenes, and a troupe of stagehands, costumers and musicians. They toured throughout the world. Ravel, Rimsky-Korsakov and Debussy composed music especially for Podrecca's marionettes.

NICHOLAS J. JAUREGUI

Nicholas (Nico) Jaminez Jauregui, 37, Mexican singer-composer, died of a heart attack July 2 during an appendectomy in Mexico City. A native of Coahuila, he came to the Mexican capital about 15 years ago. Five years ago he began to click with such ditties as "Espinita" and "Aurora."

Jauregui, who regularly toured the provinces, scored his biggest success with "Espinita," which was waxed in five countries. His latest tune, "Sunset," is a current best-seller.

KENNETH WHITE

Kenneth M. White, 48, musician and orchestra booking agent, died in Kansas City July 8 after suffering a cerebral hemorrhage. A clarinet and saxophone man, he began his career with the Eddie Kuhn band in the 1930s.

He long was with the KMBC "Tune Chasers," later was with KCMO, then the Carl Deacon Moore orch. He opened a booking agency in 1945, and also turned to teaching.

Surviving are his wife, two daughters, two sons and a brother.

MRS. B. BESSIE HALE

Mrs. B. Bessie Hale, 66, former actress and vaude performer, died July 9 in Kansas City after a month's illness. As an actress she played stock in the K.C. area. She also trouped with her late husband, George G. Hale, in a vaude act billed as "The Dancing Hales."

Mrs. Hale, who retired in 1949, also appeared in Ken Murray's "Blackouts." She was a native of Longwood, Mo.

Surviving are a son, two daughters.

SIRL WINCHESTER

Sirl Winchester, 73, songwriter and onetime performer with traveling shows, died July 5 in Chicago. His songs were mostly in the country & western idiom, among them "Cotton Cotton" and "Miami Moon."

In the early '30s, Winchester promoted his "Lone Ranger Song" by making personal appearances on horseback in full LR regalia. After that he made an act of the fictional cowboy character.

Wife survives.

PAUL GALE

Paul Gale, 62, manager of NBC traffic operation, died of a heart ailment July 6 in Hollywood. With the net for the past 28 years, he supervised communications for many of the web's top shows, and was commended by NBC execs for his handling of the 1956 Republican convention in Frisco.

His last assignment took him to Squaw Valley, Cal., where he made a preliminary survey for coverage of the 1960 winter Olympic Games.

Wife and three children survive.

FRANK DEANE

Frank Deane, 60, assistant publicity manager for Paramount in Australia, died July 8 in Sydney, Australia. Death was attributed to a coronary occlusion.

A brother of Albert Deane, editor of Paramount World, companywide house organ, with headquarters in New York City, he has been with Par for 38 years in Australia.

JACOB M. WOLFBERG

Jacob M. (Jack) Wolfberg, 69, a pioneer projectionist in Chicago, died July 3 in that city. His career started in 1910 and stretched to 1947, when he retired to Los Angeles. He was a former chairman of the board of trustees of Local 110 (Chi), and had returned to the Windy City a few months ago to live with a daughter.

Survived by his wife, two daughters, a son, five sisters and a brother.

MORRIS GOLDBERG

Morris Goldberg, 74, show biz costumer, died July 6 in New York after a long illness. With his wife Yetta, he operated the Gold Costume Co.

Surviving, besides his wife, are two daughters. One of the latter is singer Carol Gould, wife of Harold Steinmann, producer of "Skating Vanities" and president of "Dancing Waters."

MRS. ANN LEVEY

Mrs. Ann Levey, 56, wife of Jules Levey, independent producer and distributor, died July 12 in New York following a lengthy illness.

Levey, who distributed mainly through RKO, recently was on the Coast looking into telefilm possibilities.

NICOLAS URCELAY

Nicolas Urcelay, 39, Yucatecan singer who had appeared in all media, died July 8 in Tampico, Mexico. Discovered by composer Gonzalo Curiel, he debuted on XEW, Mexico City, 15 years ago. He made frequent tours abroad in addition to stints in vaude, films and radio-tv.

Surviving are his wife and four daughters.

HARRY WEBB

Harry Webb, 63, vet director, died of a heart attack July 4 in Hollywood. He had been a member of the Screen Directors' Guild since 1938, and in recent years had been active as an assistant director.

Surviving are two sons, Robert and Gordon, and a brother, Ira, all assistant directors.

ROBERT KEMP

Robert Kemp, 75, dean of Paris drama critics, died last week in that city. A theatre reviewer for Le Monde, he also was a literary and music critic. His real name was Robert Son. For 18 months he was a member of the Academie Francaise.

His wife survives.

ERNEST NEWMAN

Ernest Newman, 90, music critic, died July 7 in Tadworth, Surrey, England. Until his retirement last year he had been music critic of the London Sunday Times for 38 years.

He also wrote several books on opera.

ALAN H. POLLOCK

Alan H. Pollock, 34, owner-operator of station KIPA, Hilo, Hawaii, died July 3 in Madrid, Spain, while on an around-the-world trip. He acquired control of the station in June, 1958.

Survived by two brothers.

Father, 85, of Daniel T. O'Shea, former president of Selznick International Pictures, vice-president of CBS and president of the RKO theatre chain, died July 5 in Rockville Centre, L. I.

R. A. Erickson, 47, owner-manager of the Tower Twin Drive-in Theatre, Abilene, Tex., died of cancer recently in that city. Surviving are his wife, two sons, stepson, his mother and four sisters.

Irma A. Pini, 34, Mexican variety artist billed as "Manon," died recently during childbirth in Tijuana, according to word received in the Mexico City offices of the National Assn. of Actors.

Mrs. Margaret McQuay, 69, mother of Joseph A. McQuay, director-announcer at WSTV, Steubenville, O., recently at her home in Washington, Pa., after a long illness.

Charlotte Ruegger, 82, retired concert violinist, died June 26 in Toledo, O. A graduate of the Brussels Conservatory of Music, she was with the U. of Toledo's music department for 17 years.

William R. Ferguson, MGM exploitation director until his retirement in 1950, died July 6 in Wells, Maine. He joined Metro in 1920. His wife survives.

Carl S. Wheeler, 59, board chairman of radio station WLLH, Lowell, Mass., and also WMAS, Springfield, Mass., died July 2 in Oquossoc, Me.

George H. Likins, 55, who with his wife operated the Broadway Theatre and Elmwood Drive-In in Abilene, Tex., died there recently. His wife survives.

Mother, 82, of Frank and Annette Hanshaw, died July 4 in New York. Frank Hanshaw is with General Artists Corp.'s Miami Beach office; Annette is the former singer.

Edwin C. Marquardt, 81, retired violinist who formerly directed and played in theatre orchestras, died June 21 in Akron, O. Four brothers and five sisters survive.

John F. Skeffington, longtime vocalist and director of minstrel shows throughout New Hampshire, died June 25 in Manchester, N.H.

Widow, 51, of Mort Blumenstock, former ad-pub v.p. of Warner Bros., died in Los Angeles July 10 after a long illness.

Leon A. Bennett, 63, longtime violinist, died July 6 in Lebanon, N. H.

Mother, 66, of tv writer William Jacobson, died June 17 in Utica, N.Y.

MARRIAGES

Lucille Minevitch to Alain Terouanne, Paris, July 7. Bride is Lucille Littel, artist, former wife of composer Deems Taylor and Borrah Minevitch; he is a French film and television writer and producer.

Elsa Murwun to Curtis Gilbert, London, July 6. Bride is a ballet dancer.

Eleanor Drew to Jonathan Bromley, London, July 4. Bride is an actress-dancer; he's an actor.

Margaret Adams to Bobbie Britton, London, July 4. He is a pop vocalist and music pubbery exec., she is his secretary.

Rae Vickie Abbott to Don Wheeler, Las Vegas, July 10. Bride is Bud Abbott's daughter.

Jeanette Knoche to Michael Krehel Jr., Fredericksburg, Tex., recently. Bride is the daughter of Walter Knoche, theatre owner and operator in that city.

Cindy Fair to Nat Roness, July 10. Bride is a dancer; he is her agent.

Betul Arif Mardin to Haldun Dormen, July 9, Istanbul. Groom heads his own legit company, specializing in Turkish translations (usually done by him) of American and British hits.

Francesca Allen to Lt. John Lambrecht, July 11 in New York. Bride's a former secretary to casting director of CBS-TV.

BIRTHS

Mr. and Mrs. Gene Corman, son, Santa Monica, Cal., July 5. Mother is daughter of music publisher Buddy Morris; father is a film producer.

Mr. and Mrs. Marc de Mauragne, son, Hollywood, July 5. Mother is actress Michael Ann Barrett; father's a restaurateur.

Mr. and Mrs. Robert Brubaker, daughter, Burbank, Cal., July 4. Father's an actor.

Mr. and Mrs. Harold Spero, son, New York City, July 4. Mother is former actress; father is vicepresident of President Films.

Mr. and Mrs. Frank Idaspe, son, Albuquerque, N.M., July 6 Father is production manager and director with KOAT-TV, Albuquerque.

Mr. and Mrs. Richard Ridgeway, daughter, Hollywood, June 30. Father's KRCA sales service manager.

Mr. and Mrs. Ray Montgomery, daughter, Encino, Cal., July 9. Mother is former actress Jean Trent; father's an actor and announcer on "The Peter Potter Show."

Mr. and Mrs. Harry Ilsen, son, Hollywood, June 29. Father's interview liaison man with Steve Allen Show.

Mr. and Mrs. Arthur Tolchin, son, New York, July 9. Father is executive v.p. and director of WMGM, N.Y.

Mr. and Mrs. Roy Lewis, daughter, Pittsburgh recently. Father is disk jockey Perry Marshall at WEEP; mother is former singer Elaine Foreman.

Mr. and Mrs. Jack Shenken, son, Pittsburgh, July 5. Father is floor manager at WTAE.

Mr. and Mrs. Alvin Ferlager, son, New York, recently. He's an executive with NBC International.

Mr. and Mrs. Gerald Fried, son, Hollywood, July 8. Father is a film composer.

Mr. and Mrs. Pete Pedersen, son, Dallas, July 4. Father is a comedian and harmonicist.

Mr. and Mrs. Martin P. Salkin, daughter, New York, July 8. Father is a vice president and a director of Decca Records; mother is daughter of Milton R. Rackmil, president of Universal and Decca.

Mr. and Mrs. Martin Blau, son, White Plains, N.Y., July 10. Father is assistant publicity manager of Columbia Pictures in New York.

Mr. and Mrs. Jerry Rubin, daughter, New York, July 10. Father is an attorney in ABC's business affairs department.

Mr. and Mrs. Chester Doherty, daughter, June 26, in New York. Father is a legit-tv actor.

'Baby Doe'

Continued from page 2

being sung in the precise premises of the Central City Opera where the original Baby Doe Tabor had once herself occupied an orchestra stall and that its actors portrayed factual personalities who only yesterday had played their parts in life gave the opera an astounding sense of continuity with the past. Only yesterday Augusta Tabor, a tall tower of whalebone and bombazine, had been discarded by Colorado's crudest millionaire in favor of a far younger competitor for his favor. There were those in the audience who had known all the protagonists at first hand. Almost everybody present was able to recall the ultimate coda to the Leadville saga when, in the 1930s, Baby Doe Tabor had at long last been found dead at the Matchless Mine she had guarded for so many decades.

History In The Making

The audience at this initial performance were elevated from the estate of mere patrons of fashionable music to that of actual participants in, or at least spectators at a tragedy of heroic dimensions which was their very own regional property. It didn't take much stretching of the susceptible imagination to feel the ghostly presence in the back of the house of not only Tabor himself, but of Dave Moffat, Spec Penrose, William Jackson Palmer, aye of John (Napoleon) Evans himself, all the mighty figures of the epic of Colorado's yesterday. The illusion was uncommonly compelling.

It is understandable that this sense of complete illusion may not have extended to Broadway audiences whose familiarity with the folklore of Leadville is limited, but the sense of reality was recreated faithfully by this year's performance. No small part of the illusion was immediately traceable to the makeup and attire of Mary McMurry and Clifford Harvout as Augusta and Horace Tabor. No scenic designer could ask a better assignment than that provided by the Leadville bonanzas and their accompanying splendors in the nineties.

The Tabor saga is something unique and very special in the legend of the Old West. Other bonanza kings of the Comstock, of Butte and of the Mother Lode itself have provided archetypal versions of the rags-to-riches theme, and yet dramas set in Virginia City or atop Nob Hill have fallen short of the grandeur implicit in their idiom. Nobody seems to have successfully evoked the spirit of John Mackay or William Ralston or Jim Fair or Marcus Daly on the stage, and yet each of these had something of the Tabor story in him: Mackay had openhanded grandeur, Ralston had tregedy and failure, Fair a combination of both.

The answer must be in the person of Augusta Tabor who, in "The Ballad of Baby Doe" at least if not in actual life, rises triumphant as the majestic symbol of survival in the Tabor saga. Her virtue was massive; her person formidable, but she dominates Leadville and later Denver in the age of silver as her masculine counterpart dominated the Augustan age of Rome.

Baby Doe was demonstrably a tart; Horace Tabor a savage at first elevated and then destroyed by fortune; but in Augusta Tabor there is nothing evasive, nothing equivocal. She stands foresquare for the sanctity of marriage and the inviolability of the home, and in a cynical generation when these are virtues more historic than contemporary, she has every ounce of audience sympathy with her as she goes down to defeat with all flags flying.

Nearly three-quarters of a century after it all happened, Colorado has embalmed Tabor in his multiplicity of vices and dubious virtues; it has peopled the Baby Doe Suite in Central's Teller House with the spirit of his second wife. And it has reared a monument in memory that transcends all the rest of the cast in the Rocky Mountains' classic tragedy to Augusta, a woman hewn from her native New England granite and one whose remembrance is just as enduring.

Lurid Lampoon

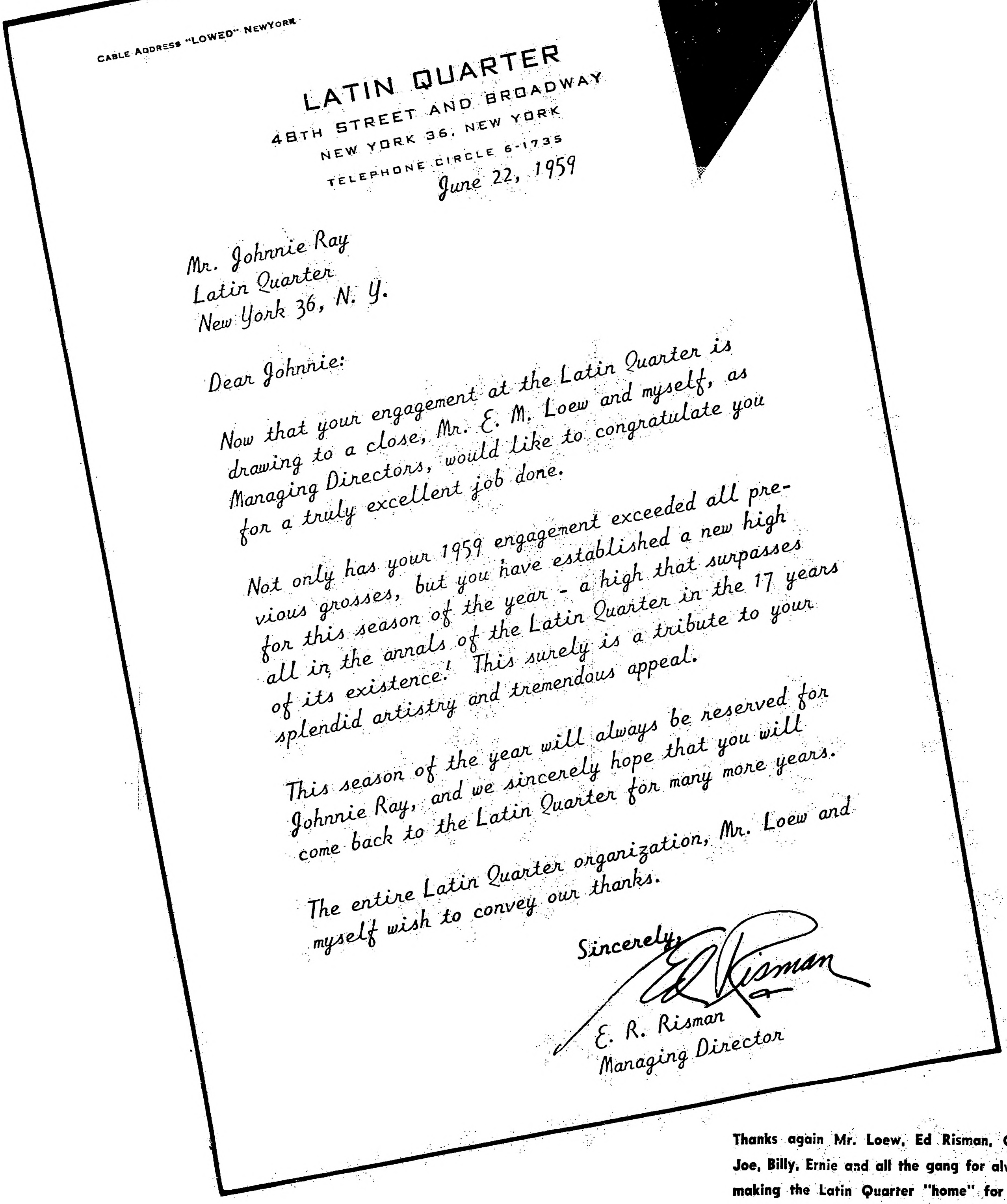
Continued from page 1

spondent Anthony Austin, there are many scenes of brutality (a motorcycle gang roars into an American town and beats up a bookstore owner) and there's a lynching. Vian's geography is somewhat mixed up. The picture has one scene, near the Canadian border, showing a Negro butler in riding boots serving tea in silver cups to whites sitting beneath palm trees.

The hero of the yarn, a light-skinned Negro, along with his white girl, are cut down by machineguns on the Canadian border. Austin notes that Vian obviously wasn't aware that the U.S.-Canadian border is the largest unguarded border in the world.

Pic contains several sex scenes, including one of a woman swimming under water and wearing "only the briefest bottom half of a bikini."

"A high that surpasses all in the annals of the Latin Quarter in the 17 years of its existence!"



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June 22, 1959

Mr. Johnnie Ray
Latin Quarter
New York 36, N. Y.

Dear Johnnie:

Now that your engagement at the Latin Quarter is drawing to a close, Mr. E. M. Loew and myself, as Managing Directors, would like to congratulate you for a truly excellent job done.

Not only has your 1959 engagement exceeded all previous grosses, but you have established a new high for this season of the year - a high that surpasses all in the annals of the Latin Quarter in the 17 years of its existence! This surely is a tribute to your splendid artistry and tremendous appeal.

This season of the year will always be reserved for Johnnie Ray, and we sincerely hope that you will come back to the Latin Quarter for many more years.

The entire Latin Quarter organization, Mr. Loew and myself wish to convey our thanks.

Sincerely,

Ed Risman

E. R. Risman
Managing Director

Thanks again Mr. Loew, Ed Risman, Gigi, Joe, Billy, Ernie and all the gang for always making the Latin Quarter "home" for me.

Johnnie Ray

FILMS | VIDEO | TV FILMS | RADIO | MUSIC | STAGE

VARIETY

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FILM STUDIOS' TV STATION BUYS

Loew's Inc. May Resume Dividends

On the basis of the hefty profit of $6,157,000 for the 40-week period ended June 4, there's a good chance that Loew's Inc. will resume dividend payments shortly.

As of the June 4 date, the company had large balances in excess of restrictions, due to sinking fund debentures, which prevent the issuance of divvy checks.

The company is jointly liable with Loew's Theatres, its former subsidiary, for a total of $24,869,000 in outstanding sinking fund debentures. Under the agreement of reorganization separating the two companies, Loew's Theatres is responsible for $5,000,000 and Loew's Inc. for $19,869,000.

Loew's ceased dividend payments in September, 1957. Previous to that time, the company had an unblemished record of paying dividends to its stockholders for 30 years.

'Fugitive Kind's' $2,300,000 Budget Represents $1,000,000 For Talent

Talent costs represent more than $1,000,000 of the $2,300,000 budget of "The Fugitive Kind," the Martin Jurow-Richard Shepherd production currently being filmed in New York for United Artists release. The film, which took two years to package, stars Marlon Brando, Anna Magnani and Joanne Woodward, and represents the second entry of the new young production team of Jurow & Shepherd.

Brando and Miss Magnani have percentage arrangements. Miss Woodward is on loanout from 20th-Fox. In addition, Brando's Pennybacker company is associated in the production.

Jurow and Shepherd, both former talent agents, having been with William Morris and Music Corp. of America, respectively, consider the talent investment well worthwhile in light of the fact that three stars, each of whom is an Academy Award winner, have tremendous appeal in the foreign market. The producers cited the importance of the overseas market and the necessity of penetrating this market for maximum boxoffice results. With Brando, Miss Magnani and Miss Woodward they feel they have the "chemistry" and "the combined marquee potential" that will draw worldwide audience interest.

The film, based on Tennesee

(Continued on page 18)

MARLENE'S $2,000,000 3-YEAR REVLON DEAL

Hollywood, July 21.

Marlene Dietrich will act as television spokesman for Revlon under terms of a $2,000,000, three-year deal being finalized with the cosmetic outfit. First assignment would be as hostess on Revlon's 15 Goodman Ace specials.

Deal is being worked out by Arnold Krakauer, her attorney, with William Jaffe, attorney repping Revlon. William Morris topper Abe Lastfogel was also in the negotiations.

Opera Tour's Smallest Auditorium, 3,700

Houston, Tex., July 21.

Metropolitan Opera has dropped Houston from its tour next season. There was the usual expression of "deep regret" by the N. Y. body.

With its 3,000 seats, Houston's Music Hall does not allow the Met a high enough boxoffice return, it was said.

Other cities with comparatively small halls have been dropped also. They include Washington, with a 3,000 seat hall and Baltimore with a 2,700 seat theatre. The smallest hall to be visited next season will be in Bloomington, Ind., where the auditorium accommodates 3,700.

If Another War, Gen. Jim Stewart A Press Agent

Washington, July 21.

Star James Stewart is a reserve brigadier. The only woman U.S. Senator has ended the controversy she kicked up two years ago over the film actor's promotion from his colonelcy in the Air Force Reserve.

Sen. Margaret Chase Smith (R-Me.) joined in the Senate Armed Services Committee's unanimous vote Thursday (16) approving Stewart's boost to general. But before she voted "yes," the Air Force was required to switch Stewart's assignment in case of national mobilization. He was moved from the staff of the Strategic Air Command's 15th Air Force to a Pentagon desk job in public relations.

SEE COL, 20TH SETTING TREND

Motion picture companies, with a growing multi-million dollar stake in tv film production, this week entered the tv station ownership field in a big way.

First to come under the wire are Columbia Pictures' subsid Screen Gems and 20th-Fox. In separate deals, to be announced shortly, SG bought out the Time Inc. station in Salt Lake City, KTVT, for a reported $3,500,000; and 20th-Fox bought KMSP-TV, Minneapolis-St. Paul, from National Telefilm Associates for $3,500,000.

The SG and 20th-Fox moves are no mere flirtations in the field of tv station ownership. Each company is motivated by a desire to acquire the maximum complement of radio-tv stations allowed by FCC regulations.

The spark ignited by SG and 20th-Fox also is expected to fire the tv ownership ambitions of other major Hollywood motion picture production companies.

Paramount Pictures currently owns KTLA, Los Angeles, having sold off its 20% stock interest in DuMont at the beginning of this year. (Paramount has been the lone motion picture producing company in the field of tv station ownership for quite some time.)

Metro entered the field about three years ago in conjunction with

(Continued on page 36)

Steel Strike Puts Crepe on Pa. B.O.

Harrisburg, July 21.

The steel strike came, and as it arrived, the blossoming boxoffices throughout the Keystone State were in danger of watching a boom go bust.

Reaction to the strike came almost immediately in many areas of the state, which has wide industrial ties with steel, ranging from Pittsburgh eastward to the manufacturing ring which circles and encompasses Philadelphia. Forewarned, but unbelieving, many workers in the steel mills, the railroaders who stretch through the state and others whose paychecks depend almost entirely on the blast furnaces in Pennsylvania indicated there would be no more play until

(Continued on page 63)

'Lady Chatterley' Song

Tin Pan Alley is getting into the "Lady Chatterley" act.

L. Wolfe Gilbert and Joseph Myro have come up with a tune, "Lady Chatterley's Lover," named after D. H. Lawrence's novel which has run into some current trouble with the U. S. Postoffice.

RCA's '3 C's' & Tint TV Triggers Burns Agenda; Leaves for Moscow

By ABEL GREEN

John L. Burns, president of Radio Corp. of America, who took off yesterday (Tues.) for Moscow with his 16-year-old son and Tom Deegan Jr., RCA p.r. exec, is curious to see the Russians' reaction to color television, at first hand, although conceding facetiously "we're a cinch not to make one sale in the entire USSR." But he is sanguine about RCA color television's commercial chances this fall, on the anniversary of the fifth year of spectrum video. He is also bullish on the company's horizons in light of RCA's broadening base of electronic operations, not only as regards new Government contracts (RCA has $100,000,000 in defense work for this year alone) but the almost limitless expanding program of what he calls "the 3 C's."

These "3 C's" comprise communications, computations and controls on the industrial side of American business. As he spells it out, the magic of electronics can compute, control and communicate increasingly efficient utilizations of anything from the locks of the Panama Canal to actuating the pumping of oil fields to rolling railroad stock to highway toll gates to stock market brokerage calculations to department stores to life insurance companies and the like.

In actuality almost all of these already utilize the RCA 501 machine—an elaborated and transistorized version of the original Bizmac—which sells for $500,000 to $1,500,000, depending on its size and requirements. It is preferred to rent these on a $15,000-$30,000 monthly fee which figures around 2½% of the cost which thus is recovered in three and one-half years.

More about the "3 C's" below but, as RCA's second quarter sees a 17% tilt in business and new peak sales predicted for this year, the potential of color television is a must factor in RCA's planning from the entertainment viewpoint.

Despite Philadelphia's Roger

(Continued on page 36)

Director Bill Beaudine's 50th Anni in Film Biz

Hollywood, July 21.

William Beaudine, vet director, celebrates his 50th anniversary in motion pictures this week. Starting his career as a "general helper"—sweeping up the sets—at The Biograph Studios in N. Y., during his half century in films he has directed more than 500 features and scores of telepix. Among those he's helmed are such greats as Mary Pickford, Pearl White, Charlie Murray and Thomas Meighan.

He currently is directing the Walt Disney tv show, "Moochie of the Little League," two-part program for 1959-60 season of ABC-TV's "Walt Disney Presents."

Meredith Willson To Litigate Acts Using 'MM' Tunes

Hollywood, July 21.

Meredith Willson is so hopping mad at singers and comics who disregard the copyright laws that he has finally decided to take legal action. Particular targets of his ire at this time are Jack Cassidy, who appears in a nitery turn with his wife, Shirley Jones, and Joe E. Lewis. Said Willson over the weekend, "We've decided to institute an action for damages and cease and desist against Cassidy."

Willson, who wrote the words, music and libretto of the smash musical, "The Music Man," said he was prompted to take action against Cassidy because "he thumbed his nose at us when we asked him twice to refrain from singing 'Trouble' (from Willson's show) in his nitery act. This is special, unpublished material that requires permission for its use. He never asked for it and if he had we would have refused it as we have many other performers. He continues to flout authority and shows no respect for the copyright laws. I have instructed Norman Tyre to institute action against him."

Joe E. Lewis' case is different. Hit number of "Music Man" is "76 Trombones," which Willson says Lewis has parodied in his night club act with the title of "76 Hormones." Parodies require special permission but Lewis, according to Willson, has never made such a request. He indicated that similar action would be taken against Lewis if he further ignores Willson's cease and desist.

'DIARY' WAS TOP PLAY IN GERMANY IN 1958

"The Diary of Anne Frank" was the most frequently performed play in Germany during 1958. That was disclosed recently by the German Tourist Information Office in New York, which stated the drama had 3,400 performances in 122 theatres during the year.

It was also revealed that of plays by contemporary German authors, the most popular during 1958 was Karl Wittlinger's "Kennen Sie die Milchstrasse?" ("Do You Know the Milky Way?"). According to the Tourist Office, it played 661 performances in 35 theatres.

Foreign Stars' U.S. Publicity Tours; Femmes Favored; Lingo Problems

With foreign films gambling for higher stakes, more of the independents are thinking about bringing European stars to the U.S. to tour with their respective pictures. These personal appearances can be effective and pay off in a good deal of publicity, but they also raise certain problems.

When it comes to imported talent, particularly from France, the American public seems to be more interested in women than men. This was pointed up via press reaction recently when Mylene Demongeot hit N.Y. for a p.r. whirl and was followed by Alain Delon. Both were plugging "Women Are Weak," a National Telefilm Associates release current at the Paris Theatre. While Miss Demongoet got spotted on a good many shows and did a lot of interviews, Delon failed to excite much interest.

As a matter of fact, the two pointed up a sharp difference in the attitude of European performers when it comes to stumping the States. Some are perfectly willing to adapt themselves to American publicity ways. Others consider much of what is asked of them "undignified" and resent the type of exposure which a U.S.-type campaign usually requires. In this specific case, Miss Demongeot. cooperated to the hilt, giving out the kind of saucy interviews the public expects from a French star, while Delon balked at most of the suggestions made for his p.a.s and made it plain to interviewers that he wasn't interested in "fan" questions on his personal life.

Those who've handled European

(Continued on page 63)

RUBE GOLDBERG ZANIES TO RE-LIVE ON VIDEO

Hollywood, July 21.

George Productions Inc., has acquired rights to the Rube Goldberg inventions, and cartoon characters of Boob McNutt and Ike and Mike, They Look Alike, for a five-minute combo live action-animation teleseries. Dave Willock and Gordon Polk will star.

Three pilots will be lensed next week, with Lido Productions handling animation. George W. George, who wrote pilot scripts, will produce. George is Rube Goldberg's son.

Barraults' Film

Paris, July 14.

Jean-Louis Barrault and his wife, Madeleine Reynaud, will star in a film to be made here this summer, prior to taking charge of his new government-subsidized Odeon Theatre.

It'll be their first film in 10 years and he will once more play a whitefaced clown (mime) role, same as he had in "Les Enfants en Paradis" which first brought him to international attention a couple of decades ago.

Norm Corwin Adding TV

Hollywood, July 21.

Norman Corwin, radio, screen and stage writer, has been inked by Julian Lesser Productions to a multi-episode deal for unit's upcoming teleseries on the factual-supernatural, "The Unexplained." Corwin, currently working on script of "The Story of Ruth" at 20th-Fox, reports to Lesser immediately after this assignment—to start work on "The Other Lincoln," dealing with The Great Emancipator, first of probably 12 segments.

Shooting starts in Fall on series of 39 episodes, budgeted at $1,600,000. Ron Buck, assistant to Lesser, has been elevated to associate producer on new series.

Terper Brenda Hollis Has Degree in Divinity; Sez She's No Stripper

Evansville, Ind.

Editor, VARIETY:

I would like to take this opportunity to thank you for the writeup you gave me titled "Pious Fort Wayne Discovers Sex."

Please do not consider me ungrateful, but may I call your attention to the fact, that my name is Brenda Hollis, The Golden Girl, and not Bunny Hollis, as I was named in the article.

Also I should like to mention the fact, which is of utmost importance to me: I am not a stripper, but an interpretive dancer, telling stories in dance. You can understand that being called a stripper in that sense of the word, could limit the places I can appear. It is because I do the type of work I do, that I have been able to play many cities and towns very religious-conscious.

As a matter of fact I am disclosing to you something of a rather personal matter. My very purpose in life, in my work, is to project to my audience the beauty of the body, and to show that God created our bodies as well as our minds, and therefore, there is nothing evil in the body, or in sex. I am most sincere when I say this to you.

I hold a degree in Divinity, in Psychiatry, and Electropsychometry.

I will be appearing at the above hotel (The McCurdy) through Aug. 8.

Brenda Hollis

(The Ft. Wayne, Ind., story stated, "This churchgoing (heavily Catholic) burg is baring the flesh as well as the soul nowadays . . . Success of Miss Hollis has prompted (F. Harold) Van Norman (chain hotel operator) to sign her for his other Hoosier hotels, including the McCurdy in Evansville.—Ed.).

7/22

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Jean Cocteau to Make 1st Film in 5 Years

Paris, July 14.

Active in all aspects of show biz, via theatre, ballet, films and music hall, oldtimer Jean Cocteau now wants to make his first film in six years. One of the forerunners of offbeat pix, however, producers still shy clear in spite of various film hits.

Result is that Cocteau is raising the needed $100,000 for his picture via investments by his friends. Yul Brynner has already kicked in $14,000. He proposed pic, "La Testament D'Orpheee," will be about the search for a man through a time machine.

How Not to Win And Influence Free Film Puffs

A reporter for the Knickerbocker News of Albany offers the following commentary on his attempt to cover the location company of "The Fugitive Kind" at Milton, 80 miles from Albany. Addressed to VARIETY by William Ingram, here's the verbatim:

"They treated cameraman Bob Paley and me like fish from Oshkosh. They let us know that our little sheet's publicity wasn't worth a row of snap-beans, that Brando and Woodward and Magnani were profit-sharing on the flick and that only Woodward would interview, that a N. Y. Times photographer and someone named Muky had all the still picture-taking tied up and that we were interlopers or at best sweet little picknose scissors-and-pasters anxious to regurgitate about what moviemaking means to a small community.

"We didn't yank our forelocks and cry Bhwana. We wrangled like hell with a pleasant little guy named Jerry Ludwig. He smiled at us and all the time the scarlet billows were spreading.

"Ludwig said Paley would have to take his stills from where the crowds were roped back, 50 or 60

(Continued on page 63)

'Lady Chatterley' Now Has U.S. Mail Rights

The U. S. Post Office ban on D. H. Lawrence's "Lady Chatterley's Lover" was declared "illegal and void" by N. Y. Federal District Court Judge Fredercik Van Pelt Bryan yesterday (Tues.) Judge Bryan signed an order restraining N. Y. Postmaster Robert K. Christenberry from denying the mails to the book or any circulars announcing the availability of the book. Judge Bryan decided that he found that "Lady Chatterley's Lover" was not obscene within the meaning of Federal laws. He further stated that the book is entitled to the protections guaranteed to the freedoms of speech and press by the first amendment to the U. S. Constitution.

The suit was brought by Grove Press, publishers of the book, and Reader's Subscription, a book club, after the postal authorities tabbed the book obscene and lifted its right to be distributed via the mails.

Boston Common's Ready Automobile Rathskeller

Boston, July 21.

Downtown deluxers are being cheered by reports that the long-delayed 2,000-car garage to be built under historic Boston Common will become a reality. Work is skedded to start Aug. 1 for Jan., 1961, completion.

The garage would be adjacent to the theatre strip, and film house mgrs. have long decried the poor parking facilities in downtown Boston. Latest detriment to taking the car in town and parking it to go to the flickers have been towing raids staged by the gendarmes.

"We went to the picture show and when we came back to our car, it was gone" has been a bad beef for the downtown deluxe houses to cope with.

War Pictures Fascinate Japanese With an Exception—No A-Bomb Echo

The Japanese filmgoing public has the (expected) fascination of the loser for screen fare dealing with the last war, but absolutely rejects pictures with atom bomb themes that act as a reminder of Hiroshima horrors.

According to Kiyoshi Takamura, managing director of Japan's Shochiku Co., one recent film dealing specifically with the Hiroshima holocaust—the French "Hiroshima, Mon Amour"—was a complete dud at the boxoffice. So was a semi-documentary about the "Lucky Dragon," the Japanese fishing vessel contaminated by fallout from a test-bomb explosion in the Pacific.

"The Japanese audiences want to be entertained by films. They don't want to see anything about Hiroshima and they don't want to be reminded," Takamura said. "It would be absolutely foolish for us today to make any picture that revives the Hiroshima memory."

By contrast, the Japanese aren't staying away from pure war films, some of which have been quite successful. The same has been true in Germany, where both the West and the East Germans are continuing to produce pictures that view the war in retrospect and often very unflattering from the German position. Nevertheless, such films appear to fascinate the men who fought in the war, and who now are learning who bungled it and sacrificed them.

Another taboo topic in Japanese films is the present emperor. However, several companies are planning pictures involving the romance of the recently-married Prince and Princess.

Broadway in the '20s

Lee Shubert's white-edged vests
are gone,
So, too, is the stand-up collar;
And the Broadway bunch no more
eats lunch
At LaHiff's for about a dollar.

* * *

I'll laugh no more at turkey-neck
White,
Nor Benchley's humor in Tony's;
His quips were as new as the morning dew—
As he gently topped his cronies.

* * *

Those Fitzgerald days are clouded
now
By a golden mist that mellows,
But I'm glad I knew that wondrous
crew
Of fabulous gals and fellows.

Tom Weatherly

Found: John Dos Passos (And Only Because Of 'Bubble' Invention)

Washington, July 21.

Lost and Found Dept.: John Dos Passos, one of literature's lost generation, who has been lost to public view for some time was found this week doing a writing-farming job at his Westmoreland County, Va., family home.

The 63-year-old Dos Passos, to whom fame and acclaim came at 25 and who prefers solitude and anonymity in his later years, came to light when his name appeared on a routine application at the U. S. Patent Office for a device that would blow bubbles. Washington Post reporter Phil Casey spotted the familiar name, the Virginia County residence and after three months searching and persuasion finally arranged an interview.

Today, Dos Passos supervises the timber operations on his farm, works the garden, and devotes seven days a week to writing.

"I've been trying for years to knock off on Sundays," said Dos Passos, "but I can't seem to. It's a race with senility. When a man gets to be my age, he really has to settle down and work." The work is on a novel which the author won't talk about "because it's bad luck," and on an illustrated history which he has just completed.

Since his postwar novel, "Three Soldiers," brought him instant attention 40 years ago, he has written more than 30 books and plays and numerous magazine articles.

He doesn't read many reviews of his books and, he told Casey, is not concerned with the sales.

"I used to argue with Scott Fitzgerald about that," he said. "He

(Continued on page 63)

'ANATOMY' AS YANKS' OFFICIAL IN VENICE

Otto Preminger's "Anatomy of a Murder" is heading for the Venice film festival as the official American entry. The Columbia release has been picked and is about to be approved by the fest authorities.

It's considered very likely that Venice will invite a second U. S. film to enter in the competition.

Oil Boom Town's New Aud

Albuquerque, July 21.

A new $250,000 auditorium in the New Mexico oil boom town of Farmington, about 200 miles northwest of Albuquerque, has been formally dedicated.

The new structure, to be called the San Juan County Auditorium, was a joint project of the county commission and the Farmington Chamber of Commerce.

The building is skedded to be uesd to house oil shows, grand opera, ice shows and similar large-scale attractions.

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SO FAR: ONLY PRAISE CAESAR

Yanks Do Well In Shorts Contest

Venice, July 21.

American entries picked up the largest number of awards of any participating nation at the just-ended Venice Festival of Documentaries and Short Subjects.

A first prize wen to John Hubley's "Moonbird" in the cartoon section, while "Skyscraper," by Shirley Clarke, Willard Van Dyke, and Irving Jacoby topped the "countries, people, and folklore" section of the event.

Another Yank first prize went to Phil Lerner's "My Own Yard to Play In" (Social Documentation Section); while still a further kudo was awarded to Nathan Kroll-produced "Apalachian Spring" by Peter Glushank and Martha Graham based on Aaron Copland's score. This was submitted among the films in the television section.

Jury for the event, the 10th in a series, was presided over by British film director Thorold Dickinson, with Yank director Lionel Rogosin sitting in as the U.S. juror.

One of Biggest British Film Groups Going To Moscow Film Festival

London, July 21.

One of the biggest British delegations ever to participate in an international film festival is to take part in the Moscow Film Fests Aug. 3-17. Largest individual contingent will be sent by Associated British Picture Corp. On the executive side, the delegation will be headed by Eric Fletcher, M.P., deputy chairman of the corporation; C. J. Latta, managing director; J. J. (Jack) Goodlatte, head of group's exhibition; and MacGregor Scott, in charge of home and foreign sales. Additionally, there will be a talent lineup, including Tommy Steele, Carole Lesley and Peter Arne; a small newsreel unit and publicity department reps.

Arthur Watkins, president of British Film Producers Assn., will be attending as a guest of honor. The official industry delegation will comprise Phil Hyams, head of Eros Films, whose company's "A Cry From the Streets" is the official entry; Robert Clark, representing the BFPA; and James Carr, managing director of World Wide, repping the Assn. of Specialized Film Producers.

A World Wide short, made on behalf of the World Health Organization in Geneva, entitled "People Like Maria," also will be screened at the fest in a Russian version. Dana Wilson, the moppet star of "Cry," is being flown over especially from Australia to join the British delegation in Moscow.

Colan MacArthur, managing director of Rank Overseas, is also likely to attend the fest, and definitely committed for part of the fortnight is Kenneth Rive, managing director of Gala Films, the company which has a long-term deal with the Russian film industry.

Prescott Exits WBZ For Embassy Film Job

Boston, July 21.

Norm Prescott, w.k. and vet disk jock, ankled WBZ Sunday (19) to become a veep of Joe Levine's Embassy Film Corp., Hub based film distrib, importer and producer. Prescott, who was involved with some of the "Hercules" promotion, will work on merchandising tie-ins and promosh on "Hercules" and Levine's new acquisition, "Jack the Ripper."

Prescott, who started in radio at WORL and WCOP, Boston and went to WNEW, New York, came back to Boston four years ago from WNEW to head the platter spinning team at WBZ. To replace Prescott, WBZ is bringing in Jack Murphy from Scranton, Pa., who will be billed simply as "Murphy," no first name.

Americans Agin 'Age' Disqualification On Films Circulating In Germany

The Motion Picture Export Assn., while conscious of the longstanding German complaint that West Germany is "flooded" with too many imports, nevertheless opposes the idea of an arbitrary "age" limitation on foreign pictures brought into Germany.

Proposal for such limitation was made recently in the annual report of the German producers and distributors. It was suggested that no imports older than 30 months be permitted to circulate or to get licenses. The Germans, noting that the Yank outfits are "hungry" for revenue, said they feared that the 1939-46 product might be dumped on the German market.

Acknowledging that it might be difficult to get the Government to impose the desired age limitation, the Germans suggested a voluntary system and agreement. MPEA maintains that this isn't feasible, not only because it'd be difficult to get all of its member companies to go along, but also because companies outside the MPEA are concerned.

While a limitation would, theoretically, apply to all imports, those hardest hit by it would be the Americans. Yanks in 1958 232 films into the West German market, an increase of six over 1957. However, despite the larger import volume, the per-picture earnings of the U.S. films went down.

More U.S.-USSR Rapport

Negotiations for a one-year extension of the Soviet-American cultural exchange agreement will start in the late summer.

State Dept. considers the exchange deal to have greatly profited Yank interests via Soviet exposure to American cultural achievements.

J. J. Frankel's Plan To Tradeshow Par's 'Orchid' During Moscow Festival

A second American film may be seen during the Moscow film festival, if plans of J. J. Frankel of MJP Corp. jell. The picture would be Paramount's "Black Orchid."

While the U.S. Government has decided not to let any Hollywood picture participate in the Moscow competition, "The Diary of Anne Frank" will represent the U.S. out-of-competition. It was chosen by the State Dept.

Frankel's plan involves the leasing of a Moscow theatre to "tradeshow" "Black Orchid" to the Soviets and other Communist delegations. Frankel's outfit represents both Par and Warner Bros. in Iron Curtain country sales. "Black Orchid" has been cleared by the State Dept. for possible sale to the Russians.

AL DAFF, NEW YORKER

Former U Exec Veep Has Some Film Deals Pending

Hollywood, July 21.

When Alfred E. Daff, former executive vicepresident of Universal Pictures, and his wife arrive tomorrow (Wed.) aboard the Swedish liner Golden Gate (Johnson Line), sailing here from Sweden, he will pick up their car at the Beverly Wilshire Hotel which has been parked there for seven months. They motor back to their New York base in about two weeks. Daff, while on his global perigrinations, set up some picture deals. He will headquarter in the east, where he has long maintained a 5th Ave. apartment, and not in Hollywood, as previously expected. The vet film exec is not a country-dropper but an ocean-dropper as he details that since leaving Hollywood for his native Australia last winter they have been through the North and South Pacific, the Australian Bight, Indian Ocean, Red Sea, Suez Canal, Aegean Sea, Adriatic Sea, North Sea, Baltic Sea, English Channel, North and South Atlantic, the Caribbean and home via the Panama Canal.

It hasn't been all vacation. Daff, a veteran international sales executive, visited with his overseas contacts before sailing home on a Swedish liner in deference to his wife, a native Svenska.

Daff has some realty and other family holdings in Australia which was what first took him Down Under after he exited U.

Lana Turner as Mother Of Maurice Utrillo

Hollywood, July 21.

Allied Artists inked Lana Turner to star in "Streets of Montmartre," which prexy Steve Broidy terms "the most elaborate and important film in the company's history."

Based on Stephen and Ethel Longstreet's "Man of Montmartre," pic will be directed by Douglas Sirk in Paris next Spring, in color and CinemaScope. Yarn biopics Suzanne Valadon, Parisian model-turned-artist and mother of maurice Utrillo, genius and drunkard.

Loew's Execs Get Moderate 'Options'

The board of directors of Loew's Inc., at recent meeting, voted to grant restricted stock options to "certain" key personnel. The options, subject to stockholder approval, cover 113,000 shares at an option price of $30.25, representing 100% of the average daily market price of the stock from March 12, 1959 to May 27, 1959.

Notes to the third quarter financial report, issued Monday (20), also disclose that through purchases on the open market subsequent to June 4, 1959, the company acquired by July 10, 1959, 18,600 shares of its common stock at a total cost of $568,533.

Under the provisions of a previous stock option plan, approved by the stockholders in 1951, 7,829 shares are under option to certain executives at $22.04 per share.

Hub Yawns 'Chatterley'

Boston, July 21.

"Lady Chatterley's Lover," riding on the wave of Supreme Court publicity, opened at the Trans-Lux here with nary a murmur from the censor or anybody else.

Film had previously played the Beacon Hill. While biz was okay on the picture, it didn't make as much of a dent as expected in Hub, which was pretty placid about the whole thing.

Festivals Festooning

In case anyone's under the illusion that the international film festival season is nearly over, here are the 1959 festivals still to come:

Vancouver—July 27-Aug. 8.
Moscow—Aug. 3-17.
Stratford, Ont.—Aug. 24 to Sept. 5.
Venice—Aug. 23-Sept. 6.
Edinburgh — Aug. 23-Sept. 12.
Bergame—Sept. 7-13.
Cork—Sept. 21-27.
London—Oct. 12-25.
San Francisco—Oct. 29 to Nov. 11.

Allied of Indiana Sez UA Holding Back Dating Johansson Bout Films

Exhibitors have charged United Artists with "pulling out" bookings of the Johansson-Patterson fight films and with withholding the pix from subsequent runs until they have completed first-run engagements.

According to Allied Theatre owners of Indiana, this is contrary to usual policy. In the past, it's contended, fight pictures were handled like newsreels and fight pix were permitted to run simultaneously in first and second run situations.

UA's alteration of the precedent, exhibs say, makes it questionable how much value the fight films will have after the news impact dies down. The exhib unit urges its members to check later grosses before deciding to book the films.

EYES OF TEXAN UPON U. S.

Gordon McLendon As Own Distrib Operating Nationally

Dallas, July 21.

McLendon organization is moving into the field of motion pic distribution. Following a successful Texas premiere of "The Killer Shrews" and "The Giant Gila Monster," in Dallas, Fort Worth and in 11 theatres in smaller nearby communities, Gordon McLendon, prez of McLendon Radio Pictures which produced the films here in their own studios, has set up McLendon Radio Pictures Distributing Co.

McLendon says that the new company will distribute McLendon pics nationally as well as other feature length product. A field force already is signing contracts with film exchanges throughout the country for the handling of the adventure-action double bill and is establishing a network of sales representatives. The company will also handle nationwide distribution of the third McLendon made feature, "My Dog, Buddy," which is already completed and scheduled for release Thanksgiving.

He also stated that he is looking for additional indie product for the new distribution company.

Return of Grandeur to France

[ON BASTILLE DAY]

Paris, July 21.

Now trying (1) to set French films on their own feet via the new Film Aid Law, and after having already (2) transformed the state-subsidized theatres, for bolstering of French prestige and grandeur at home and abroad, Culture Minister Andre Malraux took a third significant step on the July 14 French Independence (Bastille) Day festivities to give them a showy flourish.

Malraux remarked that his Bastille Day ceremonies symbolizes the return of grandeur in France under General de Gaulle and the Fifth Republic. For two days there were torchlight parades before gigantic reviewing stands, public concerts and resurrecting of old revolutionary songs and music, dancing in the streets to better bands, appearances of top singing stars at the many public dance spots spotted in the many Parisian street squares, fireworks, and a big carnival-type exposition on the Esplandade Des Invalides to collect money for public works.

BUT EXHIBS STILL BUYING STOCK

By HY HOLLINGER

Cherished hope of theatre operators to own stock in the major film producing companies to have some say-so in policy decision, particularly those affecting the welfare of theatres, is making some progress. But even the most ardent proponents of the stock-buy plan have admitted that the surface has only been scratched and it's still a long way off before theatremen can elect a man to the board of one of the film companies. Further distant is the time when exhibitors can exert important pressure on a board via stockholdings.

Making the most headway currently is the Motion Picture Investors Inc., an open end mutual fund organized by a group of midwest exhibitors and equipment dealers for the purpose of investing in the securities of motion picture production-distribution firms.

MPI, which last week elected circuit head Walter Reade Jr. president at its annual meeting in Kansas City, has an investment of approximately $100,000 in various film companies, for which investors have received a 15% dividend. It has set as its new goal the disposal of $2,000,000 worth of MPI stock.

Realistic industryites maintain that even if MPI reaches its $2,000,000 goal, the sum will have little effect in influencing film company policies. The aim is to spread the stockholdings around, and $2,000,000 invested in eight companies would not give MPI much of a voice. Even if it were decided to employ the entire $2,000,000 to buy the stock of one company, the result would be inconclusive. For example, it would take at least $12,000,000 to obtain a 15% interest in Loew's Inc., a position sufficient to demand a seat on the board.

Need To Join Forces

If MPI can combine with other groups and induce individual shareholding exhibitors to throw in their stock with MPI, it's figured that some dent can be made into the corporate structures of film companies where the stock is not tightly held by the management group.

Ever since Trueman T. Rembusch first advanced the idea of exhibitors acquiring stock in the film companies at an Allied States convention some seven years ago, exhibitor groups have been intrigued with the suggestion. More talk than action has followed. It appears now that exhibitors, feeling that they are facing serious consequences unless they stem the product shortage, are more inclined to pursue the idea realistically.

Theatre Owners of America is an ardent supporter of the policy and has backed its enthusiasm with stock purchases in all the film companies. The exhibitor organization, however, has not disclosed the extent of its holdings. The American Congress of Exhibitors, and particularly its chairman, S. H.

(Continued on page 54)

London's Empire Losing 72% Capacity for '65' Process Used by 'Hur'

London, July 21.

Empire Theatre, in preparation for the long engagement of Metro's "Ben-Hur," is removing 72% of its seating capacity—1,800 of the 2,500 seats—for greater effectiveness of film's Camera 65 process.

Side seats will be lined up with the sides of the screen, so not a seat in the house will have an angle-on view of the screen. Plans call for projection equipment to be on main floor instead of its regular placement in balcony.

Metro, which is picking up tab for alterations, apparently feels that long playoff will make up the difference at b.o. for the 1,800 missing seats.

A New, Happier Paramount Lot

Paying for Stars — Not Heedless Anymore to Disgruntled Technicians—Bill Perlberg's Views

By ABEL GREEN

William Perlberg -Seaton Productions) sees an analogy in "the new Paramount studio operations" to his own method of doing business—to wit, "you got to meet the competition." Samplings of some salaries in his upcoming P-S pictures is being interpreted now on the Par lot by new studio production head, Jack Karp, in like manner.

"For example, we're no longer letting good technicians get away to television just because it was a difference of a $25 or $50 salary, because a good unit manager can save you that and much more. And we are all heartened by Barney Balaban's OK apparently to Karp in making deals, digging for properties, and the like."

The sparking of Par production has been trade-interpreted before, and favorably, from all sides, not the least of this cheering section coming from theatreowners who are increasingly concerned about the dwindling production line.

As for "meeting the competition," these are some salary samplings: Debbie Reynolds will get $150,000 a picture for two pictures against a percentage; Tony Curtis, opposite her in her first for Perlberg-Seaton, "Rat Race," which starts shooting in New York in September, gets $100,000 against 10% of the gross. Clark Gable, starring in P-S' soon due "But Not For Me" (based on an old stageplay, "Accent On Youth"), is on a straight 10%-of-the-gross contract. Carroll Baker, his femme lead in this particular picture, for example, got $200,000—the contracted 150G, plus another 50G when the shooting schedule stretched.

When P-S shoots "Pleasure of His Company," the current Sam Taylor-Cornelia Otis Skinner Broadway legit hit, Fred Astaire will be in the Cyril Ritchard role; Miss Reynolds will do the Dolores Hart part; Charles Ruggles will film his stage original; Lilli Palmer in Miss Skinner's role; and Gary Merrill in the second male lead. The boy has not yet been cast.

No Product Shortage Here; Automatic Caramel Corn Gear Hitting the Lobbies

Chicago, July 21.

With candy counters the profit margin for many of them, exhibitors will soon be offered the first fully automatic caramel corn machine. Its developers expect the unit to effect time-and-labor savings from $5,000 to $10,000 per annum for theatremen and confection shops.

The revolutioner, brainchild of three Chicagoans, including vet show trader Dan Goldberg, will be offered exhibs and others only on a lease basis starting right after Labor Day. Machine will be marketed by the Hi-Jinx Caramel Corn Co., which partners Goldberg with Louis Price and Charles Cretors, latter the head of Cretors Popcorn Machines, oldline manufacturers. Goldberg, an ex-legit producer whose career spans an assortment of show biz ventures, is currently associated with theatreman (arty World Playhouse) Charles Teitel, primarily in their imports distributorship.

According to Goldberg, Hi-Jinx has also developed a packaged prepared mix for caramel corn which, unlike the machine, is to be sold to lessees.

First demonstration of the machine is planned here for three days, July 28-30, in the Congress Hotel, and in November at the joint Chi confab of TOA and the National Assn. of Concessionaires.

Russell Ackley, formerly of the State Theatre, Pecos, Tex., transferred to Barstow, Calif., to become manager of a theatre there. **Clifton Durham** has replaced Ackley at State.

Lutherans as Distribs

Los Angeles, July 21.

Family Films' inspirational motion pictures will be distributed to churches by Concordia Publishing House, subsidiary of Lutheran Publications, headquartered in St. Louis.

Among Family Films' product is "This Is the Life" teleseries (not to be confused with "This Is Your Life").

John Wayne Meets Texas Coin-Bags Re 'The Alamo'

Houston, July 21.

Over a billion dollars in Houston capital sat down in the back room of the Club Maxim's at noon last Wednesday (15) and talked filmmaking with John Wayne. Wayne explained they could drop something like $3,000,000 in the kitty to produce a riproaring film about the Alamo and some of Houston's most fabled names listened.

In the group listening to Wayne discuss his forthcoming pic, which is scheduled to start shooting at Brackettville, Tex., in September were Glenn McCarthy, Frank Waters, William A. Smith, Wilbur Ginther, Claude Hamill, Temple Hargrove, Dr. Hampton Robinson, Ralph McCullough, Sid Adger, Vernon Frost, Grover Geiselman, A. W. Larkin and Dave Wallace. O. J. and I. J. McCullough, tool tycoons, were hosts for the meeting and brought Wayne to Houston. The two are investing in the film.

In his discussion Wayne explained that he was not trying to "promote" the money. He wants to let some Texans in on the deal. His associate in Batjac Productions, Jim Henaghan, stated that money actually is no problem in any film involving Wayne.

It was understood locally (the usual secrecy of Tex biz) that Clint Murchison, Dallas oil tycoon, has invested $1,500,000 in the Wayne work. Some $3,500,000 has already been raised. Henaghan said the production would cost $6,500,000 or more.

Picture Company Chiefs Wire State Legislature; Ask Blue Law Repeal

Harrisburg, Pa., July 21.

In what is believed to be a first, several presidents of major film companies intervened in a state matter when they sent wires to key members of the legislature here urging them to support a bill easing the "blue law" restrictions on Sunday operation of theatres.

The telegrams were sent at the suggestion of Theatre Owners of America prexy George G. Kerasotes. Pennsylvania Motion Pic. Assn., local TOA affiliate, is in the forefront of the fight for the bill which would permit Sunday films in any community where 20% of the registered voters petition for them. Under existing law, Sunday showings are on a local option basis only after a referendum.

Telegrams from film toppers—including United Artists' Arthur Krim and Bob Benjamin, Warners' Jack Warner, 20th-Fox's Spyros Skouras, Allied Artists' Steve Broidy and Universal's Milton R. Rackmil—went to Sen. Harvey M. Taylor, Senate President pro-tem, and Sen. Douglas Elliot, chairman of the Law and Order Committee, regarded as key men in getting the bill moved to the Senate floor for a vote. It's expected that other film company presidents will take similar action.

Handling Plan on Film Re Seaway and Queen

Toronto, July 21.

With 20th Century-Fox to handle Canadian and international distribution of "Royal River," the National Film Board of Canada Ltd. has camera crews whipping together scenes of the St. Lawrence Seaway for Aug. 1 release. This will dovetail the departure of Queen Elizabeth II for Britain.

A three-reeler project, produced in wide-screen and Deluxe color, "Royal River" will incorporate scenes of the Queen and President Eisenhower jointly opening the St. Lawrence Seaway, plus sequences of John Diefenbaker, Prime Minister of Canada; Vice-President Nixon and Governor Rockefeller of New York State.

The three-reeler will be released in Canada, the United Kingdom and the Commonwealth nations by 20th Century. Shortened versions for United States and world distribution.

Leon Couch, booker at the Texas Theatre Service of Dallas, elected Grand Knight of the Oak Cliff Council of Knights of Columbus.

National Boxoffice Survey

Bumper Summer Biz; 'Hole' New Champ, 'Story' 2d, 'Murder' 3d, 'Hercules' 4th, 'Train' 5th

There are probably more strong pix out in circulation this week than in any summer session in the last eight years, according to reports from VARIETY correspondents in some 24 key cities. Not only are there 12 big productions scoring in key spots, but some six other pix are also contributing to the overall strong boxoffice lineup.

"Hole in Head" (UA), around for first time to any extent this stanza, is moving into No. 1 position by a narrow margin. It is supplanting "Nun's Story" (WB), which was champ for the two previous weeks. "Story," of course, is a strong second-place winner.

"Anatomy of a Murder" (Col) is winding up third. It was second a week ago. "Hercules" (WB), which was fifth last week, is finishing fourth. "Last Train From Gun Hill" (Par), a newcomer, is capturing fifth place. "Horse Soldiers" (UA), fourth last round, is taking sixth money.

"Big Circus" (AA), which loomed promising last week, is capturing seventh position. "Five Pennies" (Par), sixth a week ago, will finish eighth. "South Seas Adventure" (Cinerama) is landing ninth money.

"Earth Is Mine" (U), third last session, is capturing 10th place. "Darby O'Gill" (BV), will take 11th spot while "Middle of Night" (Col) is rounding out the Top 12 pix.

The six runner-up pix, a big majority of them grossing less than $65,000 each, are, in order of strength, "Say One For Me" (20th), "Room At Top" (Cont), "Sleeping Beauty" (BV), "Diary of Anne Frank" (20th), "Gigi" (M-G) and "South Pacific" (Magna).

"Porgy and Bess" (Col), which has been capacity at the N.Y. Warner since it opened more than three weeks ago, preemed socko in L.A. "North by Northwest" (M-G), which is due into the N.Y. Music Hall early next month, looks great in Minneapolis, big in Chi and great in Detroit. "Love Is My Profession" (Kings) continues lively in some seven key cities.

"H-Man" (Col), good in K.C. and Washington, is rated hotsy in L.A. "Ask Any Girl" (M-G), which has played the bulk of its bigger city first-runs, currently is hep in K.C. okay in Boston and solid in Frisco.

"Al Capone" (AA), looms big in Chi. "Imitation Of Life" (U) looks good in Louisville on a record run in that key city.

"Around World in 80 Days" (UA), on a return date, still is sockeroo in L.A. "Hound of Baskervilles" (UA), is rated dull in Seattle.

"Windjammer" (NT), shapes big in Portland and Cleveland. "Sad Horse" (20th) looks okay in Boston.

(Complete Boxoffice Reports on Pages 8-9).

Amusement Stock Quotations

Week Ended Tues. (21)

N. Y. Stock Exchange

1959 High	1959 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
23⅛	18⅝	ABC Vending	54	22½	21⅞	22¼	—⅛
29⅜	20½	Am Br-Par Th	215	28¾	28⅛	28½	
84½	61¼	Ampex	124	82⅞	76½	81¾	+6
48¾	35	CBS	172	46¾	45¾	45⅞	—⅝
24½	18	Col Pix	218	22⅞	19½	22¼	+2⅞
21¼	17⅛	Decca	195	20¾	19¾	20	—⅝
59½	41½	Disney	98	42	39⅝	40¾	—1¼
96⅞	75	Eastman Kdk	356	96⅞	91	96	+4¼
9¼	6⅞	EMI	196	6⅞	6½	6⅝	
29¾	13⅛	Glen Alden	3209	27⅛	25⅛	25⅝	—1⅜
37	28⅞	Loew's Inc	199	31⅜	29⅝	31⅛	+⅜
17¼	10½	Loew's Thea.	309	16¼	15¼	16¼	+⅛
12¼	10	Nat. Thea.	515	12⅝	11⅜	12	—½
50⅞	44	Paramount	27	48⅜	47½	48	
36¾	21	Philco	405	30⅞	27⅝	30⅛	+⅛
151¾	96¼	Polaroid	106	144	138½	142	+1⅝
71	43⅛	RCA	469	69½	67	67½	—½
11½	8½	Republic	110	11	10⅛	11	+⅛
14⅞	13½	Rep., pfd.	8	14¾	14½	14¾	
35½	18	Stanley War	400	35½	32⅜	33½	+1¼
33½	24½	Storer	22	31⅛	30	30½	—¾
43½	36	20th-Fox	209	39¼	37⅞	38½	+⅛
32¼	24⅜	United Artists	86	31½	30⅛	30½	—⅝
84	72	Univ., pfd.	†100	80	80	80	—1¾
47⅝	24¾	Warner Bros.	66	43¾	43	43½	+½
136¾	92½	Zenith	355	128	119½	120	—2¼

American Stock Exchange

1959 High	1959 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
5⅜	3⅞	Allied Artists	71	5⅛	4⅞	5	—⅛
11¾	8½	All'd Art., pfd	16	10½	10½	10½	—1
12½	7½	Buckeye Corp.	‡8	9	8½	8½	—⅜
7	2¼	Cinerama Inc.	303	5¼	4⅝	5⅛	+⅜
29⅞	17⅞	Desilu Prods.	100	19½	18¼	19½	+⅞
9⅞	6	DuMont Lab.	83	8⅛	7⅞	8	+⅛
9¾	6	Filmways	69	7⅛	6⅛	6⅝	+⅜
3	1⅝	Guild Films	820	2⅝	2⅛	2⅛	—⅜
10¼	7⅝	Nat'l Telefilm	36	10⅛	9⅝	9¾	+½
10¾	5⅜	Skiatron	88	6½	6¼	6¼	—⅛
9⅞	6¾	Technicolor	81	7½	7⅛	7¼	+⅛
7⅞	4⅞	Tele Indus	21	5	4¾	4¾	—⅛
22½	9	Teleprompter	137	21⅜	18¾	19⅝	+1⅛
14⅞	7	Trans-Lux	21	12¾	11	11¾	—¾

Over-the-Counter Securities

	Bid	Ask	
American Corp.	2⅛	2¼	
Cinerama Prod.	2⅜	2¾	+⅜
King Bros.	1¼	1½	
Magna Theatre	2⅛	2½	—⅛
Metropolitan Broadcasting	17⅜	17¾	+¾
Scranton Corp.	4	5	
Sterling Television	1⅝	2	—⅛
U. A. Theatres	8⅞	9⅛	—⅜

* Week Ended Monday (20).
† Actual Volume.
‡ Ex-dividend.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith Inc.)

U. S. to Europe

Bret Adams
Danny Arnold
Michel Bagneris
Fred Bienstock
Miriam Bienstock
John L. Burns
John S. Burns
Tom Deegan
Robert Finkel
Alex Fisher
Hy Gardner
Jean Goldwurm
Martin Goodman
Oscar Handlin
Ruth Harrison
Constance Hope
Jimmy Kennedy
Carlo Moresco
Donna Nird Nordahl
Dick Pack
Vicki Racimo
Jonas Rosenfield Jr.
Sylvie St. Clair
Sol C. Siegel
Maurice Silverstein
Bill Smith

L. A. to N. Y.

Bill Barrett
Joan Crawford
Oscar A. Doob
George Englund
Eva Gabor
John Gabriel
George Glass
Herbert L. Golden
William Herz
Darla Hood
Ross Hunter
Joe Hyams
Al Jennings
Paul N. Lazarus Jr.
Rowland V. Lee
Julie London
Dick Powell
Jean Seberg
Walter Seltzer
Natalie Schafer
Jack Sidney
William L. Snyder
Robert Solo
Jan Sterling
Robert Stevens
Charles Walters
Taul Watanabe

Six Film-Makers In San Antonio

San Antonio, July 21.

San Antonio now has six motion picture film producing companies actively engaged in making everything from tv commercial shorts to feature westerns. They include Dell, Jacvan, Kier Film, Jerry Fairbanks Productions, Sabal and Traildrivers Productions.

The oldest of the group is the Kier Films which is headed by H. W. Kier who has been filming here for the past 20 years.

Traildrivers Productions is engaged in making a series of films featuring youngsters in all the roles in the western pics.

Jacvan is currently shooting a musical western here and is headed by Jack Vance.

29th Annual for Allied's Illinois Bunch on July 29

Chicago, July 21.

Illinois Allied will hold its 29th annual meeting and election of officers and directors at a Sheraton-Blackstone Hotel luncheon July 29.

Organization's board also endorsed week of Aug. 14 for theatre audience collections for LaRabida Sanitarium here, pet charity of the Variety Club of Illinois.

Europe to U. S.

Alexander H. Cohen
George R. Marek
Hildy Parks

N. Y. to L. A.

Janet Cohn
Jane Fonda
Jimmy Gardiner
Robert V. Newman
William Perlberg
Buddy Pepper
Tony Perkins
Kiyoshi Takamura

JAPAN'S EXPORT TACTICS

Loew's Inc. Moves Solidly Into Black With $6,157,000 Profit for 40 Weeks; 'Cat' Returns Big Factor in Upsurge

Loew's Inc. is definitely over the hill. In one of the most remarkable financial recoveries in the recent history of the film business, the company, which faced near liquidation on at least two occasions in the past four years, chalked up a whopping net profit of $6,157,000, equal to $2.31 per share, for the 40-week period ended June 4. This is in marked contrast to the $683,000 loss in the corresponding stanza of a year ago.

For the 12-week period ended June 4, the Joseph R. Vogel management team showed consolidated net earnings of $1,359,000, or 51c per share, as compared with a loss of $106,000 in the previous year's third quarter.

The turnabout, in the face of harassment by dissident stockholder groups, represents a vote of confidence in the policies of the Vogel management group. The recovery is attributable to a number of factors, chief of which is the elimination of the type of pictures on which the company could suffer severe losses.

It is also a culmination of a general cost-saving and reorganization of the management and operational policies. A total of $8,000,000, of which $5,700,000 represented salaries, was eliminated from March, 1957 to the end of 1958. These costs were never reinstated. Although some divisions of the company have higher operational costs at present, these divisions are now earning more because of the policy changes instiuted.

Lovable 'Cat'

Perhaps the most significant contributor to the overall profit was the boxoffice power of the pictures released during the 40-week stanza. "Cat On a Hot Tin Roof" was the most potent help to the treasury. Brought in at a cost of $2,500,000, the film grossed $8,000,000 domestically and $5,000,000 abroad. "Gigi," on hard ticket last year, scored hefty returns in general release and was further aided by winning the Academy Award. Other entries, although not in the blockbuster category, also contributed steadily, bringing in a fair share of the revenue in relation to the negative investment. These included such films as "Imitation General" and "The Reluctant Debutante," holdovers from last year, "The Mating Game," "Some Came Running" and "Tom Thumb." "Mating Game," for example, cost $900,000 and tallied $2,000,000 in film rentals. Point emphasized by a Metro spokesman is that there were "no big failures."

All Segments Up

All divisions of the company, including film production, distribution, foreign theatres, television, records and music, are all profitable in the current year and each division is showing an improvement over least year, according to Vogel. The difference is highlighted by the operations of the production - distribution division which earned $5,423,000 before interest and taxes in the 40 weeks of fiscal 1959 as compared with a loss of $7,114,000 in the same 40 weeks of 1958.

"Our objective is to maintain and strengthen the company's profitable operations and to resume the payment of dividends," Vogel declared in his financial report to stockholders.

The third quarter financial report reveals that gross television income for the 40 weeks included $8,632,000, as compared with $7,478,000 last year, for the licensing of pre-1949 feature films and shorts to television. Filmed series and commercials produced for television brought in $3,373,000 as against $2,279,000 a year ago.

Location-Wise?

Hollywood, July 21.

In this day of diversification, Warner Bros. is going somewhat far afield . . .purchase of a herd of 3,000 sheep in Australia. Baa-baas have been acquired for Fred Zinnemann's "The Sundowners," to assure a full herd and with wool the proper length for start of pic in October.

Original cost will probably be recouped by studio selling not only the sheep when pic is finished, but the wool as well.

PRODUCT AND JOBS BOOST SUMMER B.O.

St. Paul,July 21.

A sharp rise in employment in Minneapolis and St. Paul gets part credit for the fact that the Twin Cities' summer boxoffice is performing better than for the corresponding periods in recent years. Stronger average product, however, still is believed to be the most important factor by far, of course, in local industry leaders' opinion.

In mid-June, when the latest compilation was made, employment in the Twin Cities' metropolitan area was 13,000 higher than a year ago, according to the Minnesota employment security department's statistical report.

For the five county area, employment reached 533,788, compared with 520,714 in June, 1958, the department announced.

In Minneapolis alone mid-June employment totaled 272,925, a 4,700 increase over a year ago.

This summer's boxoffice gain for the territory's largest theatre circuit, the Minnesota Amusement Co. (United Paramount), over a year ago amounts to approximately 20%, it's estimated by Charles Winchell, MCA president-general manager.

SIDNEY JUSTIN'S ROLE

Is Karp Aide Though Still Par Studio Counsel

Hollywood, July 21.

Sidney Justin, who succeeded Jack Karp as resident counsel of Paramount Studios when latter became exec assistant to Y. Frank Freeman, now retired, is now exec assistant to Karp, who replaced Freeman as Par studio chief. He will also continue to function as r.c. and head up studio's legal department, post he's held since 1946.

Justin was transferred to Coast in 1935 from Par home-office in N. Y. He previously was asociated with Gotham law firm of Phillips & Nizer, specializing in theatrical law.

Honor Len Greenberger

Cleveland, July 14.

Cleveland showmen last week organized the Leonard Greenberger Memorial Committee to honor and perpetuate the memory of the exhibitor who died recently.

Greenberger not only founded and operated the Fairmount, de luxe nabe theatre, for a score of years but also helped originate the Cleveland Film Critics Circle's annual awards for "best film of year." One of the earliest prizes brought the late Cecil B. DeMille

Revived by the memorial com- land's "showman of the year." to bestow annual awards to Cleve- here, the Critics Circle also plans mittee, headed by Frank Murphy, division manager of Loew's houses to Cleveland to accept it.

HAS GOV'T OKAY FOR O'SEAS SELL

By FRED HIFT

The Japanese Government has changed its policy and now is encouraging the Japanese film industry to establish representation abroad, Kiyoshi Takamura, managing director of Japan's major Shochiku Co., said in Manhattan at the weekend. As a result, the Japanese are hopeful of opening up a number of new markets and strengthening those where they already are in the running.

Takamura said the plan was for three or four companies to get together and maintain an office which not only will promote Japanese films, but will also sell them. In the U. S., where Japanese pictures already are established, no such setup is contemplated. However, Shochiku intends to open a New York branch office and will make it available to other Japanese companies which may wish to join in this representation. Shochiku for the moment has its headquarters on the Coast, where most of the Japanese-language houses are located. Takamura said he hoped to open the N. Y. office by the end of 1959.

The Japanese generally are optimistic about their export chances. Their export revenues are up and Japanese pictures are enjoying wider acceptance. One of the handicaps till now was the Government's hesitancy to allocate foreign exchange to maintain foreign representation on a permanent basis. Noting the income potential of Japanese picures, Tokyo now feels differently.

'Film Weeks'

Takamura said the industry, with the support of the Japanese Government, planned to hold a film week in a different country every year. Next year, one will be staged at Sao Paulo, Brazil, where—according to the Japanese exec—there are 400,000 Japanese living. The Japanese twice had film fests in Manhattan. The Shochiku exec said the intention was for Japan to participate in as many foreign film festivals as possible, particularly now that the Japanese Government was actually encouraging all moves leading to intensification of exports.

In the U. S., if the science-fiction films are counted in, the income of Japanese films so far this year is up over 1958, Takamura reported. Without the sci-fi films, however, it's down. There hasn't been a single topflight Japanese grosser in the art houses so far in '59. Several Japanese "horror" features have been dubbed and released successfully.

Takamura, who's been to the Berlin and San Sebastian festivals and this week leaves for the Coast and thence to Sao Paulo before returning home, is the business head of a company that produces, distributes and is in exhibition too. Shochiku this year will turn out 90-95 feature films which, according to Takamura's own estimate, is quite a few too many. However, he explained, the problem lies in the new double-billing policy which the Toei Co. started and which has spread.

Particularly in the rural areas, the double-feature attraction is drawing the customers. Some companies have even cut down films into featurettes, thus getting triple-features on the bill. Meetings have taken place at the Motion Picture Assn. of Japan in an effort to curb the double feature trend and Takamura said there was "strong sentiment" for a return to the single feature policy.

One of the results of double featuring in Japan has been a drop in the screen time racked up by foreign features, Takamura reported. "If an import doesn't do well, some theatres will quickly shove in a Japanese picture," he said. On the other hand, the important foreign films, virutally all of which comes from the States, tend to do better than ever.

The new quota for the year

(Continued on page 54)

Swiss System Aim: Closed-Circuit; CIBA-20th-Fox Joint Company, Telepatent, to License Eidophor

CIBA, the Swiss-based drug, dye and plastics concern, and 20th-Fox have established a joint company in Switzerland to license and to sell the Eidophor large-screen tv projectors. Outfit is called Telepatent and is owned 50-50 by CIBA and 20th.

New arrangement doesn't cut out the Gretag Co., which originally developed Eidophor, has produced units and retains the right to do so.

This was reported in N. Y. last week by Roderic L. O'Connor, president of Eidophor Inc., a CIBA subsidiary. O'Connor also said that negotiations were continuing for General Electric to sublicense manufacture of the Eidophor units in the United States.

Main interest of Eidophor Inc. is in the business meeting, industrial and educational closed-circuit market. The presently developed model is not suitable for theatre television and 20th continues work on a new and larger unit that would be suitable for theatre tv. However, 20th does get a cut on every Eidophor model sold, regardless of who sells it or for what purpose.

According to O'Connor, who's a former U. S. Assistant Secretary of State, it's hoped that the Swiss will be able to deliver 40 Eidophor units by next May or June. All of these will go to Eidophor in the States, which thus will get the jump on the competition which is bound to develop once Telepatent licenses manufacture.

B&W or Color

The Eidophor units are capable of delivering both black-and-white and color images, though—for the moment—it's impossible to transmit color on standard channels and it's therefore impossible to send a tint signal on a network. O'Connor said that Phillips of Holland was working on the problem and that it was hopeful of solving it. Involved is a simultaneous transmission of the three color elements, thus fitting into the standard and narrower band.

Though Eidophor's total budget hasn't been set, O'Connor estimated that $800,000 was being spent on the 40 units which are on order. The Swiss plant is starting to turn out the Eidophor models on something resembling an assembly-line basis next month.

Huckster Interest

A great deal of interest in the Eidophor on the customer side was being evinced via Madison Ave., O'Connor said. Some 20 agencies have asked for demonstrations. Only two units are currently available. A third, still a prototype model, has just arrived. Outfit hopes to be moved into its own office and ready for action by September.

O'Connor cited a survey undertaken by Dr. Philip Eisenberg on the industrial and business meet market for Eidophor. It showed that the business meeting potential alone was around $34,000,000, which is more conservative than some other estimates.

Eidophor is closely watching the situation with the Winter Olympics in Squaw Valley. If the American Broadcasting Co. withdraws, Eidophor may be very interested to bring the events to various places in the Valley, allowing spectators to participate without having to climb up the mountainside, O'Connor said.

50c Size Now—Popcorn

Minneapolis, July 21.

Popcorn, which used to be only a nickel and dime item in local theatres, now is purchasable in a 50c quantity in some of the showhouses.

While the 50c size container for the buttered edible at the theatres' concession counters also has hit a new size high, its price nevertheless is considered a reflection at least of America's inflation generally.

The State theatre, leading United Paramount house here, sells in addition to the 50c buttered popcorn container, smaller ones at 25 and 35c. For the kids who are short of the funds necessary for de luxe indulgence there's also a very small 15c box of non-buttered popcorn—the latter kept out of view at the concession counter.

NATIONAL THEATRES TO BEVERLY HILLS

Los Angeles, July 21.

National Theatres has taken a 15-year lease, repping an aggregate rental in excess of $3,500,000, on a Wilshire Blvd. building, now in construction stage, in the center of Beverly Hills for its new headquarters.

Circuit, which plans to move Oct. 1 from its present Film Row headquarters, occupied for more than 25 years, will take over three upper floors and penthouse of four-story structure, giving it 51,000 square feet of space. Ground floor will be occupied by Fidelity Bank of L. A.

In addition to NT, new building will house exec office of Fox West Coast Theatres and other subsids, including National Telefilm Assocates, NTA International and NTA Pictures, latter three moving from present N. Y. headquarters.

Key NTA execs transferring from Gotham to Beverly Hills headquarters include Ely A. Landau, board chairman; prexy Oliver A. Unger, exec v.p. Harold Goldman and v.p. David J. Melamed.

QUICK BIT OF BARDOT

Union With 'Profession' Rues Tricks of the BB Trade

Union Films, distributor for Kingsley-International of the Brigitte Bardot starrer, "Love Is My Profession," was doing a burn last week over some competitive BB ads.

United Motion Picture Organization, opening "Grand Maneuver" in Chicago, took out large ads plugging Miss Bardot in the film, which is an oldie. It's true that the actress is in the picture, but in a very small role. It was made when she was far from a star.

Argues Union Films: Not only is the ad misleading the customers, but it's helping to "kill the goose that laid the golden egg." It so happens that "Love," which is BB's latest, opened just a day ahead of "Grand Maneuver" and Chicago got its fill of the French star's allure in the ads.

Commerce Re Dividends

Washington, July 21.

At the half-year mark, dividends paid by film firms were more than $1,000,000 ahead of the same period in 1958, according to a new report of the Commerce Dept.

Commerce said film companies distributed $12,331,000 in dividends through June this year, compared to $11,195,000 during the first half of the year before.

There was a slight dip for the month of June, with $3,303,000 paid out this year, against $3,325,000 in June, 1958.

Cartoonery for Kiddies Frees Mom to Purchase

Houston, July 21.

A Kiddie Cartoon Theatre where shoppers may leave their children to watch 45 minutes of the latest movie cartoons is one of the highlights at the new Weingarten supermarket which opened here last Wednesday.

Benches are provided in the small theatre for the benefit of the small fry.

The Enchanted Mirror
(KINOPANORAMA—COLOR)

Imaginative documentary treatment of various aspects of Soviet life. Informative and entertaining, but technically still short of the mark.

Ministry of Culture of the USSR presentation of a Sovexportfilm release. Shown in conjunction with the Soviet Exhibition of Science, Technology and Culture at the Coliseum, N.Y. Produced at the Central Studio for Documentary Films, Moscow, with cartoon sequences photographed at Soyuzmultfilm Studio. Direction and script, I. Kristi and V. Komissarjevsky; camera (Sovcolor), V. Voronzov, I. Gutman, A. Koloshin, S. Medynsky; cartoon director, I. Aksenchuk; cartoon photography, A. Astafiev and N. Klimova; cartoon artists, L. Milchin, I. Shwarzman, A. Vinokurov, T. Sazonova. Appearing in the film are artists from the State Bolshoi Theatre of the USSR, the Peking Classical Opera, the Dance Ensemble of the Piatnitzky Chorus and the ensemble ARF. Previewed in N.Y., July 20, 1959. Running time, **90 MINS.**

For their second Kinopanorama offering at the Mayfair Theatre, N.Y., supplementing the Soviet Cultural and Scientific Exhibition at the Coliseum, the Russians have chosen "The Enchanted Mirror," a lively, far-ranging and at times quite beautiful screen tour of the Soviet Union and its people. Technically, at the U.S. CineMiracle projection end, the picture suffers from severe defects, as did its predecessor, "Great Is My Country." Artistically, and from an entertainment point-of-view, it's a lot of fun and very well done.

It's as if the Russians, having limbered up with their first picture, and having lived down the "thrill" approach to the wide screen, had gotten down to work on putting their Kinopanorama process to best use. Much of the photography is impressive, and in a couple of sequences it's even stunning. It's obvious that no effort has been spared to do justice to a widescreen system which, inherently is capable of marvellous effects. Here, the determination to make a documentary with a human interest touch has paid off.

A good deal of Russia, and something also of Red China can be gleaned from the film which has been cut into four separate segments and built into an intriguing cartoon frame that has symbolic overtones. If there is propaganda in this second picture it's either so obvious as to be valueless, or else it's so subtle that the vast majority of people won't even get it. Through it all comes the tremendous pride of the Soviets in their achievements in science and industry, and their well-developed sense of joint effort and success through Communism.

"The Enchanted Mirror" pulls together a great many facets of Soviet life though, as in "Great Is My Country," no individual ever really comes alive and identification is impossible. These people look good, they smile when they go to work and when they come from work, they love children and they're all very hard at work to build, construct and devote themselves to the arts. If they have private thoughts of their own, they don't share them with the camera.

Kinopanorama is projected on a very large screen from three synchronized projectors working out of the same booth. Nine-channel stereophonic sound is used and in spots very effectively, too. But Kinopanorama simply isn't very good. The matchlines are more pronounced than ever and one—separting the left panel from the center one—is so wide that a person passing it on the screen appears to be going into one side of a door and coming out on the other. There's also considerable distortion as a result. Yet "Enchanted Mirror" has plenty to balance these imperfections.

The first part, "Snow Queen," starts with an indication of the Hans Christian Anderson fairy tale and then spreads out for a breathtaking view of the North Pole, a visit to a Soviet Scientific Station on an ice floe, a tour of the Siberian Taiga forest where bulldozers and tractors are at work clearing the bottom of the future Obsk Sea. The scene concludes with an exciting and very real ride in which a Russian "Troika" comes galloping towards the camera at full speed.

Part two is called "A Fairy Tale of Wondrous Transformations" and prominently features the superb Galina Olanova performing both the white and the black swan in "Swan Lake." Part three deals with Red China and offers some revealing glimpses of Chinese at work building the huge Shisanlinsk Reservoir. Since so little of Red China is seen in the States, the scenes take on unusual interest. There's also a bit of a performance by the Peking Classical Opera Co. Here, as in other scenes, the excellent Sovcolor process helps.

Picture winds up with a tour of the Brussels Fair of 1958 and a whirling and beautifully coordinated folk dance number. "Enchanted Mirror" is again Russia putting her best foot forward, but this time the tour is rich and varied and the pace is just right. Kinopanorama for the most part makes a very clear image with good depth and a strong sense of participation, with dizzying panning shots avoided. *Hift.*

The Scapegoat

The look-alike substitute plot makes off-and-on Alec Guinness mystery puzzler. Fair for his fans.

Hollywood, July 17.

Metro release of a Michael Balcon production. Stars Alec Guinness; features Nicole Maurey, Irene Worth, Pamela Brown; guest star, Bette Davis. Director-writer, Robert Hamer; screenplay based on Daphne DuMaurier's novel as adapted by Gore Vidal; camera, Paul Beeson; music, Bronislau Kaper; editor, Jack Harris. Previewed at the studio, July 16, '59. Running time, **92 MINS.**

John Barratt,	
Jacques De Gue	Alec Guinness
The Countess	Bette Davis
Bela	Nicole Maurey
Francoise	Irene Worth
Blanche	Pamela Brown
Marie-Noel	Annabel Bartlett
Gaston	Geoffrey Keen
Dr. Aloin	Noel Howlett
Aristide	Peter Bull
Lacoste	Leslie French
Inspector	Alan Webb
Maid	Maria Britneva
Barman	Eddie Byrne
Gamekeeper	Alexander Archdale
Customs Official	Peter Sallis

Alec Guinness indulges his interest in portraying multiple characters in "The Scapegoat," an unusual mystery story with undertones of murder. Both characters played by Guinness look alike, although their personalities are radically different. Impersonation, when one man is the identical image of another, and the effects it produces, provide the interesting story of Michael Balcon's production for Metro.

The filmization of Daphne DuMaurier's novel will be partially satisfying to Guinness fans, although the excellence of its production is subverted by an abrupt and unsatisfactory conclusion and a screenplay that leaves too much unexplained.

Guinness plays a colorless English teacher of the French language on vacation in France. While there he is tricked into assuming the identity of a very colorful, decadent and amoral French count who is his physical twin. There is humor, suspense and mounting interest as he takes his place in his twin's setting — a la Anthony Hope's old "Prisoner of Zenda."

He discovers his mother is Bette Davis, the Dowager Countess, a morphine addict. His daughter, Annabel Bartlett, is a religious minded teenager, fascinated by the gorier martyrdoms; his sister, Pamela Brown, hates him so much she doesn't speak to him; his wife, Irene Worth, is psychopathic with fear (not without cause) that she is likely to be murdered, and his brother-in-law, Peter Bull, is a crafty boozer who is diverting the profits of the family business to himself. On the bright side, Guinness finds his alter ego has a lovely Italian mistress, Nicole Maurey, stashed away in a town adjacent to the family chateau.

The screenplay by Robert Hamer, from an adaptation by Gore Vidal from Miss DuMaurier's novel, displays these exotic characters with unflinching zeal. It does not, however, give much if any indication of how they got that way, or why. The ending is bad. Guinness has a gun duel with himself when the English teacher character decides he makes a better French count than the French count, and Hamer's method of showing which man won is strictly old-hat and a letdown.

The film would not be disappointing if it were not, as it is, so interesting and well-done in some individual portions. Guinness, again, seems unable to give less than a superior performance. Bette Davis, as the ravaged countess, gives a baroque and fascinating portrayal. It is possible to sympathize with both the wife, Miss Worth, and the mistress, Miss Maurey, so expert are their performances. Pamela Brown suffers from an insufficiently developed role, but is good within limits imposed on her. Others contributing, sometimes strikingly, are young Miss Bartlett, Geoffrey Keen, Bull and Leslie French.

Except for the final trick, Hamer's direction is discreet but pointed. The fault of the film is that either through too-stringent editing or too-loose writing, scenes of motivation and background, and some of development, have been omitted. This creates, for a mystery, too much unsatisfactory confusion.

French locations are useful and they have been captured with perception by cameraman Paul Beeson. *Powe.*

Desert Desperadoes

Desert caravan tries to make its way to Alexandria (Egypt) against the forces of King [illegible] with trouble along the way, entertainment-wise.

RKO release (via franchise dealers) of John Nasht production. Stars Ruth Roman; features Akim Tamiroff, Othelo Toso, Gianni Glori, Arnoldo Foa, Alan Furlan. Directed by Steve Sekely. Story and screenplay, Victor Stolloff and Robert Hill. Other credits unavailable. Previewed in N.Y. July 2, '59. Running time, **81 MINS.**

The Woman	Ruth Roman
The Merchant	Akim Tamiroff
Verrus	Othelo Toso
Fabius	Gianni Glori
The Chaldean	Arnoldo Foa
Rais	Alan Furlan
Metullus	Nino Marchetti

Listed by Principal Film Exchange, the New York franchise distributor, as an RKO picture presented by John Nasht, "Desert Desperadoes" is a meller of the old-fashioned cinema school set in Biblical times. The theatrical values are limited this modern day; the approach to picture making, as observed from the uncertain print shown, goes back some years.

Project undertakes to combine what looks like routine action-on-the-sands stuff with a strong inference that the infant being carried on the desert safari could well be the Judean Saviour.

And intertwined with this is the story of the rich merchant Akim Tamiroff) who makes passes at a sultry and gammy (Cleopatra-type) unkown-origin femme who is found stranded in the desert. Tamiroff is sponsor of the caravan, which has a group of Roman soldiers as convoy. The girl is Ruth Roman, not particularly appropriate as the siren who has both Tamiroff and at least one of the Romans in a flesh-and-blood tizzy.

Print shown indicates some cutting has been done and this impairs the organization of the story, sometimes to the point of disconcerting the onlooker.

Technical work on the feature, which was made in Italy and on location in Egypt, is of modest proportions. *Gene.*

A Private's Affair
(C'SCOPE-COLOR)

Screwball service comedy with an attractive young cast. Good entertainment and o.k. boxoffice prospects.

20th-Fox release of David Weisbart production. Stars Sal Mineo, Christine Carere, Barry Coe, Barbara Eden, Gary Crosby; features Jim Backus, Jessie Royce Landis, Robert Burton, Alan Hewitt. Directed by Raoul Walsh; script, Winston Miller, based on story by Ray Livingston Murphy; camera (De Luxe color), Charles G. Clarke; songs, Jimmy McHugh, Jay Livingston and Ray Evans; music, Cyril J. Mockridge, conducted by Lionel Newman; editor, Dorothy Spencer. Previewed at the Paramount Theatre, N.Y., July 20, '59. Running time, **92 MINS.**

Luigi	Sal Mineo
Marie	Christine Carere
Jerry	Barry Coe
Katey	Barbara Eden
Mike	Gary Crosby
Louise	Terry Moore
Jim Gordon	Jim Backus
Elizabeth Chapman	Jessie Royce Landis
Gen. Hargrave	Robert Burton
Maj. Hanley	Alan Hewitt
Macintosh	Robert Denver
Sgt. Pickerell	Tige Andrews
Capt. Hickman	Ray Montgomery
Doctor Leyden	Rudolph Anders
Magdalena	Debbie Joyce
Young Rookie	Robert Montgomery Jr.

Ever hear of a private marrying a lady Assistant Secretary of War at her request while he's snoring away under the influence of drugs, and all this to save a little Dutch girl who's father is dying and who otherwise would be shipped back to Holland? It's that kind of a plot that they've cooked up from a story by Ray Livingston Murphy and the result is a featherlight comedy that pretends to be little more than a good show for a hot summer night.

Since the customers aren't burdened with having to take any of this zany routine seriously, the young and attractive cast works away at it with an unconcerned gusto that's good for some hearty laughs and very funny situation comedy. A dash of romance and a couple of nice song-and-dance routines are thrown in to fill the formula bill.

Almost from the very start, director Raoul Walsh aims for the yocks, and after that he doesn't care how he gets 'em, a necessity since it's a small joke milked to exhaustion and farce is a tough thing to maintain. Winston Miller has written some genuinely funny lines and they've put over with a good sense of timing that makes 'em explode like firecrackers.

Almost the best thing about "A Private's Affair" is its introduction of a bunch of new faces. Sal Mineo, Barry Coe and Gary Crosby play a trio of soldiers in basic training who win a chance to compete for their camp on a national tv show. That gives them a chance to do a couple of amusing routines, that should earn them a teenage following. The gals are played by Christine Carere, Barbara Eden and Terry Moore.

Mineo is good as a sort of modified beatnik type. Coe has an appealing personality and clearly is a comer. He's the fellow who, through a mixup, gets to marry Jessie Royce Landis, the Assistant Secretary of War. Crosby obviously has a good sense of humor and is given some of the best lines, but he misses in affecting his father's easy casualness. He should find a style of his own.

Miss Carere, playing a French miss, is charming in an undemanding role. Miss Eden, acting in her first theatrical film role, is a natural comedienne and easy on the eyes. Miss Moore has virtually nothing to do, but looks pretty. All of them have one thing in their favor — they're attractive and they're young, and that's a big asset today.

The talented team of Jimmy McHugh, Jay Livingston and Ray Evans has written three songs for the film, with "It's the Same Old Army" as the lead refrain. Mineo, Coe and Crosby create a smart routine for it early in the picture, singing it while on K.P. duty.

In the smaller roles, Jim Backus is his reliable self as the tv producer, Miss Landis somehow manages to infuse a sense of dignity into the part of the Secretary and Robert Burton is broadly comic as the general. Alan Hewitt skillfully handles the role of the camp psychiatrist.

Charles G. Clarke's lensing has quality and the DeLuxe color is all one could wish for. Dorothy Spencer's editing keeps everything rolling along just fine. This isn't the kind of picture that will win prizes, but it shapes as a very satisfactory grosser in a market that always seems to be able to stand another service comedy, be it even a slim one. *Hift.*

Llegaron Dos Hombres
(Two Men in Town)
(HISPANO-SWEDISH)

Madrid, July 14.

Paramount (Spain) release of a Molino-Terrafilm production. Stars Francisco Rabal, Ulla Jacobsson, Christian Marquand, Moulodji, Ana Esmeralda; features Fernando Sancho, Felix Defauce, Roberto Camardiel. Directed by Arne Mattson and E. F. Ardavin from story by Volodja Semitjoy; adapted by Enrique Alarcon and Jose Lopez Rubio. Camera, Alfredo Fraile; music, Cristobal Halffter. At Roxy "B," Madrid. Running time, **91 MINS.**

Spanish village is locale for the familiar theme of cornered criminals holding a stunned schoolmarm (Ulla Jacobsson) and her terrorized moppets as hostages. After a good suspense jump-off, main action is played in townsquare where Guardia Civil (Spain's feared rural police) and townsfolk assemble to parley with two homicidal lunatics (Marquand and Moulodji) for the urchins' lives.

From there in, it's mostly meller stuff bordering on farce. Police chief (Francisco Rabal) and lieutenants give an inept demonstration, the desperados stretch their tyranny to king-for-a-day limits and the villagers emerge as panic-stricken seeds. The non-pro kids are fine.

Tri-nation thespian talent labors hard but fails to cope with the fuzzy direction of a potential thriller. Spain's Ana Esmeralda alone reveals depth. Cristobal Halffter score and Alfredo Fraile's lensing surpass.

All Yank companies here are now releasing locally one Spanish film for every four imported. Which explains the Paramount trademark. *Werb.*

Pecheur D'Islande
(Island Fisherman)
(FRENCH-DY'SCOPE-COLOR)

Paris, July 14.

Imperia release of Iberia production. Stars Jean-Claude Pascal, Juliette Mayniel, Charles Vanel; features Michel Garland, Georges Poujouly, Joelle Bernard. Directed by Pierre Schoendoerfer. Screenplay, Andre Tabet, Schoendoerfer from novel by Pierre Loti; camera (Eastmancolor), Raoul Coutard; editor, B. Menapard. At Cameo, Paris. Running time, **90 MINS.**

Yan	Jean-Claude Pascal
Gaud	Juliette Mayniel
Mevel	Charles Vanel
Berger	Michel Garland
Jenny	Joelle Bernard
Moan	Georges Poujouly

This pedestrian pic is about the young captain of an outdated fishing boat who ends up landing the boss' daughter after proving himself at sea. Film has some good production values in its exteriors but the old hat tale is not given enough feeling, depth or characterization to keep it from dragging along.

Actors can do little with their roles which are too routine. Fishing scenes have scope (via Dyaliscope) and the color and technical aspects are good. But this looks like largely local fare. *Mosk.*

Berlin Fest Reviews

Tierra Magica
(Magic Country)
(VENEZUELA)

Berlin, July 14.

Elvi Films and Tiuana Films production. Directed by Vittorio Valentini, Massimo Dalla Mano. Screenplay, Mano, Elso and Vittorio Valentini; camera, Mano. At Berlin Film Fest. Running time, **92 MINS.**

A spectacular documentary leading the viewer this way and that through Venezuela. Pic gives an impressive insight into this country and makes one familiar with the people living there. Apart from overly intensive mood music. Film deserves the compliment of being a good one in its class. Could be a good programmer for matinees. *Hans.*

Herren Og Hans Tjenere
(The Master and His Servants)
(NORWEGIAN)

Berlin, July 14.

Norsk Film A/S Oslo production. With Claes Gill and Wenche Voss. Directed by Arne Skouen. Screenplay, Axel Kielland and Arne Skouen; camera, Finn Bergan. At Berlin Film Fest. Running time, **84 MINS.**

This film's central-figure is a bishop who's been accused of having libelled his theological rival via anonymous letters. Although he's innocent (his secretary wrote the letters) in a legal sense, he calls himself guilty as he's the spiritual initiator of the letters and thereby shows his Christian responsibility and attitude.

Execution of plot is interesting but suffers slightly from conventional direction. The producers deserve the compliment for having dedicated themselves to a daring subject which is an attack against the hypocrites who say God and mean business. *Hans.*

Dorp Aan De Rivier
(Village on the River)
(DUTCH)

Berlin, July 14.

Nationale Film Productie Maatschappij production. With Max Croiset, Mary Dresselhuys, Bernard Droog, Jan Teulings. Directed by Fous Rademakers. Screenplay, Hugo Claus, Rademakers; camera, Eduard van Dalsum. At Berlin Film Fest. Running time, **91 MINS.**

This Dutch feature was one of the better films shown at the Berlin festival. It primarily benefits from outstanding direction (Fous Rademarkers) which is somewhat reminiscent of that of Swedish Ingmar Bergman, only not so hard-hitten. Pic should be a good bet for the arties.

It's the heart-warming tale of a country doctor who is both loved and feared. His friends are the little people, his opponents are the members of the village council, in particular the burgomaster. Latter succeeds in chasing him out of the village to which the medico had dedicated his entire life. Good acting and fine technical credits. *Hans.*

Poeten Og Lillemor
(The Poet and the Little Mother)
(DENMARK)

Berlin, July 14.

A/S Nordisk Films (Copenhagen) production. Stars Henning Moritzen and Helle Virkner; features Ove Sprogoe, Lis Lowert. Directed by Erik Balling. Screenplay, Balling; camera, Poul Pedersen. At Berlin Film Fest. Running time, **97 MINS.**

Denmark often has come along with amusing comedies in recent years. This one doesn't quite reach the standard of some such pix but it's still an enjoyable piece of entertainment. Mixture of wit and slapstick contains general appeal. This has found a German distrib already.

Story has to do with a young poet and his wife who have to struggle along with financial difficulties. Then they suddenly win 10,000 crowns but this also is gone in less than no time. *Hans.*

Telesme Schekaste
(The Broken Talisman)
(IRAN—COLOR)

Berlin, July 14.

Studio Pars-Film (Teheran) production. Directed by Syamak Yassami. Screenplay, Ibrahim Zamani; camera (Agfacolor), Mah'-moud Koushan. At Berlin Film Fest. Running time, **91 MINS.**

Iran, last year repped at the Berlin festival, came along with a fairly well made adventure yarn which obviously tries to follow the American western pattern. Subject and acting are somewhat on the naive side but there's a certain plus factor in the lensing. Not much for the world market.

Story revolves around a Khan who doesn't notice the intrigues around him. Then his nephew decides to track down the evil-doers. Despite technical and artistic deficiencies, this hints that the young film industry of Iran is progressing. *Hans.*

OIL-RICH NAVAJOS OWN OZONER

Magazines Selling More Pages

By pages of advertising (not dollar volume) the first six months of 1959, per The Gallagher Report, newsletter of the magazine field, the one to 10 standing of the publications is:

1. New Yorker	+	13.5
2. Business Week	+	.2
3. Life	+	3.0
4. Newsweek	+	4.9
5. Time	—	.7
6. Satevepost	—	7.0
7. U. S. News	+	5.9
8. Fortune	—	.8
9. Sports Illustrated	+	13.0
10. Sunset	+	1.9

Gallagher comments that mags are looking up. Some 83 periodicals gained 1,295 pages of ads over the same half-year period of 1958. There were 57 ahead in pages for 8.4% gain, 26 off in pages for a decrease of 5.4%. Sports Illustrated (Luce) was in the top 10. Reader's Digest, a newcomer to advertising, jumped from 47th to 25th niche in the Gallagher compilation. That's a page gain of 61.8%.

2 Inter-Negatives Asked by USSR

Costs Rise for Yanks Who Sold 10 Features for $621,000 While Buying Seven for $434,000

The Soviets have asked the American companies selling them films to supply Moscow with two color inter-negatives on each of the pictures they are acquiring. That's in addition to one music and effects track and one answer print on each film.

The demand for the two inter-negatives has come as something of a shock to the Yanks, who're watching the costs of their Russian deal rise steadily. They've sold the Soviets ten films for a total of $621,000. Seven out of the ten are in color. The Americans have purchased seven Russian features of which six are tinters. The U.S. is paying $434,000 for these.

The Soviet demand for two (expensive) inter-negatives on each Hollywood color film they buy is contained in their draft proposal of the film agreement which has just been submitted to the Motion Picture Export Assn. and forwarded to the individual companies. Yanks some time earlier sent their own proposals to Moscow.

On paper, the Russians are in the right. The basic pact calling for the respective purchase of films by the Soviets and the Americans says specifically that preprint material is to be supplied. It doesn't break down what this material consists of. There has been no explanation of why the Soviets should require two inter-negatives.

Not only have the latter to be made, but their contrast has to be adjusted to Soviet specifications. In order to be able to establish these specifications, the Russians have received from the U.S. companies a series of test reels. Moscow, in turn, has sent in their own test footage.

Problem of color is entirely on the Soviet side. They usually shoot in Agfa color and print on Agfa stock. It appears that the Eastman negative, to be supplied by the Americans, isn't compatible with the Agfa positive; at least, for it to be so, contrasts in the negative must be adjusted. Oddly enough, when the Russians sent in their color samples, they were printed on Eastman stock. It is assumed that, when the Soviets ship their inter-negatives — from which the U.S. companies will strike prints—these negatives will be on Eastman stock.

Request for two inter-negatives would be particularly costly to Metro, which is selling the Soviets three films, and two 20th-Fox, which is selling one in CinemaScope ("Beneath the 12-Mile Reef"). Understanding is that 20th must supply both a C'Scope and a 2-D negative. If the Soviets have their way, 20th would have to send two of each, plus answer prints, etc. The lengthy "Oklahoma" also would cost a pretty penny to prepare.

The Soviets have proposed to account to MPEA on the number of prints to be made on each U.S. films and to indicate how many people saw each picture. They've nixed, however, a suggestion that they pinpoint the location of the American prints. They were asked to do this in order to make sure that none of the prints found their way into Red China, Bulgaria or some other Communist territory. The Soviet position was that they'd contracted for the Soviet Union only and that this was sufficient assurance.

Under the basic deal, each side pays $60,000 for regular pictures and $67,000 for widescreeners. Pact made no differentiation between color and black-and-white films.

COMMUNITY PLAN BEFORE TRIBE

Albuquerque, July 21.

A modern American community, including a film drive-in and supermarkets, is being talked for Navajo Indians of western New Mexico and eastern Arizona, at Window Rock, Ariz., their capital city.

Royalties from Navajo oil and uranium are financing the big step forward from a primitive economy based on agriculture and sheep grazing.

Two San Francisco firms are helping the Navajos make the big leap to suburban living and make sure that while they improve their way of life and make it more comfortable, they steer clear of what they consider the evil aspects of "citified" life that are the white man's burden.

The frims are Livingston and Blayney, whose specialty is community planning, and John Carl Warneke, architect.

The sketch plan for the capital city of the 62,000 Navajos has been presented to the tribal council.

John McFee, a spokesman for the council, said that the project is in what he termed "the talking and planning stage." No funds have been appropriated for it yet and he has no idea when a decision will be reached, McFee said.

The sketch shows the new tribal administration office and council chamber situated on a height, overlooking a motel, shopping center, fairgrounds, elementary schools, high school and winding residential streets.

Sketch plans for three other Navajo towns—Tuba City, Shiprock and Fort Defiance, will follow if the council ok's. Later a planning program for the whole reservation is anticipated.

"We are not trying to impose a white civilization on the Navajos," Livingston explained. "The Navajos, themselves must decide for themselves what kind of a community they want."

"They don't care for the white man's ulcer-producing speed and pressure. We hope to give them a modern living, but without the ulcers."

Say Managerial 'Autonomy' Fine

Kansas City, July 21.

Commonwealth Amusement Corp. is finding its plan of theatre manager's "autonomy" working out well, according to a report of Richard H. Orear, recently elected president of the circuit. Plan was introduced last fall involving several steps among them a profit-sharing arrangement for each manager.

Purpose of the plan has been to give each manager greater freedom of action and greater responsibility in an effort to establish more outstanding personality for each individual theatre. Circuit has about 65 in five-state area.

Workings of the plan have been watched closely through the winter and spring season. Recently the circuit instituted its annual "King of the Sun" drive which runs through summer and winds in the fall as its biggest annual promotion. Success of the early phase of the broadened autonomy policy has encouraged the theatre execs to endorse these for the "King" drive, Orear said.

'Ivan In—14 Years Late

Vancouver, July 14.

Part II of Sergei Eisenstein's "Ivan the Terrible," unreleased for 14 years, will have North American preem at International Festival of Arts here, Aug. 3-15.

Its European premiere was in Brussels last year, after it had been rumored the negative had been destroyed.

30-Year Booking Policy, Which Set Films on Associated British Chain, Coming to End; Metro Loses Its 'In'

By HAROLD MYERS

London, July 21.

A 30-year booking policy, which, in effect, pre-determined the films which played the Associated British circuit, is coming to an end. No longer can Metro reckon on its quota of 15 to 17 features a year on the corporation's 400 strong circuit. Back in the late 1920's, the ABC chain gave regular playing time to top Metro product. With the subsequent Quota Acts and the affiliation with WB, the 52 annual dates were divided more or less equally between British pix to fill the quota, Warner output from Burbank and Metro releases.

In recent months, ABC toppers have reportedly become concerned at the lack of b.o. value in some recent Metro pix and the automatic booking system is gradually to end. That will open the doors to other distribs and give them, for the first time, the prospects of a reasonable outlet on one of the most important theatre chains in Britain.

Since the introduction of the Rank rationalization plan and the ending of the Gaumont British circuit, prospects for American distribs on British circuits have been considerably restricted. The Odeon group, which remains as a major outlet, has after fulfilling its quota commitment, some 34 dates a year available for foreign releases, including Hollywood product. These limited dates have to take care of the output of all the majors, among them Paramount, United Artists, Columbia, Universal International, 20th-Fox and, from time to time, Metro, giving each, on average, a maximum of five to six a year.

There is also the National circuit, which is a revise of the former 20th-Fox outlet, which comprises part of the booking strength of the major indie chains, plus some of the Gaumont and Odeon theatres. That group, too, can tackle a comparable number of pictures, but the return, on average, is less than either the ABC or Odeon circuit releases.

The acute booking situation within ABC was evidenced during the year when one of Allied Artists' top grossers, "Al Capone," was forced on to the National circuit. Although AA output is released through AB-Pathe, the distributing arm of ABPC, there was no room for the pic on the ABC circuit.

The ending of the Metro-ABC association will mean a reversion to open market trading between Hollywood and the British circuit and will put an end to the tied deals which were a feature of the business for the last 30 years or so. It also means that the important ABC circuit is open now to the remainder of the world and not restricted to a small, but influential, group of producers.

A Filmed Dissertation

Los Angeles, July 21.

USC and UCLA cinema departments, both of which permit graduate students to produce motion pictures for their masters and doctoral dissertations, will each be granted $1,500 by Screen Directors Guild Educational and Benevolent Foundation for this student assistance.

David Butler is new chairman of SDG group.

Pub Loathed His Stuff, Printed It

Washington, July 21.

Death Friday (17) of Eugene Meyer, whose expansive activity in the world of finance included ownership of the Washington Post, stimulated the Post's amusements editor, Richard L. Coe, to write about his differences of critical opinion with Meyer. Coe also had something to say about other film critics.

"The beauty of Mr. Meyer as a publisher and board chairman," said Coe, "was that he believed in freedom, and my own personal opinion. Much of the time, I suspect he thought that what I wrote was insufferable, certainly the time I wrote about 'The Ten Commandments.'"

Coe recalled he considered the Cecil B. DeMille film "terrible" and said so in the same issue of the Post which carried a "huge advertisement" proclaiming Meyer's personal admiration of the motion picture.

Coe said the incident illustrated Meyer's sincerity in granting freedom of expression to his staff.

Coe added: "Because I do read the reviews my colleagues write across this fabulously rich country of ours, I often feel regretful they have not enjoyed the same freedom of expression which has been given to this department.

"Elsewhere," he continued, "editors fear loss of advertising revenue. Several threats were once made to this newspaper that if Coe 'kept it up,' ads would be dropped. That mattered not to Meyer, who never once even referred to threats with which I was acquainted."

Mags, Sunday Supps Still Losing Moving Picture Advertising Lineage

General entertainment advertising, including motion pictures, in magazines and Sunday supplements dropped sharply again during the first five months of 1959.

Slide came in the face of an overall 5% increase in the advertising revenue of these media during the same period.

Film ads, virtually all of them in the magaznes, accounted for $476,453 on 24 pictures. Film company expenditures in the national mags and the Sunday supps has been going down steadily.

Figures supplied by Publishers Information Bureau for the January through May, 1959, period show entertainment ads in the magazines down to $1,076,780 from $1,329,804 and in the Sunday supps down to $19,296 from $89,702. Overall total for entertainment ads was $1,096,076 as against $1,419,506 the prior year.

While the overall ad revenue of mags went up 8%—from $281,676,717 in 1958 to $303,138,198 in '59—the Sunday supplement income dropped 11%, i.e. from $44,777,914 to $41,622,058. Combined rise of the two newspaper media was up 5%, to $365,382,473 from $348,298,205.

In the breakdown of the entertainment industries' ads, the weeklies and by-weeklies went to $720,976 during the first five months of '59 from $879,960 in '58. Monthlies showed a rise to $139,998 from $88,011, women's magazines took a cut to $60,938 from $168,000, fashions dried up to $1,180 from $10,450 and the movie romance group slid to $135,008 from $155,610.

Individually, the biggest cuts were taken by Life, which went down to $85,102 from $186,919, and Look which took in $74,720 as against $152,205 last year. Playboy was up to $18,537 from $5,466, but Seventeen lost, going to $16,025 from $20,835.

Again taking total advertising revenue, both Life and Look registered a 1% gain from all sources.

In the film field, Metro was the biggest spender during the first five months of 1959 with $197,000 and Universal was next with $123,000, including a whopping $107,078 for "Imitation of Life." Walt Disney spent $34,368, Paramount $42,115 on two, 20th-Fox $44,805 on five, Warners $19,732 on two, and United Artists $3,740 on three. On both "Naked Maja" and "Some Like It Hot," UA spent only $3,200 in national ads.

Some in the industry say a more intensive use of the national magazine medium is due. 20th, for instance, is going to splurge big on "Blue Denim" in Life Magazine, part of one of the company's most hardhitting campaigns in months. So far, however, films' use of the magazines is still declining, with the coin being spent on point-of-sale advertising.

REEVES SOUNDCRAFT ON AMERICAN BOARD

Reeves Soundcraft Corp., which owns 17% of Cinerama Inc., has been admitted for trading on the American Stock Exchange. The company, which manufactures magnetic tape and is involved in other acoustical activities, is headed by Hazard E. Reeves, who is also president of Cinerama Inc. At its admission to the little board, 3,800 shares of Soundcraft were traded at the opening price of 10⅝.

The company recently opened a new plant in Danbury, Conn. Its tape product has wide use in high fidelity reproduction, in the missile field, and in telemetering.

L.A. Continues Big; 'Porgy' Sock 22G, 'Train' Bangup $28,000, 'H-Man' 12G, 'Murder' Rugged 18G, '80 Days' 17G

Los Angeles, July 21.

Two strong openers plus flashy staying power displayed by a number of holdovers continues to spell lusty business for local first-runs this round. "Last Train From Gun Hill" looks bangup $28,000 in three theatres. "Porgy and Bess" is heading for socko $22,000 or near opening week at Carthy on hard-ticket.

"H-Man" is rated hep $12,000 in two spots. "South Pacific" heads the holdovers, with tall $19,000 in three houses, fourth week, "Anatomy of Murder" is expecting a lush $18,000 or a bit over in third Warner Bev week.

"Around World in 80 Days" should hit rich $17,000 in fifth round, two spots. "Nun's Story" is holding at bright $16,000 at Hollywood Par, fourth week. "Some Like It Hot" is shaping for hotsy $16,000 or close in three spots.

"Hole in Head" should hit fine $12,000 in fifth at Fox Bev while "Darby O'Gill and Little People" is rated soft $10,000 at Chinese in fourth.

Estimates for This Week

Pantages, Downtown, Wiltern (RKO-SW) (2,815; 1,757; 2,344; 90-$1.75)—"Last Train from Gun Hill" (Par) and "Man Who Could Cheat Death" (Par). Bangup $28,000 or near. Last week, Pantages, "Say One For Me" (20th) (4th wk 5 days), $6,600. Downtown, Wiltern with New Fox, "Earth Is Mine" (U), "Tap Roots" (U) (reissue) (Downtown), "Hangman" (Par) (Wiltern), "Count Your Blessings" (M-G) (New Fox), $20,400.

Carthay (FWC) (1,138; $1.75-$3.50)—"Porgy and Bess" (Col). Socko $22,000 or close.

Hillstreet, Iris (Metropolitan; FWC) (2,752; 825; 90-$1.50) —"H-Man" (Col) and "Woman Eater" (Col). Hep $12,000. Last week, "Don't Give Up Ship" (Par), "Hangman" (Par) (2d wk), $10,200.

Rialto (Metropolitan) (829; 90-$1.50)—"World, Flesh and Devil"

(Continued on page 18)

'Pennies' bright $18,000 In Frisco; 'Night' Lusty 16G, 'Darby' Good 16½G

San Francisco, July 21.

First-run trade shapes strong here currently, with some new product shaping up well. "Five Pennies," outstanding new pic, is rated nice at the Golden Gate. "Middle of Night" looms dandy at Paramount while "Darby O'Gill and Little People" shapes good at the huge Fox. "Nun's Story" continues smash in third stanza at St. Francis. "Horse Soldiers" looks neat at United Artists for fourth frame. "South Seas Adventure" continues big in 34th round at Orpheum.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25)—"Five Pennies" (Par) and "Floods Of Fear" (U). Nice $18,000. Last week, "Earth Is Mine" (U) (3d wk), $11,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Darby O'Gill" (BV) and "Miracle Of Hills" (BV). Good $16,000. Last week, "Say One For Me" (20th) and "Here Come Jets" (20th) (2d wk), $11,500.

Warfield (Loew) (2,656; 90-$1.25) —"Ask Any Girl" (M-G) (2d wk). Solid $10,000 after $14,500 last week.

Paramount (Par) (2,646; 90-$1.25)—"Middle Of Night" (Col) and "Forbidden Island" (Col). Dandy $16,000. Last week, "Hercules" (WB) and "Westbound" (WB) (2d wk), $13,000.

St. Francis (Par) (1,400; $1.25-$1.50) — "Nun's Story" (WB) (3d wk). Socko $15,000. Last week, $16,000.

Orpheum (SW-Cinerama) (1,456; $1.75-$2.65)—"South Seas Adventure" (Cinerama) (34th wk). Pushed to big $17,500. Last week, $16,000.

United Artists (No. Coast) (1,151; $1.25-$1.50) — "Horse Soldiers" (UA) (4th wk). Neat $8,000. Last week, $10,000.

Stagedoor (A-R) (440; $1.25-$3.00) — "Gigi" (M-G) (54th wk). Potent $7,600. Last week, $7,000.

Presidio (Hardy-Parsons) (774; $1.25-$1.50) — "Gold Rush" (Lopert) (reissue) (4th wk). Sock $3,500. Last week, $4,500.

Vogue (S. F. Theatres) (364; $1.25) — "He Who Must Die" (Indie) (7th wk). Holding at $2,900, oke. Last week, ditto.

Key City Grosses

Estimated Total Gross

This Week $2,836,780

(Based on 24 cities and 245 theatres, chiefly first runs, including N. Y.)

Last Year $2,673,200

(Based on 23 cities and 250 theatres.)

'Murder' Hotsy 8G, L'ville; 'Herc' 5G

Louisville, July 21.

Usual summer heat, relieved now and then by showers, is favorable to downtown film trade. Cool interiors are inviting for patrons, and topnotch product is a sure plus factor. Holdovers are the rule at all houses this week. "Anatomy of a Murder" at the United Artists looks to lead the town in second stanza. Looks like "Imitation of Life" has taken up permanent residence at the Kentucky, now in 12th week. "Hercules" is stout at the Mary Anderson in third round. Abbreviated Amphitheatre season opened Wednesday (15), with Carol Channing Show.

Estimates for This Week

Brown (Fourth Avenue) (1,200; 60-90)—"Love Is Profession" (Kings) (4th wk). Nice $4,500 after third week's $5,000.

Kentucky (Switow) (900; 75-$1.25)—"Imitation of Life" (U) (12th wk). Steady $5,000, same as 11th week.

Mary Anderson (People's) (1,000; 75-90)—"Hercules" (WB) (3d wk). Stout $5,000 after second week's $6,500.

Rialto (Fourth Ave.) (3,000; 60-90)—"Say One For Me" (20th) (3d wk). Fair $6,500 or near after second week's $9,000.

United Artists (UA) (3,000; 75-$1.25)—"Anatomy of a Murder" (Col) (2d wk). Healthy $8,000 after first week's $13,000.

'Pennies' Powerful 10G, Cleve.; 'Hole' Wow 18G

Cleveland, July 21.

"Last Train From Gun Hill" is hauling a good load of freight for State, and gaining a h.o. Ranking as topper of current stanza, "Hole In Head" shapes great for Stillman among newcomers. "Hercules" in third week at Allen has slowed up a bit but still rated strong. Final chapter for "Windjammer" boomed. "Five Pennies" is great at the Ohio.

Estimates for This Week

Allen (SW) (3,800; 85-$1.50)—

(Continued on page 18)

'Hole' Rousing $20,000, St. Loo; 'Ship' Sturdy 18G, 'Story' Big 15G

St. Louis, July 21.

Best bet here currently is "Hole in Head," mighty at Orpheum. Also new, "Don't Give Up Ship," at Fox, looks stout. Continuing strong on holdover are "Darby O'Gill and Little People," in second stanza at Loew's, "Sleeping Beauty" in sixth week at the Pageant and "Nun's Story" in second at the St. Louis. Last-named is especially strong.

Estimates for This Week

Apollo Art (Grace) (700; 90-$1.25)—"Forbidden Fruit" (Indie). Nice $3,000. Last week, "Gold Rush" (Lopert) (reissue), $3,200.

Fox (Arthur) (5,000; 60-90)—"Don't Give Up Ship" (Par) and "Hangman" (Par). Splendid $18,000. Last week, "This Earth Is Mine" (U) and "Silent Enemy" (U) (2d wk), $10,000.

Loew's (Loew) (3,600; 60-90)—"Darby O'Gill" (BV) (2d wk). Hep $10,000. Last week, $15,000.

Orpheum (Loew) (1,900; 60-90) —"Hole In Head" (UA). Mighty $20,000 or near. Last week, "Go, Johnny, Go" (Indie) and "From Outer Space" (Indie), $6,500.

Pageant (Arthur) (1,000; 50-$1.75)—"Sleeping Beauty" (BV) (6th wk). Fancy $7,500. Last week, $8,000.

St. Louis (Arthur) (3,800; 60-90) —"Nun's Story" (WB) (2d wk). Big $15,000. Last week, $20,000.

Shady Oak (Arthur) (760; 60-90) —"Gigi" (M-G) (14th wk). Sturdy $2,500. Last week, $3,000.

'Hole' Socko 21G, Pitt; 'Train' 9G

Pittsburgh, July 21.

"Hole in the Head" shapes socko at the Penn this stanza to lead the new entries by a wide margin. Other is "Last Train for Gun Hill," sluggish at the Stanley. All other first-runs have hold-overs and business is off. However, no manager even suggested that the steel strike as the reason for the downbeat. Fulton has "This Earth is Mine," okay in fourth round. The Harris is rated weak in fourth with "Say One for Me." Warner is still excellent with "Nun's Story" in third week. Squirrel Hill is having a disappointing second stanza with "Love is My Profession."

Estimates for This Week

Fulton (Shea) (1,635; 85-$1.50)—"This Earth is Mine" (U) (4th wk). Still satisfactory at $4,500. Last week, $6,700.

Harris (Harris) (2,100; $1-$1.50) —"Say One for Me" (20th) (4th wk). Fair $5,000. Last week, $9,400.

Penn (UATC) (3,300; $1-$1.50)—"Hole in Head" (UA). Mighty with $21,000. Last week, "Horse Soldiers" (UA), $8,000.

Squirrel Hill (SW) (824; $1.25)—"Love Is My Profession" (Kings) (2d wk). Weak $2,500. Last week, $3,500.

Stanley (SW) (3,700; 85-$1.25)—"Last Train from Gun Hill" (Par). Slow $9,000. Last week, "Hercules" (WB), $9,500.

Warner (SW) (1,500; $1-$1.50)—"Nun's Story" (WB) (3d wk). Excellent $16,500. Last week, $18,000.

'Hole' Boffo $13,000, Balto; 'Circus' NSG 6G, 'Room' $5,000, 'Story' 8G

Baltimore, July 21.

Bright newcomer is "Hole in Head" which shapes socko at the Town. Others which are pleasing include "Lady Chatterley's Lover," still big in second at Cinema; "Big Circus," fancy in second at Hipp and "Room at Top" which shows no signs of fading in 12th frame at Playhouse. It's shaping as all-time champ for house. Another long run is "Milkmaid" which is now in 10th round at the Little, 300-seater.

"Nun's Story" is good in third session at the New. "Mummy" and "Curse of the Undead" are sluggish in first at the Century. "This Earth Is Mine" looms fine in third Stanley round.

Estimates for This Week

Century (R-F) (3,200; 50-$1.25)—"Mummy" (U) and "Curse of Undead" (U). Slow $6,000. Last week, "Horse Soldiers" (UA) (3d wk), $5,200.

Cinema (Schwaber) (460; 90-$1.50)—"Lady Chatterley's Lover" (Kings) (2d wk). Hefty $5,500 after $8,000 opener.

Five West (Schwaber) (460; 90-$1.50)—"Happy Is Bride" (Indie) (3d wk). Nice $2,500 after $3,000 in second.

Hippodrome (F-F) (2,300; 50-$1.25)—"Big Circus" (AA) (2d wk). Fair $6,000 or near after $13,000 in first.

Little (R-F) (300; 50-$1.25) —"Milkmaid" (Indie) (10th wk). Steady $1,100 after same in ninth.

Mayfair (R-F) (900; 50-$1.25) —"Don't Give Up Ship" (Par) (4th wk). Oke $3,500 after $4,000 in previous week.

New (R-F) (1,600; 50-$1.25) —"Nun's Story" (WB) (3d wk). Good $8,000 after $10,000 in second.

Playhouse (Schwaber) (460; 90-$1.50)—"Room at Top" (Cont) (12th wk). Big $5,000 after $5,400 in last frame.

Stanley (R-F) (2,800; 50-$1.25)—"Earth Is Mine" (U) (3d wk). Nice $6,000 after $9,000 in second.

Town (R-F) (1,125; 50-$1.25) —"Hole in Head" (UA). Wow $13,000. Last week, "H-Man" (Col) and "Woman Eater" (Col), $4,000.

K.C. Perks; 'Hole' Whopping $18,000, 'Circus' Giant 11G, 'For Me' 7G, 4th

Kansas City, July 21.

Whopping week is in store for "Hole in Head" at the Midland, with gross looking like the height of wartime biz and twice the usual first-run figure of these days. Also great is "Big Circus" at Uptown. Holdovers include "Last Train From Gun Hill," modest at Paramount. "Nun's Story," nice at the Missouri and "Say One for Me," sturdy at Roxy. Rolling along with good long-runs are "South Pacific" at the Roxy and "Love Is My Profession" at the Kimo. Weather has been sultry and rainy.

Estimates for This Week

Capri (Durwood) (628; $1.50-$2.25, $2.50) — "South Pacific" (Magna) (17th wk). Steady $6,000. Last week, same.

Iris, Fairway, Vista (Fox Midwest) (1,360, 700, 1,217; 85)—"H-Man" (Col) and "Woman Eater" (Col) as usually sub-run Vista is joined with other two first-runs. Oke $8,000. Last week, trio included Granada instead of Vista, "Go Johnny Go" (Indie) and "Lone Texan" (20th), same.

Kimo (Dickinson) (504; 90-$1.25) —"Love Is My Profession" (Kings) (5th wk). Brisk $1,600. Last week, $1,800.

Midland (Loew) (3,500; 90-$1.25) —"Hole in Head" (UA). Sock $18,000, reaching near records of last few years. Holds. Last week, "Ask Any Girl" (M-G) and "Angry Hills" (M-G), $8,000.

Missouri (RKO) (2,584; 75-$1)—"Nun's Story" (WB) (3d wk). Nice $5,000. Last week, $6,500.

Plaza (Fox Midwest) (1,900; $1)—On subsequents. Last week, "Horse Soldiers" (UA) (3d wk), satisfactory $4,500.

Paramount (UP) (1,900; 75-$1)—"Last Train From Gun Hill" (Par) (2d wk). Medium $5,000. Last week, $7,000.

Roxy (Durwood) (800; $1-$1.50) —"Say One for Me" (20th) (4th wk). Sturdy $7,800 or near. Last week, $8,500.

Rockhill (Little Art Theatres) (750; 90-$1.15)—"8th Day of Week" (Indie). Bright $1,800. Last week, "The Crucible" (Indie), $1,700.

Uptown (Fox Midwest) (2,043; 75-$1)—"Big Circus" (AA). Giant $11,000; holds. Last week, "This Earth Is Mine" (U) (3d wk-5 days), $4,000.

Broadway Grosses

Estimated Total Gross

This Week $647,000

(Based on 22 theatres)

Last Year $517,400

(Based on 22 theatres)

'Hole' Record 35G, Philly; 'Darby' 12G

Philadelphia, July 21.

Only a couple of newcomers here currently but they're both doing great. Topper is "Hole in Head," which looks to hit a new record at Goldman at a mighty $35,000. Other is "Darby O'Gill and Little People," rated neat in first week at Viking. Of holdovers, "Nun's Story" shapes socko in fourth round at Randolph. "Horse Soldiers" still is fast in fourth Fox session while "This Earth Is Mine" is okay in fourth at Stanton.

Estimates for This Week

Arcadia (S&S) (536; 99-$1.80)—"Say One for Me" (20th) (3d wk). Good $11,000. Last week, $15,000.

Boyd (SW-Cinerama) (1,430; $1.10-$2.60)—"South Seas Adventure" (Cinerama) (22d wk). Steady $8,500. Last week, $8,000.

Fox (National) (2,250; 90-$1.80) —"Horse Soldiers" (UA) (4th wk). Solid $11,000. Last week, $15,000.

Goldman (Goldman) (1,000; 99-$1.49)—"Hole In Head" (UA). Mighty $35,000. Last week, "Tarzan's Greatest Adventure" (Par) and "Hangman" (Par), $8,000.

Midtown (Goldman) (1,200; $1.10-$2)—"Big Circus" (AA) (2d wk). Fair $7,000. Last week, $12,000.

Randolph (Goldman) (2,250; 94-$1.80)—"Nun's Story" (WB) (4th wk). Socko $14,000. Last week, $18,000.

Stanley (SW) (2,900; 99-$1.80)—"Coun Your Blessings" (M-G). Nice $12,000. Last week, "Ask Any Girl" (M-G) (3d wk), $8,000.

Stanton (WB) (1,483; 99-$1.40)—"This Earth Is Mine" (U) (4th wk). Oke $18,500. Last week, $11,000.

Studio (Goldberg) (483; 94-$1.80) —"Room at Top" (Cont) (3d wk). Big $10,000. Last week, $13,000.

Trans-Lux (T-L) (500; 99-$1.80)—"Middle of Night" (Col) (2d wk). Great $10,000. Last week, $15,000.

Viking (Sley) (1,000; 75-$1.80)—"Darby O'Gill (BV). Neat $12,000. Last week, "Don't Give Up Ship" (Par) (3d wk), $6,000.

World (Pathe) (499; 90-$1.49)—"Heroes and Sinners" (Indie) (3d wk). Fast $2,500. Last week, $3,000.

'Hercules' Record 90G, Toronto; 'Earth' 13½G

Toronto, July 21.

With a 10-house tiein of downtown and nabe theatres, "Hercules" looks to break house records at all 10 houses plus the first time that a picture has been held over at Downtown, showcase here of 60-theatre chain run by N. A. (Nat) Taylor. This week's gross of "Hercules" may be biggest for any one week in Canada.

Other newcomers are not as exciting. "Woman Obsessed" looks especially poor. Wham in turnaways is "This Earth is Mine," in second stanza, and "Diary of Anne Frank" in fifth frame. "Room at Top" still is sensational in eighth stanza.

Estimates for This Week

Carlton (Rank) (2,518; 75-$1.25) —"Woman Obsessed" (20th). Very sad $8,000. Last week, "Horse Soldiers" (UA) (3d wk), $8,000.

Century, Downtown, Glendale, Kingsway, Midtown, Oakland, Odeon, Prince of Wales, Scarboro, State (Taylor) (1,338; 1,059; 995; 697; 1,089; 1,393; 752; 1,200; 684; 694; 50-75) — "Hercules" (WB). House record in all situations at wow $90,000.

Eglinton, Palace, Runnymede (FP) (1,080 1,485; 1,385; 50-$1)—"Rhapsody" (M-G) and "Flame and Flesh" (M-G). Okay $10,000. Last week, "Sleeping Beauty" (BV) (2d wk), $15,000.

Hollywood (FP) (1,080; $1-$1.25) —"Diary of Anne Frank" (20th) (5th wk). Still turnaway at $11,000. Last week, same.

Hyland (Rank) (1,037; $1)—"Captain's Table" (Rank) (6th wk). Hefty $5,000. Last week, $5,500.

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'Night' Big $11,000, Det.; 'Hercules' Boff 22G, 3d, 'Story' 17G, 'Earth' 11G

Detroit, July 21.

Holdovers in nearly every situation downtown are holding the lid on somewhat albeit biz generally continues good. "Anatomy of A Murder" continues wow in third at United Artists. Lone newie, "Middle of Night," is big. "Nun's Story" stays socko in fourth round at Michigan. "Last Train from Gun Hill" looks fast in second stanza at Palms. "Hercules" is enjoying a great third week at the Broadway-Capitol. "North by Northwest" shapes smash second round at the Adams.

Estimates for This Week

Fox (Fox-Mich) (5,000; $1.25-$1.49) — "Sleeping Beauty" (BV) and "Sabu" (AA) (2d wk). Down to okay $12,000. Last week, $14,000.

Michigan (United Detroit) (4,000; $1.25-$1.49)—"Nun's Story" (WB) (4th wk). Great $17,000. Last week, $19,000.

Palms (UD) (2,296; $1.25-$1.49)—"Last Train from Gun Hill" (Par) and "Battle Flame" (AA) (2d wk). Fast $19,000 or near. Last week, $22,500.

Madison (UD) (1,900; $1.25-$1.49) —"This Earth Is Mine" (U) (4th wk). Nice $11,000. Last week, $13,000.

Broadway-Capitol (UD) (3,500; $1.25-$1.49)—"Hercules" (WB) and "Island of Lost Women" (WB) (3d wk). Great $22,000. Last week, $23,000.

Adams (Balaban) (1,700; $1.25-$1.50) — "North by Northwest" (M-G) (2d wk). Smash $14,000. Last week, $18,000.

United Artists (UA) (1,667; $1.25-$1.50)—"Anatomy of A Murder" (Col) (3d wk). Wham $20,000. Last week, same.

Music Hall (SW-Cinerama) (1,208; $1.55-$2.65)—"South Seas Adventure" (Cinerama) (42d wk). Wow $17,500. Last week, $17,200.

Trans-Lux Krim (Trans-Lux) (1,000; $1.49-$1.65) — "Middle of Night" (Col). Big $11,000. Last week, "Love Is My Profession" (Kings), $3,500.

H.O.s Help Chi; 'Train' Sockeroo 31G, 'Diary' Hot 12G, 'Murder' Great 38G, 'North' Smash 35G. 'Story' Hep 34G

Chicago, July 21.

First-runs, continuing their recovery, are climbing to stylish totals in current round, albeit new arrivals are scarce. It's the holdovers that are pushing up the take. Top opener is Roosevelt's "Last Train from Gun Hill," expecting a smash $31,000. "Love Is My Profession" at World shapes boff $7,800 in first. "Diary of Anne Frank," on first-continuous performance run, looks big $12,000 at the Surf opening session.

"Anatomy of a Murder" is great in Woods second week while "North by Northwest" is rated sockeroo in third United Artists frame. "Horse Soldiers" is figured mild in State-Lake fourth. Third week of "Five Pennies" is trim at the Esquire, Garrick is taking sock coin for ditto round of "Darby O'Gill and Little People." "Nun's Story" is rated big in third at the Chicago.

"Hole in Head" is hep in Oriental fifth while "Al Capone" looks nice in 11th stanza at Todd's Cinestage. "Gigi" is still sock in 21st week at the Loop. Lone hardticketer is "South Seas Adventure," which is fancy in 43d round at Palace.

"Room at Top" still is torrid in second week at Carnegie after nine weeks at Esquire, where pushed out by locked booking.

Estimates for This Week

Chicago (B&K) (3,900; 90-$1.80) —"Nun's Story" (WB) (3d wk). Hot $34,000. Last week, $29,000.

Esquire (H&E Balaban) (1,350; $1.25-$1.80)—"Five Pennies" (Par) (3d wk). Fancy $14,000. Last week, $16,500.

Garrick (B&K) (850; 90-$1.25)—"Darby O'Gill" (BV) (3d wk). Big $12,500. Last week, $12,500.

Loop (Telem't) (606; 90-$1.80) — "Gigi" (M-G) (21st wk). Socko $12,500. Last week, $11,000.

Oriental (Indie) (3,400; 90-$1.80) —"Hole in Head" (UA) (5th wk). Socko $29,000. Last week, $28,000.

Palace (SW-Cinerama) (1,434; $1.25-$3.40)—"South Seas Adventure" (Cinerama) (43d wk). Hotsy $22,500. Last week, $20,500.

Roosevelt (B&K) (1,400; 90-$1.80)—"Last Train from Gun Hill" (Par). Smash $31,000. Last week, "John Paul Jones" (WB) (2d wk), $16,500.

State-Lake (B&K) (2,400; 90-$1.80)—"Horse Soldiers" (UA) (4th wk). Mild $14,000. Last week, $27,000.

Surf (H&E Balaban) (685; $1.50) —"Diary of Anne Frank" (20th). Great $12,000 or near on continuous. Last week, "He Who Must Die" (Kass) (6th wk), $2,300.

Todd's Cinestage (Todd) (1,036; 90-$1.80)—"Al Capone" (AA) (11th wk). Fine $10,700. Last week, $12,000.

United Artists (B&K) (1,700; 90-$1.80) — "North by Northwest" (M-G) (3d wk). Boff $35,000. Last week, $35,000.

Woods (Essaness) (1,200; 90-$1.80)—"Anatomy of a Murder" (Col) (2d wk). Great $38,000. Last week, $46,000.

World (Teitel) (606; 90-$1.50)— "Love Is My Profession" (Kings). Boff $7,800. Last week, "Night With Charlie Chaplin" (Indie) (3d wk), $3,000.

Heat Hits Hub; 'Hole' Smooth $15,000, 'Earth' Sock 16G, 'Soldiers' 9G

Boston, July 21.

Heat and holdovers predominate again with slow action at many spots currently. First hot weekend in some time caused Hub exodus to alfresco spots. Slim new entries, "Sad Horse" at Pilgrim is just okay. "Hole In Head" leads the holdovers with big pull at State. "This Earth Is Mine" still is socko in second at Memorial. "Nun's Story" is holding fine in fourth at the Metropolitan. "Horse Soldiers" is sturdy in fourth at the Orpheum. "Anatomy of Murder" looms lively in second round at Gary. "Room at Top" continues amazing pace in 10th week at Kenmore. "Don't Give Up Ship" is fine in third at Astor.

Estimates for This Week

Astor (B&Q) (1,381; $1.25-$1.50) —"Don't Give Up Ship" (Par) (3d wk). Fine $8,500. Last week, $11,000.

Beacon Hill (Sack) (678; $1-

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Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Earth' Rich 19G, D.C.; 'Hercules' 12G, 'Circus' 7G

Washington, July 21.

Boff initialers and classy holdovers are making the mainstem purr here this stanza. "Earth is Mine" at Palace shapes big, and likely in for a run. "Anatomy of Murder" is setting phenomenal pace among holdovers, with smash take in second week at small Trans-Lux. "Horse Soldiers" is still hefty in fourth week. "Say One For Me" looks oke in second Capitol stanza. "Hercules" is very big in third week, day-dating in two houses.

Estimates for This Week

Ambassador - Metropolitan (SW) (1,490; 1,000; 90-$1.25)—"Hercules" (WB) (3d wk). Big $12,000. Last week, $16,000.

Capitol (Loew) (3,426; 90-$1.49) — "Say One For Me" (20th) (2d wk). Good $12,000 after $21,000 opener.

Columbia (Loew) (904; 90-$1.25) —"Day of Outlaw" (UA). Opened Saturday (18) with fairly good results. Last week, "H-Man" (Col) and "Woman Eater" (Col), Ike $6,000.

Keith's (RKO) (1,850; 90-$1.49)— "Horse Soldiers" (UA) (4th wk). Great $15,000. Last week, $20,000.

MacArthur (K-B) (900; $1.10) — "Room at Top" (Cont) (2d wk). Dandy $5,500 in subsequent run. Last week, $6,000.

Ontario (K-B) (1,240; 90-$1.49)— "Five Pennies" (Par) (2d wk). Tall $12,000 after $15,000 opener.

Palace (Loew) (2,390; 90-$1.25)— "Earth is Mine" (20th). Sock $19,000. Last week, "Hole in Head" (4th wk), $13,000.

Plaza (T-L) (276; 90-$1.49) — "Love is Profession" (Kings) (8th wk). Strong $3,500. Last week, ditto.

Town (Indie) (600; 90-$1.25) — "Sins of Lola Montes" (Indie) and "Wild Women of Wongo" (Indie). Okay $3,500. Last week, "Tarzan's Greatest Adventure" (Par), $3,500.

Trans-Lux (T-L) (600; $1-$2) — "Anatomy of Murder" (Col) (2d wk). Smash $18,000 after $20,000 opener.

Uptown (SW) (1,100; 90-$1.25)— "Big Circus" (AA) (3d wk). Socko $7,000. Last week, $7,700.

Warner (SW - Cinerama) (1,308; $1.20-$2.75) — "South Seas Adventure" (Cinerama) (30th wk). Hefty $12,700 with two extra shows. Last week, $12,000.

Playhouse (T-L) (458; $1-$1.80)— "Middle of Night" (Col) (3d wk). Fat $12,000, same as last week.

'Circus' Crisp $11,000, Omaha; 'Story' 8G, 2d

Omaha, July 21.

Biz is robust at downtown first-runs this week despite only one new entry. That's "Big Circus," smasheroo at the Omaha. Second stanza of "Nun's Story" is good at Orpheum and "Sleeping Beauty" is ditto in fifth at State.

Estimates for This Week

Cooper (Cooper) (708; $1.50-$2.20)—"South Pacific" (Magna) (39th wk). Strong $6,300. Last week, same.

Omaha (Tristates) (2,066; 75-$1) "Big Circus" (AA). Socko $11,000. Last week, "Last Train From Gun Hill' (Par), $6,500.

Orpheum (Tristates) (2,877; 75-$1)—"Nun's Story" (WB) (2d wk). Good $8,000 after $12,000 debut.

States (Cooper) (743; $1.45)— "Sleeping Beauty" (BV) and "Grand Canyon" (BV) (5th wk). Big $5,000. Last week, $7,000.

'Story' Lofty $9,000 In Port.; 'Train' Only 5G

Portland, Ore., July 21.

Downbeat in biz is blamed currently on the terrific heat and many transient shows. "Windjammer" holds for a big 11th inning at the Hollywood. "Nun's Story" moves into a solid second session at Fox. But elsewhere, trade is weak to dull, with "Last Train From Gun Hill" not moving to any extent at Paramount.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50) — "Mysterians" (M-G) and "John Rocco" (AA). Sad $4,000. Last week, "Sleeping Beauty" (BV) (reissue) and "Last Stagecoach West" (Rep). $4,800.

Fox (Evergreen) (1,536; $1-$1.49) —"Nun's Story" (WB) (2d wk). Lofty $9,000. Last week, $10,100.

Hollywood (Evergreen) (1,200; $1.49-$1.75)—"Windjammer" (NT) (11th wk). Big $6,000. Last week, $6,200.

Orpheum (Evergreen) (1,600; $1-$1.49)—"Diary of Anne Frank" (20th). Slim $6,000. Last week, "Horrors Black Museum" (AIP) and "Headless Ghost" (AIP), $5,800.

Paramount (Port-Par) (3,400; $1-$1.50)—"Last Train From Gun Hill" (Par) and "Young Captives" (Par). Dull $5,000. Last week, Don't Give Up Ship" (Par) and "Hangman" (Par) (2d wk), $7,000.

'North' Great 13G, Mpls.; 'Darby' 7G

Minneapolis, July 21.

Film emporiums currently have their year's toughest opposition in the 10-day Aquatennial, annual local summer mardi gras. However, the only two newcomers, "North By Northwest" and "Darby O'Gill and Little People," particularly the former, look to be as hot boxoffice as the weather. "North" looms great at small-seater Gopher.

It's the fourth week for "Love Is My Profession," "Don't Give Up the Ship" and hard-ticket "South Seas Adventure." Last is especially great. Another blockbuster is "Nun's Story," now in third week.

Estimates for This Week

Academy (Mann) (947; 85-$1.25) —"Darby O'Gill" (BV). Good $6,000 or close. Goes another week. Last week, "Diary of Anne Frank" (20th) (5th wk), $3,500 in 5 days at $2-$2.25 scale.

Century (SW-Cinerama) ($1.75-$2.65)—"South Seas Adventure" (Cinerama) (4th wk). Getaway has been sensationally fast. Helped by Aquatennial visitors. Wow $22,000. Last week, $23,000.

Gopher (Berger) (1,000; 85-$1)— "North By Northwest" (M-G). One of year's best bets at this house. Great $13,000. Last week, "Hound of Baskervilles" (UA), $6,100.

Lyric (Par) (1,000; $1-$1.45)— "Nun's Story" (WB) (3d wk). Stiff scale helping this to such big coin. Socko $9,000. Last week, $11,500.

RKO Orpheum (RKO) (2,800; 85-$1)—"Last Train From Gun Hill" (Par) (2d wk). Not so hot at $6,000. Last week, $8,500.

RKO Pan (RKO) (1,800; 85-$1)— "Don't Give Up Ship" (Par) (4th wk). Good $4,500. Last week, $5,500.

State (Par) (2,200; $1-$1.25)— "Horse Soldiers" (UA) (3d wk). Moderate $4,000. Last week, $5,500.

Suburban World (Mann) (800; 85)—"Room At Top" (Cont) (2d run). Here exclusively for nabes after long, profitable Loop run. Big $3,000. Last week, "Happened to Jane" (Col) split with "Pork Chop Hill" (UA) (2d runs), $2,500.

World (Mann) (400; 85-$1.25)— "Love Is Profession" (Kings) (4th wk). Strong $6,000. Last week, $5,000.

'HOLE' SOCKO $24,000, DENVER; 'DARBY' 14G

Denver, July 21.

Downtown film biz is soaring this week, with a batch of new strong product which is proving good insurance against powerful outdoor competition. "Hole in Head" looks wham at Paramount, to pace city. Also big is "Darby O'Gill" at Orpheum while "Last Train From Gun Hill," with Pioneer Village Gunfighters (from Colorado's Centennial celebration) on the stage, at Denham looks strong. "Say One For Me" and "Nun's Story" are holding firm on

(Continued on page 18)

New Pix Perk B'way; 'Hole' Wham 80G, 'Circus'-Stage Hep 70G, 'Hell' $15,500, 'Horse' Fast 32G, 'Story' 152G, 5th

Launching of several new pictures in current session is giving Broadway film biz a bright glow this week despite some torrid weather. Great strength of numerous holdovers, of course, was a plus factor as were several rainy days.

Ace newcomer is "Hole in Head," which looks like wham $80,000 opening session at the State. While not as big as initial week of "Some Like It Hot," which was Easter week, it is terrific trade for a straight filmer in the summer. Another newie on Broadway is "10 Seconds To Hell," barely good at $15,500 opening week at the Victoria.

"Big Circus" with stageshow, another new entrant, is heading for a fine $70,000 at the Roxy. "Anatomy of a Murder" continues mighty with $47,000 or close in third stanza at the Criterion. It is comparatively as big at the Plaza at $21,500.

"Nun's Story" with stageshow still is getting the greatest coin total with a socko $152,000 probable for current (5th) week at the Music Hall. Pic is holding up so strongly that it will stay two more stanzas.

"Horse Soldiers" still is very much in the chips with $32,000 in fourth rour \ at the Astor. "Porgy and Bess" continues capacity with $37,000 for third frame at the Warner.

"Diary of Anne Frank" still is thriving on continuous-run at lower scale at the Palace, with $15,000 in 18th session just finished. "Middle of Night" was nice $13,000 in fifth stanza at the Forum and $9,000 in same week at Trans-Lux 52d Street.

"Five Pennies" looks like okay $25,000 in fifth session at the Capitol, and stays another. "Say One For Me" is heading for okay $25,000 in fifth-final round at the Paramount, where "Holiday For Lovers" moves in next Friday (24).

"Grand Illusion" still amazes for an oldie, with solid $8,100 likely for fourth round at arty Baronet.

Estimates for This Week

Astor (City Inv.) (1,094; 75-$2)— "Horse Soldiers" (UA) (4th wk). This round winding up tomorrow (Thurs.) is heading for great $32,000. Third, $36,000.

Capitol (Loew) (4,820; $1-$2.50) —"Five Pennies" (Par) (5th wk). This stanza ending today (Wed.) looks like okay $25,000. Fourth was $32,000. Stays another.

Criterion (Moss) (1,671; 90-$2.40) —"Anatomy of a Murder" (Col) (3d wk). This week winding today (Wed.) likely will hit wow $47,000. Second, $51,500. Stays, natch!

Palace (RKO) (1,642; 90-$2)— "Diary of Anne Frank" (20th). The 18th session finished last night (Tues.) with fine $15,000. The 17th week, $16,000, being second round on popscale.

Forum (Moss) (813; 90-$1.80)— "Middle of Night" (Col) (6th wk). Fifth round completed last night (Tues.) was nice $13,000. Fourth week, $14,000.

Paramount (AB-PT) (3,665; $1-$2)—"Say One For Me" (20th) (5th wk). This stanza finishing tomorrow (Thurs.) is heading for okay $25,000. The fourth, $31,000. "Holiday For Lovers" (20th) opens Friday (24).

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75)—"Nun's Story" (WB) with stageshow (5th wk). This session looks to hold with sock $152,000. Fourth was $162,000. Holds until "North By Northwest" (M-G) comes in Aug. 6.

Rivoli (UAT) (1,545; 90-$1.25)— "John Paul Jones" (WB) (6th wk). Fifth round concluded last night (Tues.) was dull $6,500. Fourth was $7,500. Fifth week was hurt by having last Thursday out because of press preview of a new pic.

Roxy (Indie) (5,705; 90-$2.50)— "Big Circus" (AA) with stageshow. Initial stanza ending tomorrow (Thurs.) looks like fine $70,000 or close. Holding. In ahead, "This Earth Is Mine" (U) with stageshow (3d wk), $44,000.

State (Loew) (1,900; 90-$2)— "Hole in Head" (UA) (2d wk). First session completed last night (Tues.) hit a smash $80,000 or close. In ahead, "Some Like It Hot" (UA) (15th wk-10 days), big $35,000.

Victoria (City Inv.) (1,003; 50-$2) —"10 Seconds To Hell" (UA). Initial round ending tomorrow (Thurs.) looks to hit good $15,500. Stays. In ahead, "Hound of Baskervilles" (UA) (2d wk), $11,500.

Warner (SW) (1,600; $1.50-$3.75) —"Porgy and Bess" (Col) (4th wk). Third frame ended Saturday (18) night was capacity $37,000. Second was capacity at same figure. Stays indef.

First-Run Arties

Baronet (Reade) (430; $1.25-$2)— "Grand Illusion" (Cont) (reissue) (4th wk). This week ending tomorrow (Thurs.) looks like solid $8,100. Third, $9,300.

Fine Arts (Davis) (468; 90-$1.80) —"Room At Top" (Cont) (17th wk). The 16th session concluded Sunday (19) was socko $13,600. The 15th week, $13,800.

Beekman (R&B) (590; $1.20-$1.75) — "Wild Strawberries" (Janus) (5th wk). Fourth stanza ended Sunday (19) was fancy $10,900. Third, $11,300.

Normandie (T-L) (592; $1.80-$2.80)—"Darby O'Gill" (BV) (4th wk). Third week ended Monday (20) dipped to trim $9,000. Second, $12,500. Sharp dip in third week blamed partly on presence of "Sleeping Beauty" (BV) around now in neighborhood theatres.

Guild (Guild) (450; $1-$1.75) — "World of Art" (Indie) (2d wk). Initial week ended last night (Tues.) was good $9,500.

Paris (Pathe Cinema) (568; 90-$1.80)—"The Possessors" (Lopert). Opened Monday (20). Last week, "Women Are Weak" (NTA) (6th wk), was fair $5,000 after $5,100 in fifth session.

Plaza (Lopert) (525; $1.50-$2) — "Anatomy of A Murder" (Col) (3d wk). This session winding up today (Wed.) is heading for smash $21,500. Second, $23,800.

Sutton (R&B) (561; 95-$1.80) — "Gigi" (M-G) (38th wk). The 37th round completed Saturday (18) was great $17,400 after $16,900 in 36th week. Continues on indef.

Trans-Lux 52d St. (T-L) (540; $1-$1.50) — "Middle of Night" (Col) (6th wk). Fifth stanza ended last night (Tues.) was fancy $9,000 after $11,500 in fourth week.

Mayfair (Indie) (1,386; $1-$1.50) —"Great Is My Country" (Indie) (4th wk). Third session ended Monday (20) was good $25,000 after $24,000 for second. Scale was cut from $1.50-$3.50 for this Russian-made pic after first week.

'Darby' Dandy 12G, Prov.; 'Story' 9G

Providence, July 21.

"Darby O'Gill and Little People" shapes standout currently at RKO Albee with smash take. Majestic is also lofty with "Nun's Story." State's third of "Horse Soldiers" is mild as is Strand's second of "Don't Give Up Ship."

Estimates for This Week

Albee (RKO) (2,200; 65-90)— "Darby O'Gill" (BV) and "King of Wild Stallions" (AA). Smash $12,000. Last week, "This Earth Is Mine" (U) and "I Mobster" (20th) (2d wk), $4,500.

Majestic (SW) (2,200; 65-80)— "Nun's Story" (WB). Lofty $9,000 or over. Last week, "Hercules" (WB) and "Island of Lost Women" (WB) (2d wk), $7,500.

State (Loew) (3,200; 65-80)— "Horse Soldiers" (UA) (3d wk). Mild $5,000 after $9,000 in second.

Strand (National Realty) (2,200; 65-80)—"Don't Give Up Ship" (Par) and "Gunmen From Laredo" (Col) (2d wk). Fairly good $5,000. First was $10,000.

'Ship' Strong $11,000, Seattle; 'Hole' Hep 7G

Seattle, July 21.

Summer weather is sloughing biz currently. However, "Hole in Head" is hep at Music Box and "Don't Give Up Ship" is rated great at Coliseum. "Nun's Story" is heading for a big take opening round at the Blue Mouse. Elsewhere, trade is fair to dull. "Hound of Baskervilles" shapes drab at Orpheum in first week.

Estimates for This Week

Blue Mouse (Hamrick) (739; 90-$1.50)—"Nun's Story" (WB). Big $7,000. Last week, "Ask Any Girl" (M-G) (2d wk), $4,300.

Coliseum (Fox-Evergreen) (1,870; 90-$1.50)—"Don't Give Up Ship" (Par) and "King of Wild Stallions" (AA). Great $11,000. Last week, "Horse Soldiers" (UA) (3d wk), $5,300 in 5 days.

Fifth Avenue (Fox-Evergreen)

(Continued on page 18)

Only Last-Minute Compromise Can Prevent Most Serious Labor Strike In Mexican Film Industry History

Mexico City, July 21.

Barring a last-minute zero hour compromise, it looks as though the Mexican picture industry is heading for its most serious labor dispute. A strike call has already been issued in the distributorship end, to take effect Aug. 1.

More than 30 films in various stages of completion will be affected by a strike if other talks between the Mexican Assn. of Film Producers and the Union of Film Production Workers break down.

Jose Rodriguez Granada, secretary of the technical and manual workers division of STPC, said there will be no "gallantry" in this strike and that no concessions will be granted to permit producers to carry on with laboratory work, sound dubbing, recording, etc.

Producers themselves are jittery and shooting of new films generally has been postponed pending the outcome of the labor dispute. The Mexican Assn. of Film Producers, for its part, revealed that total Mexican production for the half year came to 56 films with this nine less than for the same period in 1958. The drop is attributed to "strike fears."

Shutter Before Acceding

Pedro Elizalde Canales, Maximino Molina Carrillo and Miguel Mora Baez, the high command of Section 1 of the Union of Film Industry Workers (STIC), controlling exhibitor and distributor personnel, have decided that they will shut down all cinemas if distributors do not accede to their terms. Formerly it had been agreed to permit Mexican official distributorships to operate. A total shutdown, union leaders believe, will bring distribs into line.

Distributors, including Metro, 20th-Fox, Columbia, Universal, WB, Paramount and United Artists have more or less reluctantly agreed to a 21% wage hike and fringe benefits. But the union is trying to force them to agree to take on 30 additional workers. Distribs flatly refuse to do this under the present situation where Hollywood product is losing exhibition time to Mexican in first-runs.

Unions On Spot, Too

Briefs From The Lots

Hollywood, July 21.

Sam Katzman's next Clover production for Columbia Pictures: "The Enemy General," original screenplay by **Lou Morheim** about a clique of German generals who rebelled against Hitler in World War II . . . 20th-Fox hoisted **Suzy Parker's** option . . . **Walt Disney** cast **James Drury** as romantic lead opposite **Nancy Olson** in "Pollyanna" . . . **Alfred A. Clark**, wartime member of Scotland Yard, will be technical advisor on "Ghost Squad." **Irving Starr** production based on Britain's policy-system during war years.

Janet Munro has femme lead in **Walt Disney's** "Swiss Family Robinson" . . . **Budd Boetticher**, signed by Warner Bros. to non-exclusive director pact calling for one film annually for four years, will first do "The Life and Death of Legs Diamond" for **Milton Sperling's** United States Pictures . . . producer **William Schorr** joined **Ray Stark** as associate in latter's indie production of "The World of Suzie Wong" for Paramount release . . . **Louis Jourdan** finally signed for **Jack Cummings'** "Can-Can" at 20th-Fox, after lengthy on-again-off-again status . . . **J. Arthur Rank** paging **Howard Keel** to star in "Break Away," to be produced in London by **John Bainbridge** . . . Gotham thesps **Janie Egan** and **Mary Grace Canfield** film bow in Disney's "Pollyanna."

Margaret Lindsay joins Metro's "Please Don't Eat the Daisies" . . . **Stanley Kramer** cast his pactee, **Donna Anderson**, in his next UA release, "Inherit the Wind" . . . "Hound Dog Man," being made for 20th-Fox, from black-and-white to color . . . Warner Bros. acquired film rights to **Gen. George C. Kenney's** new book, "The Saga of Pappy Gunn," story of an Air Force pilot in World War II . . . **Ray Walston** and **Marc Connelly** into WB's "The Way the Ball Bounces."

No Sports Car for Tarzan

Albuquerque, July 21.

Gordon Scott, the screen's 11th version of Tarzan, came to Albuquerque Sat. (11), gave an assist to the Soap Box Derby finals, was feted at a Sears Roebuck "jungle party" and managed a few plugs for his latest pic, "Tarzan's Greatest Adventure."

At the same time, Scott described the new Tarzan concept, now being used in the scripts for the jungle pix.

"Tarzan was getting too civilized," Scott said. 'He had a wife and a son and a jungle house; all he needed was an automobile to be just like anyone else."

The new concept allows greater freedom in the script and the stories are to be more realistic and believable, he said.

Do Bureaucrats Chill Pic Loans?

Some regional offices of the Small Business Administration have been charged with discouraging exhibitors from applying for SBA loans. The complaint was made by Philip F. Harling, chairman of Theatre Owners of America's SBA committee.

Harling asserted that despite all the pubilcity that resulted when the SBA changed its policies and made theatres, both conventional and drive-ins, eligible for loans, some SBA offices have been turning away applicants.

This condition, according to Harling, may be one of the reasons for the small number of theatre applications being processed by the SBA since loan coverage was extended to four-wall theatres about four years ago and enlarged a year and half ago to include drive-ins. Harling's committee had been instrumental in getting the SBA to change its regulations which previously barred loans to any segment of the amusement industry.

According to Harling, local SBA offices have been telling exhibitors that they are not eligible for loans because they are part of the entertainment industry. "Perhaps some of the regional office personnel do not read their mail or directives, because if they did, they would know that the SBA now covers theatres," Harling declared.

Harling urged theatreowners applying for loans to insist that the staff of the regional offices check its own directives. He told theatremen to get in touch with TOA's office if other difficulties were encountered on loan applications.

ILE DE FRANCE FLAYED BUT STILL FLOATING

Hollywood, July 21.

Ile de France played a key role in filming of Metro's "The Last Voyage," but producer Andrew L. Stone didn't sink her. Stone, as a matter of fact, and a matter of contract, is still not supposed to mention he heaped considerable indignity on the former queenship of the French Line. But he did.

Stone, who produces, writes and directs his independent productions for Metro, with his wife, Virginia, as film editor (billed) and production associate and general aide (unbilled), returned last week from more than two months in Japan filming "The Last Voyage."

Despite some draw-backs, certain individual Japanese who harried his production, Stone is enthusiastic about the country and its people as aids to U. S. filmmakers.

Japan is a first-rate location site, he says. Wages are reasonable, authorities and technicians are cooperative and efficient, and there is no concentrated effort to soak American film companies. Mrs. Stone seconds the reactions.

The Stones needed plenty of cooperation, too, because their rough handling of the Ile de France, now owned by a Japanese scrap salvage concern, was highly hazardous. Sinking of the vessel, called in the picture the SS Claridon, called for some tricky camera setups. Although the "Claridon" was not actually sunk, some shipping experts thought Stone's plans for the beating he gave her might result in capsizing.

He blew up interiors, blew out the sides, flooded portions and toppled one of the giant smokestacks. When the "Claridon" was returned to her owners she was considerably down in the bow, Stone says.

Film Importer Group Gets 20-Member Start

Formation of the Independent Film and Importer and Distributors of America Inc. has been virtually assured. New group, taking in the independent distributors of foreign films, needed at least 20 members to get under way. It's got those members now, Ilya Lopert having been the latest to join.

According to Richard Brandt of Trans-Lux, temporary chairman of the unit, the first organizational meeting to elect a president, directors, etc. is to take place soon. IFIDA will concern itself with censorship and a host of other issues that concern the indies. It will have a paid executive secretary.

8 Latin Lingo Houses

San Antonio, July 21.

There are now a total of eight local theatres in the city showing Spanish language films. This includes the regular indoor theatres and drive-ins. The local theatres show the films on single bills as well as double bills with English language films.

There are some 300,000 Spanish speaking citizens in the city.

Properties, Stars Monopolized

Takes Plenty of Old Entrepreneurial Courage To Brave Independent Status Today: Fleischer

A producer or director, shifting from contract to independent status, is faced with a frightening scarcity of material, according to director Richard Fleischer, who is stepping out on his own under his Nautilus indie banner. With another year of his contract to go at 20th-Fox, Fleischer, who directed "Compulsion," is enroute to Europe to scout locations for a number of projects he plans to do in the future.

With the major companies gobbling up so many pre-sold properties, Fleischer said that a producer such as himself must depend on original material or must comb the library shelves and find properties that the major studios have missed. As his first indie project, Fleischer, son of cartoon pioneer Max Fleischer, plans to film "Willing Is My Love," an original screenplay by Richard Murphy, who did the film adaptation of "Compulsion." The story, dealing with a father falling in love with his son's fiance, will be filmed in France. So far Fleischer has not made a releasing deal, but he envisions no difficulty based on preliminary talks with a number of major companies.

While abroad, Fleischer will make an attempt to work out an arrangement with the Russians to film "Rusurrection," by Leo Tolstoy, in Moscow. If he can't convince the Soviet authorities as to the value of such co-production, he said he'll seek a deal in Yugoslavia. Also on Fleischer future schedule is a film version of Erskine Caudwell's "Trouble In July."

New York Sound Track

London intelligence: **John Osborn** has done a film script for his "The Entertainer," legit starring vehicle for **Sir Laurence Olivier.**

Roman film world shocked and saddened by death, at 34, following injuries sustained in an automobile accident, of **Augusto Borselli**, who headed the **Dino DeLaurentiis** press office in addition to numerous other p.r. chores. He was known both nationally and internationally as one of the best men in his field, and had only a few days ago received a "Gold Pen" award for his longtime services on behalf of the Italian film industry.

Breakdown of United Artists' worldwide billings for the first six months of this year (as of last week's issue of VARIETY) should have read 1959, not 1958. Domestic rentals were $21,842,000, foreign $18,213,000.

Addendum to the just concluded Ninth Berlin Film Festival: More than 700 "filmbuyers" from all over the world (last year: 508) came to the city.

Maurice "Red" Silverstein, v.p. of Loew's International, off to Europe to join Metro production chief **Sol C. Siegel** in co-production deals abroad. Silverstein is the company's specialist on foreign deals . . . Universal producer **Ross Hunter** in town to discuss release plans for "Pillow Talk." . . . **William Goetz's** "They Came to Cordura," a Columbia release, will have a royal premiere in London on Oct. 29 for the benefit of the British Empire Cancer Campaign. **Princess Margaret** has consented to attend . . . **Alan Freed**, accompanied by a group of recording personalities, will head a caravan scheduled to visit 20 Loew's Theatres in the N.Y. area in connection with the opening of Hal Roach Distribution Corp.'s "Go, Johnny, Go!" on July 27 . . . Loew's Theatres' **Ernie Emerling** sending out do-it-yourself "Hole in the Head" brain surgery kits in connection with the picture's opening at Loew's State. Kit includes a coconut for the purpose of practicing "brain surgery at home." . . "Spinster," novel by **Sylvia Ashton-Warner**, has been acquired by Metro and placed on **Julian Blustein** production schedule for 1960. Locations are planned for New Zealand . . . Metro's "The Scapegoat," starring **Alec Guinness** and **Bette Davis**, set for the Guild Theatre, N.Y. . . . **Oscar Doob** back from Coast "Ben-Hur" conferences . . . Columbia v.p. **Paul N. Lazarus Jr.** returned to New York from the Coast following a week of conferences with studio executives . . . **Jonas Rosenfield Jr.**, Columbia's pub-ad chief, to Europe to confer with the company's European-based indie producers.

Samuel Bronston Productions Inc., of Delaware, filed a statement and designation that its New York State office for a motion pictures and amusement business is 15 East 48th street, New York City. **Margulies & Heit** were filing attorneys at Albany.

Standard 35m version of "South Pacific" is clicking along at such speed that it should accumulate $10,000,000 in the domestic mart, 20th-Fox figures . . . They're still trying to find a new starring vehicle for **Millie Perkins** whose only pic so far was "Diary of Anne Frank" . . . East Germany's DEFA is the latest foreign outfit to send elaborate brochures on its available product, a good proportion of it dealing with the Nazi era. East German pix aren't being released in the States . . . **Eugene Vale** to script "Life of St. Francis of Assissi" for 20th release . . . **Les L. Persky**, prez of Product Services, Inc., in Europe to seek a couple of Czech features for his Yorke Productions.

Michael O'Shea, **Virginia Mayo** and **Leonard Oliver** are partnered in O'Shea Enterprises Inc., for production of a program of indie features and tv-radio packages . . . **Anthony Franciosa** into **Jerry Wald's** "The Story on Page One."

Eugene Vale, screen and video writer, due in July 23 from Hollywood for the ballyhooliganism attendant upon his maiden novel, "The Thirteenth Apostle," which Scribner's releases to the bookstalls Aug. 5.

Glendon Swarthout's new novel, a story of college students invading Florida during spring vacation, has been acquired by Metro and will be produced by **Joe Pasternak** . . . **Joan Copeland**, who plays **Fredric March's** daughter in "Middle of the Night," has been given billing in the New York advertising of the Columbia release as a result of the critical kudos she received.

Ron Johnson, Toronto Star film critic, says that Canadian money may be involved in "the most ambitious motion picture in history." It would be a 4½-hour life of Christ, called "The Son of God," and would cost $30,000,000, with cast of 50,000—including 150 principals and 100 top Hollywood names; with an uncredited actor as Christ. Report is that script, already completed, will be dubbed in 40 languages.

At Exhib-Distrib Summit Meet, Toll TV Will Be 'Tactless' Theme

With representatives of the American Congress of Exhibitors reaching an agreement with Eric Johnston, president of Motion Picture Assn. of America, on which topics would be "excluded" from the summit meeting between exhibitors and distributors, the most educated guess in industry circles is that the subject of toll television is one of the hands-off issues.

The joint session, which will be held early in August, was firmed after both exhibitors and distributors agreed that certain subjects would not be introduced at the meeting. Significantly, the subject of trade practices, which at first had been considered a stumbling block, was not excluded.

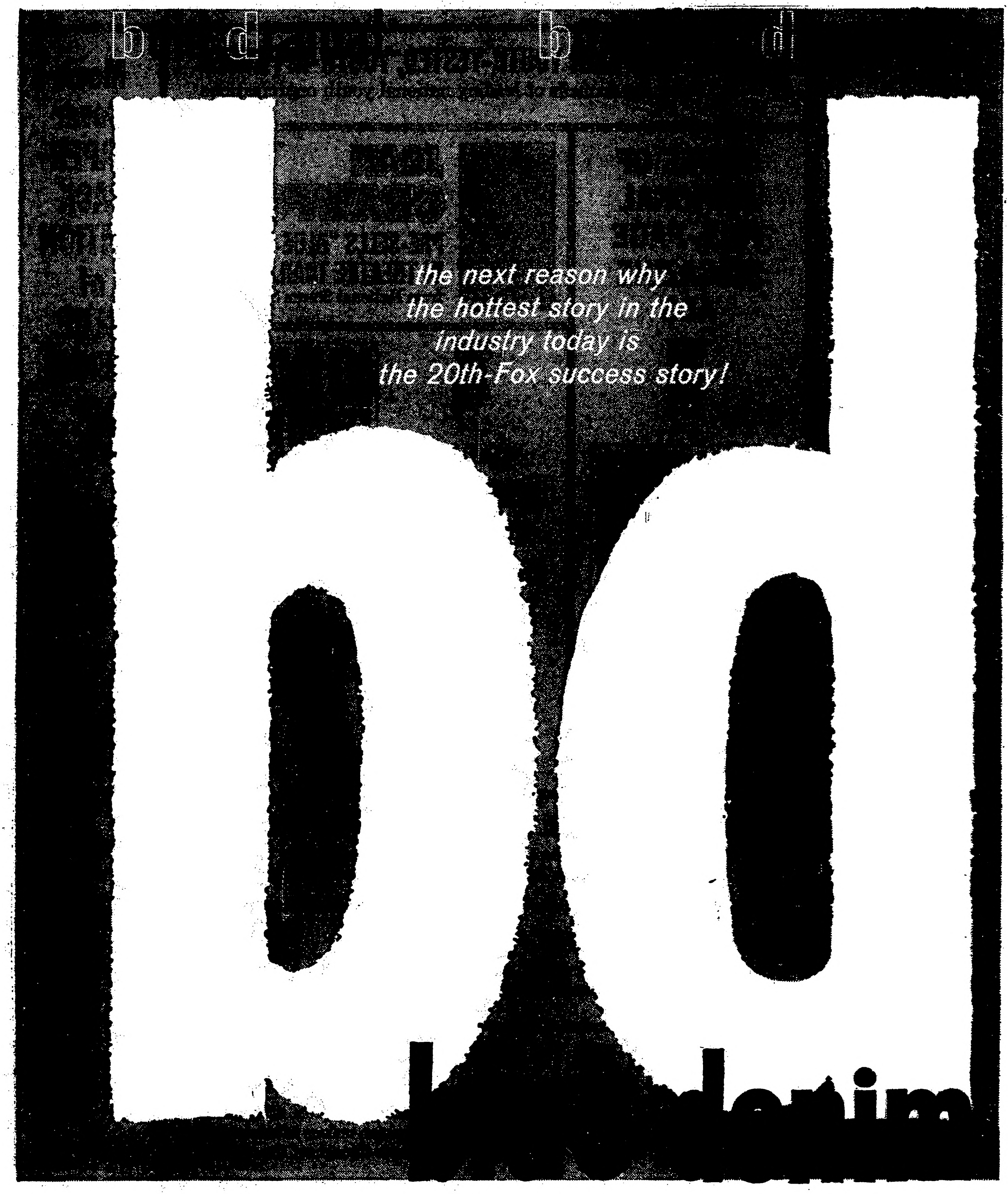
It's believed that toll television was eliminated because of the conflict of interests on the pay-tv issue between exhibitors and distributors. The Congress of Exhibitors is on record as opposing all forms of pay-tv, the cable as well as the over-the-air type, and has been in the forefront in attempting to obtain Congressional legislation banning tollvision.

With the exception of Paramount, which is active in advocating a toll-tv system via its subsidiary, the International Telemeter Corp., the other film companies have maintained a discreet silence on the subject of pay-tv, neither opposing or favoring it officially. Rather than incur the ire of their exhibitor customers in a period already marked by bitter buyer-seller relationships, the majority of the film companies have considered it wise to say nothing on the subject.

It's known, however, that many company toppers and individual production executives are keenly in favor of the introduction of a pay-tv system, feeling that a national pay-tv linkup would again result in full-scale film activity at the major studios. Individual independent producers — Samuel Goldwyn, for example—have come out forcefully for tollvision, but the major film companies, even including Paramount, have managed so far not to be counted when the chips are on the subject.

To be sure, Par's position is well known, but so far exhibitors have not singled out the film company for any type of boycott, official or otherwise, because of its activity in tollvision. One reason offered for this position, despite the adamant opposition of theatremen to pay-tv, is that the market is so short of pictures that theatres have to accept product from whatever source it is available. Thus Paramount has been able to continue unmolested despite the clamor of exhibitors in official Washington.

Par apparently played a major role in ruling out tollvision as a subject for discussion at the joint meeting.



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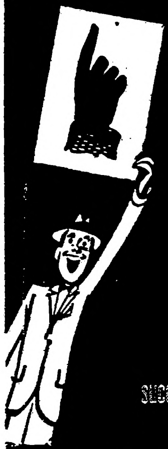

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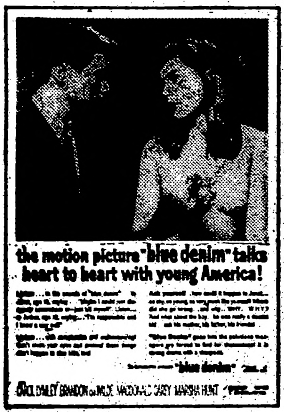

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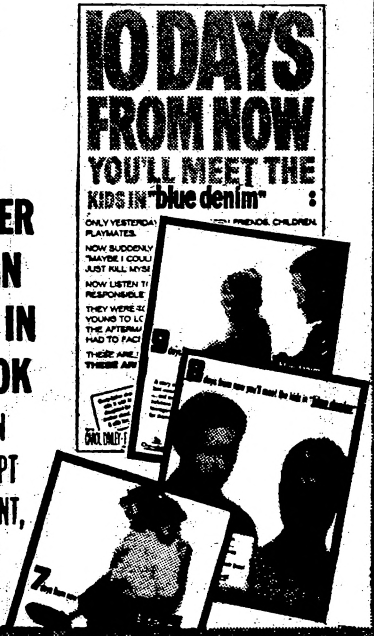

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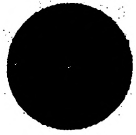

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LIFE ON THE PLANET LOCARNO

Locarno's Hillside Al Fresco

[FOR FESTIVAL UNSPOOLINGS]

Locarno, July 21.

Locarno a small resort town on Lake Maggiore near the Italo border, where a Film Fest has been operating 12 years now, uses a 2,500-seater open air theatre created on the grounds of the Albergo Grande Hotel which has a hilly back yard.

A screen-called the biggest in Europe—has been set up against this hill with seats before it on the ground and a balcony for invitees on the Albergo porch. People in the hotel with windows on that side can see everything.

If rain, the festival is adjourned to the nearby casino where afternoon and retrospective films are regularly shown.

See Cimex Chief's Resignation As Tipping Mex Govt. Distrib Revamp

Mexico City, July 14.

The resignation of Cimex head Alfonso Pulido Islas last week, touched off the long-reported reorganization not only of this official distributorship, handling product abroad, but also of Peliculas Nacionales and Peliculas Mexicanas. These latter handle distribution within Mexico and Central and South America.

What brought matters to a head was a discrepancy in accounting of Cimex subsidiaries in the U. S. (Clasa Mohme and Azteca Films), with a difference of several million pesos noted. The Cimex special commission headed by producers Cesar Santos Galindo and Alfonso Rosas Priego was careful to state that this discrepancy was nothing but "a bookkeeping error." It will all be cleared up after an expert crew of accountants make a thorough revision of Cimex accounts here, and a similar check of Azetca and Clasa Mohme books.

It was said here that the error may be traceable to different functioning systems for Cimex and its U. S. subsidiaries. Azteca was bought out by Mexican producers some six or seven years ago and Clasa Mohme was incorporated into the Cimex setup scarcely a year ago, according to Galindo.

While the Islas resignation caused no furor here (it had been expected since last December) the industry has long known that a complete overhaul of the Mexican distributor organization was necessary. Cimex, for example, it has been charged by producers again and again, has not been able to assure collection of production budget money advanced by Film Bank and producers in the U. S. market in many cases. And where exhibition revenue has been collected, invariably this has been eaten up by exploitation expenses and other costs.

Diminishing Returns the Rule

This same picture of diminishing returns from Mexican material has also been the rule abroad, with very few exceptions. In France, Paul de Charnissay, head of Cimex-France also has turned in his resignation. In this case, however, it will not be effective until December. Meanwhile, the Cimex board here plans to send inspec-

(Continued on page 16)

Okla. Syndicate Sells Hawaiian Consolidated

Honolulu, July 14.

A non-theatrical Oklahoma syndicate has sold Consolidated Amus. Co., which it acquired only last March for about $8,000,000, to William Forman, who owns and operates theatres in California, Oregon, Washington and Arizona.

Hialand Development Corp., however, is retaining Consolidated's 75% interest in the lucrative Hawaiian Broadcasting System as well as its midtown drive-ins. Latter is located on land that very possibly could be sold for a potential $1,000,000. Forman will operate the ozoner for Hialand.

Consolidated owns 18 theatres and operates a 19th house on a lease arrangement. It has 15 theatres on Oahu, one on Kauai island, and three on Hawaii island, latter being little more than marginal operations, profit-wise.

LOCARNO LUMINIERE

Locarno, July, 21.

Paulette Goddard, Erich-Maria Remarque and **Robert Sidomak** were listed as Locarno fest guests but never showed . . . Those who did appear were German thesps **Hardy Kruger** and **Anna Sova,** French producer **Joseph Lisbona** and French thesps **Charles Aznovour, Nicole Berger** and **Andrea Parisys . . . Lisbona,** whose first pic "Les Drageurs" (The Girl Hunters) is a Paris hit, was somewhat abused by official French reps who felt the film's theme of youth searching for the ideal in the midst of immorality was not a fitting one to be shown on July 14, the French independence day. But Swiss authorities at Locarno thought differently . . . Swedish producers were against the **Ingmar Bergman** retrospective as they feel the fest attention given to him has unfairly obscured other Swedish filmmakers and he works for only one producer, Svensk Film. But fest went ahead with it and got no Swedish boycott . . . There are no autograph hunters here, only a handful of starlets, and none of the photog bustle of Cannes, Berlin and Venice. The emphasis remains on the screen here . . . A rich German industrialist hired the biggest restaurant for a day just to invite fest people so he and his wife could meet people . . . Only one French starlet, **Clara Clark,** made the trip on her own. But she is of Swiss origin . . . Twelve countries took part at the Locarno fest, U.S., France, Italy, West Germany, Czechoslavakia, Poland, Russia, Sweden, Venezuela, Yugoslavia, Great Britain, Spain . . . Yugoslavian entry was a last year's winner at the Yugoslav Film fest in Poola. It is "The Black Pearls."

Bill Dieterle Signed To Direct Two German Films, 'Mistress' First

Berlin, July 14.

Another ex-German Hollywood film director is due to make a film here. William Dieterle has been hired by Artur Brauner (CCC) to direct "Herrin der Welt" (Mistress of the World). Shooting is to start Sept. 15. UFA will release.

Another project is "Geliebte der grossen Baerin" (Lover Of the Great Bear). Latter is to be a three-country deal. Film's cast may include a foreign name star. Also on Dieterle's German agenda is a staging job at one of West Berlin's municipal theatres. Dieterle, incidentally, recently staged Goethe's "Faust" at the West German Hersfeld Festival.

Dieterle, who left Germany in 1929 and made about 70 films in Hollywood, said: "I think 30 Hollywood years are enough." However, his return to the German film scene doesn't mean that he'll give up his U. S. citizenship.

Dieterle's last directorial jobs were "Dubrowski," an Italian-Yugoslavian coproduction, and Paramount's "Omar Khayam." Reflecting upon his career, he calls "Life of Emile Zola" (1937) his best film.

A VISIT TO A SMALLER FEST

By GENE MOSKOWITZ

Locarno, July 21.

The 12th Locarno Film Festival, here in Switzerland, spanning July 9-19, is a "recognized," not "recommended," festival per the Federation of International Film Producers Assns. And yet it is the second festival in seniority, having started in 1946 two months before the first Cannes Fest.

It has remained a fair-like affair and gets only about a $30,000 budget, one-fifth that of the big brother fests. Funds are donated by the city of Locarno and surrounding towns situated on Lake Maggiore.

Film festival is primarily a resort hypo (as in Cannes and Venice and indeed most of the film events).

There is an international jury. Prizes are golden sails mounted on bronze hulls.

A kudo can mean something in Swtizerland and some intramural prestige for prizewinners abroad. About 100 journalists from various European countries are deadheaded plus sundry film personalities, but big names rarely show in Locarno. They still talk wistfully of Linda Darnell's appearance in 1947 when "My Darling Clementine" (20th) was shown.

Swiss distrib branches of Yank companies send features after first checking with Paris, which has to check with New York in many cases. Most American majors participate except Metro which bears a grudge against the festival. Swiss exhibs are divided on whether the fest hinders or helps them. It does get big press coverage in Switzerland itself.

Locarno's director, Vinicio Beretta, underlined the Swiss awareness of "stepchild" treatment by Hollywood in having this visiting VARIETY *reporter "accept" the prizes going to Americans. Ordinarily the Swiss exchanges would do so. Beretta also singled out* VARIETY *because of its "international" news coverage.*

It's pointed out that Switzerland takes 200 Yank films annually, out of a total importation of some 500.

Yank Entries

Yanks sent "Warlock" (20th), "Al Capone" (AA), "The Rabbit Trap" (UA), and the 1953 Stanley Kubrick opus "Killer's Kiss" (UA), which got him a major studio release and a Hollywood shot.

Lack of strict rules gives these secondary film fests off-beat interest. There's a certain catch-as-catch. Some features previously had shown at other fests or were not necessarily contemporary works. No matter.

Entered features are usually just ready for Swiss release. "Warlock" got a good public response as did "Capone" and "Trap." "Kiss" was lauded as showing the first promise later confirmed by Kubrick in his Hollywood pix.

Few Parties

French, Italians and Germans were the only ones who bothered to send spokesmen and provide good documentation on their product. Of course they all cater to the multi-lingual aspects of the Swiss. Only parties given were also by French, Italians and Germans.

French official entries were two feature documentaries. "Four of the Moana" (Gaumont), is a simply made affair on how a group of four sailed a little sailing boat around the world. It is somewhat long and repetitious but an okay unpretentious item. "I, a Negro" follows two young Ivory Coast natives around in a day in their lives after transplanting themselves from primitive life to the swirling aspects of the growing cities. It has insight and a poetic perception of Africa, its peoples and changing aspects.

Two other French features were invited "Les Dageurs" (Rivers), a

(Continued on page 16)

Heat Sloughs London Film Biz But 'Gigi' Capacity $9,800 in 22d Week; 'Ferry' Smash 11G, 'Tempest' Ditto

London, July 14.

An exceptional heatwave, which kept the temperature up in the 90's for nearly a week, severely hurt most first-run situations last week. The only film to emerge unscathed was "Gigi," which continued its capacity run at the Columbia with another $9,800 for its 22d stanza.

Although roundly panned by the press, "Ferry to Hong Kong" showed surprising stamina to push to a great $11,000 or near in second session, ahead of first week, at the Odeon, Leicester Square.

"Tempest" opened in fine style at the Plaza with a smash $11,000 or more in first full week. "Some Like It Hot" also maintained its boff positon with a $7,500 in its ninth frame at the London Pavilion.

"Man Who Understood Women" shapes neat $9,000 or near for opener. "Darby O'Gill and Little People" looks brisk in second week at Studio One.

Estimates for Last Week

Carlton (20th) (1,128;; 70-$2.15) —"Operation Bullshine" (ABP) (2d wk). Fair $4,800. First was $4,500. "Bobbikins" (20th) follows July 23.

Casino (Indie) (1,155; 70-$2.15) —"Seven Wonders of World" (Robin) (77th wk). Healthy $13,700.

Columbia (Col) (740; $1.05-$2.50) —"Gigi" (M-G) (22d wk). Another capacity week at $9,800.

Dominion (CMA) (1,712; $1.05-$2.20) — "South Pacific" (20th) (64th wk). Solid $12,500.

Empire (M-G) (3,099; 55-$1.70)— "Mating Game" (M-G) (3d wk). Fair $7,500. Second was $6,400. "Tunnel of Love" (M-G) opens July 16.

Leicester Square Theatre (CMA) (1,376; 50-$1.70)—"Man Who Understood Women" (20th). Neat $9,000 or near. "Bridal Path" (BL) preems July 23.

London Pavilion (UA) (1,217; 50-$1.70)—"Some Like It Hot" (UA) (9th wk). Big $7,500. Last week, $7,200. "I Want to Live" (UA) follows July 24.

Odeon, Leicester Square (CMA) (2,200; 50-$1.70)—"Ferry to Hong Kong" (Rank) (2d wk). Surprise $11,000 or near, great. Opening week, $8,400.

Odeon, Marble Arch (CMA) (2,200; 50-$1.70)—"Heart of a Man" (Rank) (3d wk). Mild $3,000 or near. Second $2,800. "Mouse That Roared" (Col) preems July 16.

Plaza (Par) (1,902; 70-$1.70) — "Tempest" (Par). Heading for smash $11,000.

Rialto (20th) (592; 50-$1.30) — "Diary of Anne Frank" (20th) (2d wk). Average $3,000.

Ritz (M-G) (432; 50-$1.30)— "Look Back In Anger" (ABP) (4th wk). Fair $3,000. Third, $2,200 previous week. "Left, Right and Centre" (BL) follows July 16.

Studio One (APT) (600; 30-$1.20) —"Darby O'Gill" (Disney) (2d wk). Brisk $4,200 and better than opening week.

Warner (WB) (1,785; 50-$1.70)— "Gidget" (Col). Light $5,000 or near. "Nun's Story" (WB) follows July 23.

Locarno Winners

Locarno, July 21.

Herewith the winners at the Locarno Festival as closed out on Sunday (19):

BEST DIRECTION

Stanley Kubrick, "Killer's Kiss" (UA).

BEST ACTOR

Ernest Borgnine, "Rabbit Trap" (UA).

BEST ACTRESS

No award given.

BEST SPECTACLE

"Captain's Daughter" (Russia).

BEST COMEDY

"Unknown Thieves" (Italy).

BEST DOCUMENTARY

"I, A Negro" (France).

BEST SHORT

Raymond Vogel, Alain Kaminlker, "Sea and Days" (France).

SPECIAL MENTION

Director Jeri Qrejcik, "Supernatural Things" (Czechoslovakia).

INTERNATIONAL CRITICS AWARDS

Best—"Al Capone" (Allied Artists).

Mention—"Farewells" (Poland).

Gene 'Bop-a-Lula' Vincent Would Quit R&R for Farm; Draws 112,000 in Tokyo

Tokyo, July 14.

Rock 'n' roller Gene Vincent wants to quit. Tired of traveling and being away from his family for extended periods, the 22-year-old Capitol disker told VARIETY, "I won't go on very much longer. I'll be quitting soon. I may go on about a year and then I'll stop. I'd rather be a plain old farmer."

Currently appearing in Japan on a swing around the Pacific area, Vincent was the picture of dejection. Overseas phone calls had just told him of conflict between his agent and his parents in Los Angeles. And locally, while Vincent expressed pleasure with the crowds and general reception that attend his performances, he was irritated by the confusion of his schedule.

The warbling wiggler said he wanted to go to Los Angeles immediately and straighten out the differences between his agent and his parents. He'd then return in about a week to resume his Japan performances before moving on to Korea, Manila and possibly Hawaii. On his Far East bookings, he said with disgust, "It's kind of a bidding process."

If Vincent does retire to a farm, he would abruptly end one of the most meteoric recording careers of recent years. While in the Navy three years ago, he entered a contest at Capitol by submitting a tape of something he came up with called "Be-Bop-a-Lula." Although he had never performed publicly, Vincent's tape won first prize. Four months later he recorded the song in Nashville and it was a top seller. Two of Vincent's followup disks, "A Lot of Lovin'" and "Dance to the Bop," each hit big, too.

At this city's Nichigeki Theatre, Vincent averaged 16,000 daily during his seven-day stand in the teeth of fading interest in rock 'n' roll here. His audiences also bent the walls at the Umeda Koma in Osaka.

Malachandra Productions Inc. has been authorized to conduct an entertainment and sound equipment business in New York, with capital stock of 100 shares, no par value. Abraham L. Wax was filing attorney at Albany.

French Film Week For Buenos Aires July 23-29

Buenos Aires, July 14.

Unifrance Film, the Lococo Circuit and the Assn. of Film Critics are organizing a French Film Week for July 23-29 at the circuit's major showcase, the Opera.

The seven films to be exhibited are "Orfeu Negro," winner at the Cannes Festival; "La Loi est la Loi," with Fernandel and Toto; "Les Quatre Cent Coups"; "L'Inspecteur Maigret," with Jean Gabin and Annie Gorardot; "Les Miserables," with Jean Gabin and Bernard Blier; Brigitte Bardot's latest, "Yeux de Chatte."

Many Obstacles to Free Exchange Of Films Hurting British Product In Foreign Field, Says Federation

London, July 21.

British pix, which have been making steady progress in the export markets during the last few years, are currently threatened by "mounting obstacles to the free exchange of films." That's the conclusion reached in the annual report of the Federation of British Film Makers which observes that import quotas, multiplication of high taxes, currency restrictions, freezing of earnings, monopolistic trading, censorship and political suspicions are the problems which have to be countered in various territories.

The report states that without expanding overseas sales the future of British production is precariously dependent on a declining market. The success of distriubtors' efforts was reflected in the growth of the overseas earnings of British films from $17,920,000 in 1956 to $19,320,000 in 1957 and $21,560,000 last year. The Federation notes the help it has received from British Embassies overseas and by direct assistance from the Board of Trade, which has directly negotiated on behalf of the industry in certain foreign areas.

The authority of a government department is frequently needed when dealing with the official bodies responsible for negotiations in foreign countries, particularly when films are included as part of larger negotiations.

"It is, for instance, only the government which can directly point out to foreign governments the inadequate number of licenses allocated to the British as compared with, say, the American industry," the report adds. "In Japan, Western Europe has had 44 licenses and the U.S. 122, though this formula was altered at the end of April 1959; in Formosa, Western Europe has 73 and the U.S. 327; in Argentina and other countries there is a similar disparity. This is all the more unjustified when one remembers that European production is of the order of 500 films a year while American production of feature films is likely to be well under 260 in the current year."

The report reviews the problems and restrictions which have been the subject of negotiations in France, Germany, Italy, Japan and Argentina. In the last territory, the British film industry faces an acute quota problem, as a result of which current pix are not likely to be released in the Argentine until 1961 unless the number of licenses is increased.

The FBFM report also analyses the possibilities of bilateral and global quotas arising from the European Common Market area and, has suggested to the BOT, that the situation in the ECM area could be eased by promoting Anglo-European co-operation under the proposed new Quota Act.

Indie Stross Stresses Daring of Yank Prods. With Standpat British

London, July 14.

Pat-on-the-back view that Hollywood is "apprehensive enough" about the world market situation to take a chance in the kind of pictures it makes, while Britain is at times too complacent, is voiced by independent producer Raymond Stross, who this week started a program of four pix intended for distribution by American majors.

The first, "A Terrible Beauty," is being shot at the Ardmore Stu- Artists world release with Robert Mitchum, Anne Heywood and Dan O'Herlihy topping under Tay Garnett's direction.

Stross, who declares that he's certainly not anti-certain kinds of pix which have been cleaning up in the domestic market (such as the "Carry On" comedies which have clicked here) holds that it's more than tough to get a setup of pleasing films. And as for hitting that U.S. market, he contends that nowadays this can be guaranteed only by having American investment in a project. Hence, his spending most of the last three months in the U. S., gearing things for the quartet that'll occupy him for the coming 18 months.

The four pix, Stross estimates, will come out at around $4,500,000 budget-wise. In order of production, the other three are "The Mark," due to start in November either at Ardmore or in Canada, "Passport," skedded for March or April; and the tentatively titled "Leave Them To Heaven," to be shot in Singapore and in a British studio.

Stross, who subscribes heartily to the theory that if you've got the stories, you've got the chance, is apparently spending heavily on screenplay commissions. On "Leave Them To Heaven," for example, he claims that in getting a David Lord script from the Pierre Boulle novel, "White Man's Test," some $98,000 has been laid out.

Jerry Robbins' Tour

Leland Hayward, who sponsored "Ballets: U.S.A." in America last fall, is presenting the present Robbins company abroad. Following Spoleto and Paris itinerary is: Monte Carlo, July 22, 23; Tel Aviv, July 26-Aug. 8: Salzburg Festival, Aug. 12-17; Belgrade, Aug. 20-23; Dubrovnik, Aug. 25-27; Athens Festival, Aug. 31-Sept. 3: Salonika, Sept. 4; Edinburgh Festival, Sept. 7-12; London, Sept. 14-19; Copenhagen, Sept. 22-25; Stockholm, Sept. 27, 28; West Berlin, Oct. 2-5; Warsaw, Poznan, Krakow, Oct. 7-14.

Exact dates of "Ballets: U.S.A." engagements in Portugal, Spain and Iceland are being worked out.

There are 20 in company.

Two Yank-Italo Pix Italian Hits

Rome, July 14.

Updated seasonal boxoffice totals covering local first-run situations show four Italo-made pix in the lead (though two of them are twin Yank-Italian efforts), while four runner-ups are American subjects. Also in the top nine pix, all of which grossed over $300,000 to date, is a single French-made.

As of June 1 the seasonal winners are in this order: "The Tempest" (DeLaurentiis - Paramount); "Naked Maja" (Titanus-UA-Metro); "Europe by Night" (Avers); "I Soliti Ignoti" (Lux); "The Vikings" (UA-DEAR); "Cat On a Hot Tin Roof" (M-G); "The Big Country" (DEAR); "Les Tricheurs" (French-M-G) and "Vertigo" (Par).

While "Tempest" wound up with $600,000 Italo initial-run gross, runners-up "Maja" and "Europe" both topped a very high $450,000 for their first time round.

Japan Ministry Okays Pix Import Re-Division

Tokyo, July 14.

The Finance Ministry reversed itself and authorized MPEA to redivide its 1959 import quota allocations among its member companies on a consignment basis.

The Ministry stipulated, however, that such a new division shall be limited to this year only and that the allowance for 1959 does not mean any change in the credit of the basic allocation.

Florentine Music Festival Comments

By TRUDY GOTH

Florence, July 14.

Since the Maggio Musicale Fiorentino excavated the Cherubini "Medea" several years ago, it seems that every Italian longhair season has to have at least one musical-archeological rarity on its program. This year there were actually two. "Dido and Aeneas" by Purcell was performed by the Chamber Opera of Villa Olmo and the success of the evening was the American Negro soprano Gloria Davy as Dido. Her partner, Edoardo de Falce, gave his Aeneas role a much too Italianate style. The conductor was Ennio Gerelli who presented the transparency of the score well.

A second rarity was "Orlando" by Handel, a poor choice since Handel could have been commemorated on his 200th anni more fittingly by one of his well known and best works (none of which has been heard in Florence in the last decades).

Jazz—It's Italian!

Modern Jazz Quartet (John Lewis, pianist-composer, Milton Jackson, vibraphone, Percy Heath, bass and Conny Kay, percussion) gave two concerts memorable for the fact that for the first time since its existence jazz was included in a Florence Festival program. The only form in which jazz has appeared so far outside of night clubs in Florence, was Jerome Robbins' Ballet last year via Robert Prince's music for "New York Export: Opus Jazz." Modern Quartet was a big success, local critics calling it "music, real music—at times recalling certain forms of early Italian (sic) music of the 17th century." The musicians were acclaimed as "exquisite artists making music in an imminently elegant way." Most liked were "A Night in Tunis" and the encore "I'll Remember April."

'Nabucco' a la DeMille

The closing performance (July 10) of this "May Festival" was a spectacular presentation of Verdi's "Nabucco" staged by Aurel Milloss very much in the Cecil B. DeMille style but theatrically effective in the vast space of the Boboli Gardens. Doubts must be voiced as the orchestra under Bruno Bartoletti's baton failed in balanced sound, with only brass evident and all beautiful string sections, so important in Verdi operas, nearly inaudible. Also the singers had difficulties to cope with space and sound and forced their voices as no amplification system was in evidence. Nevertheless Ettre Bastianini in the lead and Margherita Roberti as Abigail as well as basso Paolo Washington in the role of the highpriest Zaccarias focused their voices well and the famous choral parts of this opera came over perfectly.

Scenery and costumes of the masses, Hebrews versus Assyrians, were effectively and style-consciously designed by Orlando di Collalto. For five warm July nights the cool Boboli Gardens with Nabucco" can count on 20,000 payees.

'Bridge' Official Brit. Venice Festival Entry

London, July 21.

"The Boy and the Bridge," Kevin McClory's Xanadu Production for Columbia release, has been chosen as the official British entry for the upcoming Venice Film Festival.

Hecht-Hill-Lancaster's "Summer of Seventeenth Doll," filmed in Australia, but ranking as British quota, is likely to be named as an invited British entry.

Mex 'Fair Lady' in Foldo

Mexico City, July 14.

The Mexican company of "My Fair Lady" has folded. A week's notice was posted on the bulletin board, with shutdown taking effect July 12. There are to be no tours either of the provinces.

Malolo Fabregas, associated with American producers in the local venture, refused to make any comments outside of repeating the fact that South America is out now because of political disturbances and reductions in foreign exchange quotations. Learned that the company here was always in the red because of 12 pesos (96c) price freeze imposed by authorities.

British Co., Disney Deal With RKO Japan Hailed By British Film Prods.

London, July 14.

Deal by which the British Commonwealth Film Corp. and Disney Productions become 50-50 owners of RKO Japan Ltd. is hailed as a triumphant example of Anglo-American cooperation by A. W. Watkins, president of the British Film Producers Assn. The arrangement gives RKO Japan a present total of 13 import licenses —five Disney, eight BCFC—and solves for British producers a problem that's been causing a headache for months.

British pix producers began wrinkling their brows in the spring of 1958 when Japan decreed that, as from April 1, 1960, licenses would be issued only to properly constituted distributing outfits, defining such as having at least five branches and a specified minimum staff. The BCFC didn't fit into the category, since it's been operating by handing over pix to Towa for local distribution, and the costly prospect arose of setting up a fully-manned outfit with local exchanges.

The buy into RKO Japan doesn't, of course, prevent any British producer from taking his product instead to a local distributor in Japan if he so wishes, but the outlook is that most interested pix makers will use the new setup. The BCFC branch in Tokyo will eventually be wound up while consideration's being given to British reps sitting on the RKO board.

ISRAELI FILMS BADLY REQUIRE DIRECTORS

Israel's greatest current film need is for directors, Yaacov Cochey, executive producer of Ramah Films in Tel-Aviv, opined in N.Y. last week. Company, which so far has been active only in the documentary field, is planning two theatrical features and a tv series in Israel.

Established six months ago, Ramah plans to set up a very modern unit in Israel and expects to operate in Israel, Greece, Turkey and Cyprus. Purpose of its Israeli films will be to show what Israel is and what it has to offer. It may also be engaged in coproduction.

Cochey, a born Israeli, said that, at the moment, there are no film directors in Israel. He attributed the lack of good Israeli features partly to this fact. The Israeli Government appeared eager to help the growth of native production, Cochey reported.

Disney Animation Show Quits London for Road

London, July 14.

Disney's "Art of Animation" exhibit, currently at the London store of Selfridge's, is skedded to travel to Manchester and Glasgow before heading for the Continent. Much the same as that mounted in America, the show was opened at Selfridge's last week by the Duke Of Bedford.

The Disney men making the installation had a high-pulse half-hour a day or so before the opening when Selfridge's was cleared following a "bomb in the store" call from a hoaxer.

W. German Film Board To Expand Functions

Berlin, July 14.

West-German Filmbewertungsstelle (film classification board) is trying to expand its functions. Until now its function has only been to classify pictures whether they are "artistically valuable" or "particularly valuable" (which means tax relief). Now the board wants to become a "house of open doors" or to become a contact office for consultation and practical help.

There has been some misunderstanding with regarding cuts imposed by the board. "That's not the way to put it," the board chairman Gerhard Prager said. "We never force companies to cut their pictures. We only inform them that this or that film would be declared 'valuable' on condition that this or that scene has to be cut. They can reject this but in this case the film had to run without the classification 'valuable' and consequently without tax relief."

Yank Distribs Would Develop Africa Market

Paris, July 21.

There is a Point 4—type of program brewing for Yank film majors, through their representative body, the Motion Picture Export Assn., to help develop areas which are not organized with proper film houses and distribution in order to create more new markets. This is to be no charity affair but strictly show biz to shore up vacillating foreign marts and act as insurance when second channels make burgeoning European video the menage to films it became in the U.S. and Great Britain.

General idea of this type of action has been brought up often by U.S. major reps, plus MPEA people, and Fred Gronich, MPEA Continental head here. It is now tagged for immediate action and has pinpointed the first action on Africa—all of it except areas which are serviced by Yank offices or subsids. Gronich will make an inspection tour sometime in October and cover all of this vast area.

From all of these African countries so far the Yanks, through sales reps or representational companies, only take about $250,000 to $350,000 per year. Gronich feels that if these areas are properly handled they could give more than $3,000,000 annually. He is interested more in the densely-populated areas where actual film houses might be built through local capital or Yank investment as an outlet for product. Gronich stresses this would be non-political and all filmmaking countries would be welcome on this both for investment or supplying films.

Take Advantage of Growth

He points out that with the growing, new countries in Africa, there will be a demand for more entertainment which films can supply. The ex-colonial countries rarely built theatres in most of the African holdings. Ambulatory 16m outfits could also be lucrative, according to Gronich. Most film entrepreneurs in these underdeveloped areas are usually local tradesmen.

Yanks usually have rented a print but reports have it that when prints are returned they show plenty of scratches. Gronich feels that a sort of MOPEX operation eventually, with two big installations each handling four of the majors, would be an ideal solution when a more direct and controlled distribution can be created in Africa.

Make It an Example

If it works in Africa, it could spread to other underdeveloped sectors of the world like Asia, the Near East and South America. This is now only in the study phase, but if Gronich's plan shows a rising income from new African territories it would be a plus factor in the general American Overseas picture. As Common Mart and rising national film production, with resulting quotas, threaten Yank offshore takes, this looks like the right track for evening out any eventual losses.

However, it is felt here that Yank foreign income is still high and lucrative and that this is just important insurance so necessary in all biz setups. Gronich makes it clear that this would be only in its early stages and primarily a service with a purpose to help these countries form a basis to make worldwide film distrib there worthwhile.

More O'Seas Visitors For Pitlochry's Legit

Pitlochry, Scotland, July 14.

Number of overseas visitors at the summer legit operation here, Pitlochry's Festival-in-the-Hills, is increasing. Many U.S. and Canadian tourists are accepting the theatre's invitation to "stay six days and see six plays." Boxoffice returns to date are keeping pace with last year when 57,000 attended the plays in the 500-seat semi-canvas theatre.

Pitlochry, in the heart of Scotland, is a rural town well off the beaten track. With its mountain situation, it has strong appeal for the tourist trade.

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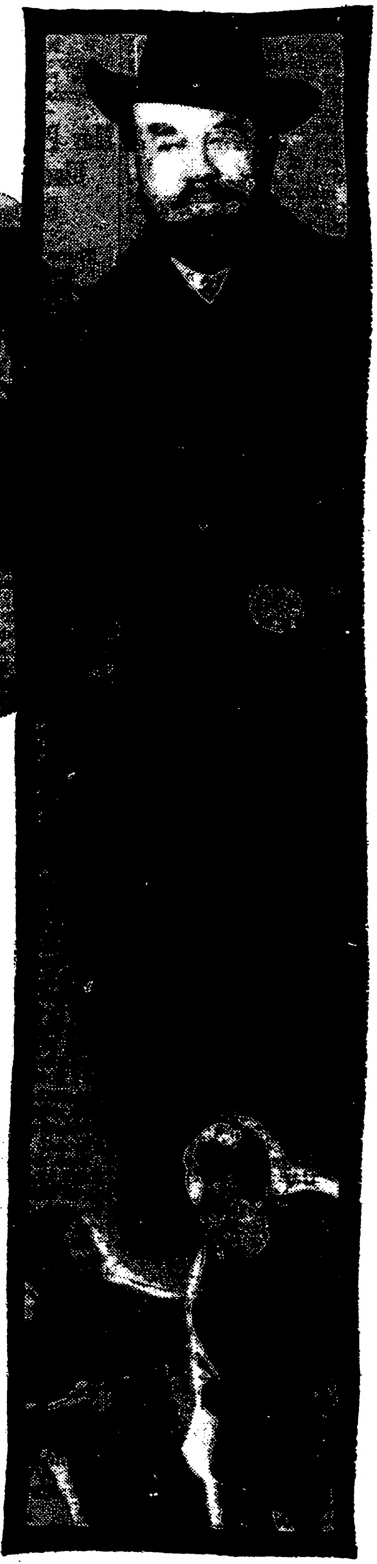

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Open Conflict Between Two British Producers Assns. Over Quota Changes

London, July 21.

Open conflict between the two production associations in Britain over the proposed amendment of Quota Act is confirmed in the annual report of the Federation of British Film Makers, just published here. The FBFM reveals the terms of the representations it has made to the Board of Trade, answering submissions made by the British Film Producers Assn.

The Federation's criticism of the BFPA memorandum was mainly concerned with the proposed revision of section 25 of the Films Act, which was designed to impede Anglo-American co-operation. The Association's suggestion that all except one of the producers and directors of a film should be of British nationality or resident in the UK for the film to qualify as quota and for Eady was described by the Federation as a retrograde step.

There were some cases, not large in number, but generally of considerable importance, the FBFM noted, when finance would be available for a film with a foreign producer and a foreign director, but would not be available otherwise. The Federaton thought it was quite unreasonable that drastic action should be taken because of a handful of cases, particularly in view of agreements concerning the employment of foreign producers and directors between the Motion Picture Assn., the BFPA and the FBFM with the Assn of Cine, Television and Allied Technicians. "We simply cannot afford to drive away from our studios these important productions," the report adds.

The Federation also comments on the BFPA suggestions to avoid the practice of "guinea pig" producers and directors. It was understood that persons so employed should be required to make a statutory declaration that they had actually performed such duties. FBFM believes the extent of that practice had been greatly exaggerated and that insofar as it does exist the statutory declaration proposed would be very doubtful value and effectiveness.

Another BFPA proposal criticized by the Federaton was that the makers of a film should be required by the Act to bind themselves contractually to give the producers and directors full screen credits throughout the world in the capacities in which they had been ostensibly employed. The federation regarded the proposal as unenforceable and considered it unwise for an Act of Parliament to make such a requirement which could not be enforced when a foreign distributor decided on a change.

A further BFPA proposal was that all negatives and copies including those dispatched for distribution abroad should bear the legend "This is a British Film." Everyone would have sympathy with the motive behind the suggestion, the Federation commented, but it considered it neither practicable nor profitable.

MEXICO CLOAK-AND-DAGGER

Govt. Agents Reported on Trail Of Alleged Filmite Smugglers

Mexico City, July 14.

Real life cloak-and-dagger atmosphere is permeating the reel life in Mexico City. Film artists, directors, producers and sundry others in the industry are sneaking furtive looks backward as they go about their picture chores, wondering if they will surprise a shadow on their trail. Cops-and-robbers excitement has been caused by reports that a number of unspecified top rank actors and directors are suspected of being involved in the contraband traffic on a big scale.

Treasury and Attorney General's Office agents are supposedly trailing the "suspects" to pin them down to a lucrative contraband trade in wines and whiskeys, expensive fashions for men and women, perfumes, English woolens and other fabrics including a long list of so-called "luxury" goods now worth so much because of crippling ad valorem taxes that run 100% and more.

Hakim Forms Prod. Unit

Paris, July 14.

Andre Hakim, who has produced pix in the U. S. and England, now will become a producer in the country of origin. Along with associate Daniel Anselme, he has formed a production company, Sumar, which will roll its first pic here in September.

It is "L'Epouvantail" (The Scarecrow), to be directed by Louis Malle who made the controversial "Les Amants."

Mex Producers Singing Blues Over Prospect Of Cutback of Film Coin

Mexico City, July 14.

There are woebegone faces in the ranks of Mexican producers these days because confronted with a drastic cutback by the official Film Bank, the federal "angel" of the picture industry. While the bank is keeping secret its new financing operations, an official announcement is expected in the next few weeks.

However, indications of things to come have been given by Film Bank head Federico Heuer, a man who has been outspoken in his criticism of film quickies. It is learned that the bank will sharply curtail its financing of this sort of production and favor "quality" scripts as well as producers, directors and talent who have won their spurs nationally and internationally.

Further, the bank will be disposed to gamble with producers who show a serious intent to launch new faces on the screen. But always with the reservation that the new talent has acting ability and not just a pretty face and figure in case of female aspirants, or a so-so voice and good looks for males. More money will be available for pictures of serious worth for the national and international market.

With nothing official released as yet, film industry leaders are reserving comment. Only Raul de Anda, head of the Mexican Assn. of Film Producers said that imminent federal curtailment of financing can have serious repercussions. His private opinion is that the Film Bank has done nothing at all for the Mexican film industry in the past. While it is true, he added, that it has loaned money, it has done this at interest rates ranging from 10% to 12% annually, with de Anda terming this as "an excellent business venture for the government since it makes certain that producers present all sorts of guarantees which insure that it will not lose on its investments."

But as federal aid shrinks, de Anda said that "a dangerous moment for the film industry is approaching in which producers will not be able to produce motion pictures because all money required for this will have to be provided by them." And Mexican producers cannot raise the average of 1,000,000 pesos ($80,000) now required for a three to four-week shooting schedule.

Just what is in store for Mexican pictures as a result of the announced Film Bank policy of loaning less and less budget money, de Anda refused to say.

RUMANIAN MAESTRO'S DATES

Concerts In Mexico Follow 25 Down-Under

Mexico City, July 21.

Rumania's Constantin Silvestri (director of the Bucharest Opera Theatre and Ballet as well as the Radio Symphony Orchestra) has arrived here from Australia to direct five concerts with the National Symphony Orchestra, under the sponsorship of the National Institute of Fine Arts.

In Australia the conductor directed a series of 25 concerts in principal cities of the down under island.

This is Silvestri's first visit to Mexico, with his series of concerts ending Aug. 11. After that he returns to Europe for contracts in London and Paris.

Berlin Bears to Shorts

Berlin, July 21.

Four prizes — one Golden Bear and three Silver Bears—were given to short pix at the just terminated Berlin Film Festival. The highest trophy, the Golden Bear, went—as generally expected — to the Dutch film "Prijs de Zee" (Praise the Sea). This is documentary about Holland, excellently photographed.

Silver Bears went to the Danish "Summer Holidays of a Horse," the Indian "Rhadha and Krishna" and the German "Das Knalleidoskop." Of these three, the German item deserves foremost attention as it's strictly an offbeat creation. Producer Priebe just used pieces of broken glass and composed a variety of strange and comical figures of them. The result is an amusing piece of general appeal.

Cimex Exit

Continued from page 13

tors to go over contracts signed by the French subsidiary and also go over the books. Only when this work is completed will de Charnissay's resignation take effect.

Taking over provisional charge of Cimex, until a successor is appointed, is Luis Anciola, who was assistant manager. There is no criticism of Islas, and the industry actually is condemning him for his efforts to bring order out of chaos. But the fact remains that exploitation of Mexican pictures abroad was termed "deficient" on more than one occasion by disgruntled producers.

Whoever takes over as the new head of Cimex will face a hard task to put the distributorship on an even keel, and to iron out existing difficulties with producers. Most touted for the job are Miguel Aleman Jr., son of the ex-president, who has been working hard within the industry the past few years, and Jesus Ruiz Chavez, assistant manager at Clasa Films.

Aleman Jr. has considerable experience in the international field, engineered the celebration of the silver anniversary of Mexican pictures, is connected with the popularizing of the World Review of Film Festivals, which is to be an annual affair, has opened up the Japanese market, and has beat publicity drums for the Mexican industry in other parts of the world, too. Chavez, for his part, is a good production chief, is thoroughly versed in international publicity and has been one of the industry's executives agitating for a sound exploitation and publicity program for Mexican pix in the foreign field.

Visit to Locarno

Continued from page 13

tale of two youths hunting for their ideal women on a Saturday night in Paris beset by disillusion and faint hope, and "L'Ambitieuse" about a group of hardbitten people fighting over money and mines in Tahiti.

Italy sent the amusing "I Soliti Ignoti" "unknown Thieves", a clever takeoff on "Rififi" laced with wit and observation. It already copped a prize at San Sebastian last year. Also in was "Mogli Pericolose" (Dangerous Wives) a comedy-drama about marital troubles. Venezuela sent its Cannes prizewinning documentary on life among salt miners and their hopes for a better future in "Araya."

Czech entry was an amusing sketch called "Supernatural Things," the Poles sent a solidly made drama "The Farewells," and the Russians their version of Gogol's tale, made by the Yanks as "The Tempest" (Par), in "The Captain's Daughter." England sent the late Henry Cornelius' comedy "Next to No Time" with Kenneth More, Spain entered a drama with "A Glass of Whiskey," ditto Sweden with "Line Six," an affair between an aging man and a younger girl, and West Germany a tale of the "good" Germans during the last war in "Until Dawn."

There was also a retrospective showing of the early works of the now renowned Swedish director Ingmar Bergman.

Nat'l Film Finance Loses 1/2 Capital

Britain's Films Bank Admits Having Only About $1,000,000 Left in Kitty

London, July 21.

In the 10 years since it was set up by the Labor Government, the National Film Finance Corp. has lost one-half of its $22,400,000 working capital. Of the balance, some $8,500,000 has been advanced or committed and a further $1,680,000 has been invested in the new British Lion Co.

Although there is, in consequence, little over $1,000,000 in hard cash left in the kitty, there is no immediate prospect that the films bank will have severely to curtail its activities as it expects to receive back substantially more than $3,000,000 in repayments and interest for past loans during the current trading year. John Terry, managing director of the NFFC, in introducing the 10th annual report, expressed the hope that the funds would last as long as the statutory life of the Corporation—i.e. until 1967.

Losses sustained by the government banking agency during the last year at over $600,000 were substantially above the yearly average of around $340,000. But this Terry attributed to changing tastes of the public as well as the competition of tele.

Although the report reiterates the statement made at the end of last year that the "for sale" boards have been taken down in respect to British Lion, the following comment is included: "It nevertheless remains the opinion of the Corporation that this is an inappropriate investment for the Corporation and that ultimately the shares in British Lion should be held by suitable private interests."

Explaining that observation, Terry confirmed that there was definitely no immediate intention of putting British Lion back on the market, but the possibility of its return to private enterprise had to be considered as a future prospect. The decision to withdraw the company from the market was taken because of the disturbing effect it had on the management and staff. The report reveals that the next British Lion accounts for the year ended March 31 last will again show a loss, but this is likely to be smaller than the $930,000 loss incurred in the previous year.

The report comments on the method of finance used by the American companies in Britain, whereby the distributors' guarantee ranks pari passu with the end money for repayment, whereas most British companies and banks insist that the 70% distributors' advance gets preferential repayment and the "end money," usually provided through NFFC sources, has to take its place in the queue. Informal talks have been held with some British distributors and with the banks to see whether a change can be introduced.

The NFFC also hits out against the high cost of production, particularly in regard to star salaries. Terry said he would like to encourage a new kind of professional snobbery among stars. Instead of fighting to achieve the highest possible cash payment, he would like to see them settling for a modest cash down payment in the region of $14,000 per picture and accept a deferrment for, say, 25% of the profits.

Terry also wanted to see independent producers taking some financial risks themselves in the projects which they promoted. The Corporation considered it reasonable that in cases in which the NFFC was being asked to lend "risk money," the producer himself should contribute at least 5% of the cost.

Altogether, since it went into business, the NFFC has advanced almost $50,000,000 towards 475 features, 102 shorts and 441 vidpix. in the past year it loaned around $550,000 for telefilms.

Karachi Bans 4 Yank Pix

Karachi, July 14.

Four U. S. films have come under the axe of the Karachi Board of Film Censors having been declared unsuitable for public exhibition.

These pix are "Pork Chop Hill" (UA), "Warlock" (20th), "Bandit of Zhobe" (Col) and "Unconquerable Tibet," an U. S. Information Agency pic.

Callasthetically Lovable Is Report on Concert Of Diva in Holland

Amsterdam, July 21.

Holland saw a lovable, humble and honest Maria Meneghini Callas, not the much-publicized difficult diva of tantrums. The Holland Festival's artistic director Peter Diamand, friend and admirer of La Callas, had persuaded her to appear for one concert in Amsterdam's Concertgebouw, and she consented. Concertgebouw is the biggest hall available, with 2,000 seats and accoustics that suit the event, though the lighting equipment is inadequate.

The lighting system of the Concertgebouw was improved. During Callas' appearance the house lights would be dimmed, leaving the stage and Callas lighted by a dazzle-light. This stage device was blown-up to a scandal, as one of Callas' new machinations to act difficult, but the singer herself knew nothing of it, as she was vacationing in her villa at Lake Como, preparing herself for the concert learning of "the scandal" only from the newspapers. It meant much to her to appear in the Holland Festival and she had refused to sing extra performances in the London Covent Garden Opera House production of Cherubini's "Medea," in order to spare her voice and be able to be in topform at ther Dutch Holland debut.

In the light of two spotlights, specially installed for her appearance, following her down the 30 steps, the Dutch public gave her a 30 seconds ovation.

The evening proved to be an experience. She started acting and miming while the Concertgebouw Orchestre, conducted by her own conductor, Nicola Recigno, went through the introductions.

Audience including the Princesses Beatrix and Irene and many top Government officials, rewarded every aria with an ovation, and at the end of the evening an unheard-of eight minute hurricane of applause. Callas sang "Tu Che Invoco" from Spontini's "La Vestale," "Ernani!" from Giuseppe Verdi's "Ernani," "Tu Che Vanita Del Mondo Conoscesti" from Verdi's "Don Carlos," and concluded with the final scene from Vincenzo Bellini's "Il Pirata," finding herself in better form, and gaining confidence, as the evening went on.

Holland Festival press office had selected 100 foreign and Dutch critics to attend the concert; photographers were barred but for one who was admitted at the last moment and made photos during the concert, from his seat, working with soundless cameras—though in two places in the audience clicks were heard from amateurs who clandestinely had taken their cameras with them. Only after the performance press photographers were allowed to work. The neighborhood around the Concertgebouw swarmed with police, at foot and horse, to control the public.

'HERCULES' KARACHI RECORD

Karachi, July 14.

"Hercules" has set an all-time boxoffice record for foreign pix (except Indian) in its 11-week run here. Film has grossed (excluding entertainment tax) approximately $25,000.

It has also broken another record since this is the first foreign pic (excluding Indian) to play first-run in any Pakistani city for 11 weeks. Pic also is enjoying a smash run at Lahore, another major key in this country.

Mutual Theatrical Corp. has been authorized to conduct an entertainment business in New York. Capital stock is $4,500. Directors are: Morris C. Lipsen, Sylvia Ross, J. G. Briton. Milton A. Morrison is attorney.

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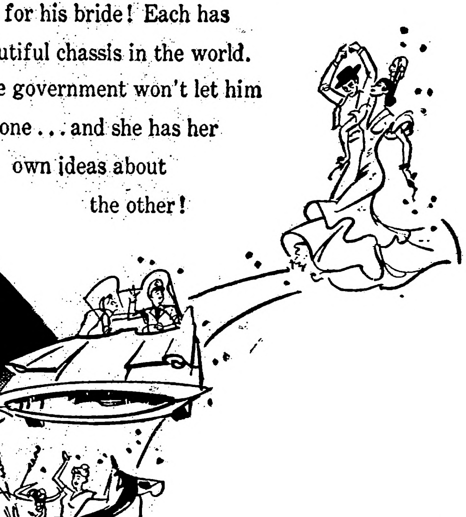

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Picture Grosses

'Hercules' Huge $24,000, Cincy; 'Earth' Sock 15G, 2d; 'Pennies' Fair 6½G

Cincinnati, July 21.

"Hercules" is giving Cincy first-run biz a mighty boost this week, shaping at the Palace for the tallest downtown gross in months. It's the only new bill. "Nun's Story" is good in third week at the flagship Albee. "This Earth Is Mine" continues sock in second week of day-and-dating at Keith's and Twin Drive-In. "Don't Give Up Ship" remains firm on moveover to small Grand for third frontline session. "Five Pennies" is mild at suburban Valley. Hard ticket "South Seas Adventure" holds heftily in 38th week.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.50)—"Nun's Story" (WB) (3d wk). Good $10,000. Last week, $14,000.

Capitol (SW-Cinerama) (1,376; $1.20-$2.65)—"South Seas Adventure" (Cinerama) (38th wk). Close to last week's hefty $18,500.

Grand (RKO) (1,400; 90-$1.25)—"Don't Give Up Ship" (Par) (m.o.). Okay $6,500. Last week, "Johnny Dark" (U) and "Man Without A Star" (U), five days, $5,000 at 90-$1.10 scale.

Keith's (Shor) (1,500; 90-$1.25)—"This Earth Is Mine" (U) (2d wk). Hotsy $7,000 after $8,200 preem.

Palace (RKO) (2,600; 90-$1.25)—"Hercules" (WB). Great $24,000 and town topper for some months. Juves at 50c admission equalling adults in lineup. Last week, "Don't Give Up Ship" (Par) (2d wk), $7,500.

Twin Drive-In (Shor) (1,600 cars; 90-$1.25)—"This Earth Is Mine" (U) (2d wk). Swell $8,000. Last week, $13,000.

Valley (Wiethe) (1,200; $1-$1.50)—"Five Pennies" (Par) (3d wk). Fairish $6,500. Last week, ditto.

CLEVELAND

(Continued from page 8)

"Hercules" (WB). Worthwhile $12,000 after $16,500.

Continental Art (Art Theatre Guild) (950; $1.25)—"Gold Rush" (Indie) (reissue). Fair $2,000. Last week, "Orders to Kill" (Indie), $2,100.

Heights Art (Art Theatre Guild) (950; $1.25)—"Room At Top" (Indie) (8th wk). Excellent $2,900 after $3,800 last week.

Hippodrome (Telem't) (3,700; 85-$1.25)—"Sleeping Beauty" (BV) (2d wk). Smart $14,000 after $20,000 opener.

Lower Mall (Community) (500; 70-90)—"Most Wonderful Moment" (Indie) and "One Step to Eternity" (Indie) (reissue). Mild $1,700. Last week, "Cat" (Indie) and "Bride Much Too Beautiful" (Indie), $2,400.

Ohio (Loew) (1,244; 85-$1.25)—"Five Pennies" (Par). Socko $10,000. Last week, "Ask Any Girl" (M-G) (m.o.), $6,000.

Palace (SW-Cinerama) (1,523; $1.25-$2.40)—"This Is Cinerama" (Cinerama). Revival opened today (Tues.). "Windjammer" (NT) wound up six-week run with big [illegible].

State (Loew) (2,700; 75-$1)—"Last Train From Gun Hill" (Par). Pleasing $15,000, and staying. Last week, "Horse Soldiers" (UA) (3d wk), $7,000.

Stillman (Loew) (2,700; 85-$1.25)—"Hole In Head" (UA). Excellent $18,000. Last week, "Don't Give Up Ship" (Par) (m.o.) (2d wk), $10,000.

TORONTO

(Continued from page 8)

Imperial (FP) (3,343; 75-$1.25)—"Five Pennies" (Par) (3d wk). Strong $11,500. Last week, $14,500.

International (Taylor) (557; $1)—"Gigi" (M-G) (51st wk). Steady $3,000. Last week, ditto.

Loew's (Loew) (2,075; 75-$1.25)—"Shake Hands With Devil" (UA) (2d wk). Poor $8,500. Last week, $12,500.

Tivoli (FP) (995; $1.75-$2.40)—"South Pacific" (Magna) (54th wk). Fine pickup to $8,500. Last week, $7,500.

Towne (Taylor) (695; 75-$1.25)—"Room at Top" (Cont) (8th wk). Lusty $7,500. Last week, $8,000.

University (FP) (1,556; 50-$1.50)—"John Paul Jones" (WB). Fine $6,000. Last week, "Sleeping Beauty" (BV) (2d wk), $3,500.

Uptown (Loew) (2,745; 75-$1.25)—"This Earth is Mine" (U) (2d wk). Hefty $13,500. Last week, wham $15,500.

LOS ANGELES

(Continued from page 8)

(M-G) (1st general release) and "Forest Rangers" (Par) (reissue). Light $2,600.

Los Angeles (FWC) (2,017; 90-$1.50)—"Diary of Anne Frank" (20th) (repeat) and "Devil's General" (Indie) (reissue). Okay $7,500. Last week, "Al Capone" (AA) (4th wk), "Baby Face Nelson" (UA) (2d wk), $5,200.

Egyptian (UATC) (1,392; $1.25-$2)—"John Paul Jones" (WB) (2d wk). Dim $4,600. Last week, $7,500.

New Fox, Globe (FWC-Metropolitan) (765; 799; 90-$1.50)—"This Earth Is Mine" (U) (2d wk), New Fox) and "Count Your Blessings" (M-G) (2d wk, New Fox), "Tap Roots" (U) (reissue). Fair $7,800.

Orpheum, Hollywood, Uptown Metropolitan-FWC) (2,213; 756; 1,715; 90-$1.50)—"Some Like It Hot" (UA) and "Riot in Juvenile Prison" (UA) (2d wk). Torrid $16,000 or near. Last week, $20,800.

Fox Wilshire (FWC) (2,296; 90-$1.50)—"Five Pennies" (Par) (3d wk). Nice $7,000. Last week, $8,100.

Warner Beverly (SW) (1,612; $2-$2.40) — "Anatomy of Murder" (Col) (3d wk). Lush $18,000 or over. Last week, $17,300.

Hollywood Paramount (Elect) (1,468; $1.40-$2.40)—"Nun's Story" (WB) (4th wk). Strong $16,000. Last week, $15,800.

Four Star (UATC) (868; 90-$2)—"Middle of Night" (Col) (4th wk). Sturdy $3,100. Last week, $3,800.

Chinese (FWC) (1,408; $2-$2.40)—"Darby O'Gill and Little People" (BV) (4th wk). Soft $10,000. Last week, $10,800.

State, El Rey, Loyola (UATC-FWC) (2,404; 861; 1,298; $1.50-$2)—"South Pacific" (20th) (4th wk). Tall $19,000. Last week, $21,700.

Fox Beverly (FWC) (1,150; $1.49-$2) — "Hole in Head" (UA) (5th wk). Fancy $12,000. Last week, $11,500.

Downtown Paramount, Hawaii (ABPT-G&S) (3,300; 1,106; $1.25-$1.75) — "Around World in 80 Days" (UA) (5th wk). Sock $17,000 or close. Last week, $19,500.

Fine Arts (FWC) (631; 90-$1.50)—"Room at Top" (Con) (10th wk). Flashy $8,000. Last week, $7,600.

Warner Hollywood (SW-Cinerama) (1,389; $1.20-$2.65)—"South Seas Adventure" (Cinerama). Started 43d week Sunday (19) after big $19,800 last week.

BOSTON

(Continued from page 9)

(Kings) (4th wk). Nice $6,000. Last week, $8,000.

Boston (SW-Cinerama) (1,354; $1.25-$2.65)—"South Seas Adventure" (Cinerama) (15th wk). Slick $16,000. Last week, $15,000.

Capri (Sack) (1,150; 90-$1.50)—"Modern Times." (Lopert) (reissue). Bright $7,000. Last week, "Young Philadelphians" (WB), $3,500.

Exeter (Indie) (1,376; 75-$1.25)—"I Was Monty's Double" (Indie) (3d wk). Second week ended Saturday (18) was oke $4,000.

Gary (Sack) (1,240; 90-$1.50) — "Anatomy of Murder" (Col) (2d wk). Stout $15,000. Last week, $20,000.

Kenmore (Indie) (700; 90-$1.25)—"Room at Top" (Cont) (10th wk). Holding strong with $6,500 again and big word-of-mouth. Last week, ditto.

Memorial (RKO) (3,000; 60-$1.10)—"This Earth Is Mine" (U) and "Born to be Loved" (U) (2d wk). Socko $16,000. Last week, $18,500.

Metropolitan (NET) (4,357; 70-$1.10)—"Nun's Story" (WB) (4th wk). Fine $15,500. Last week, $19,000.

Paramount (NET) (2,357; 70-$1.10)—"Five Pennies" (Par) (4th wk). Oke $8,500. Last week, $10,000.

Pilgrim (ATC) (1,000; 60-$1.10)—"Sad Horse" (20th) and "Little Savage" (20th). Okay $8,500. Last week, "Hercules" (WB) (2d wk), $8,000.

Saxon (Sack) (1,100; $1.25-$1.50)—"Ask Any Girl" (M-G) (5th wk). OK $6,500. Last week, $8,200.

Trans-Lux (T-L) (730; 75-$1.25)—"Lady Chatterley's Lover" (Indie) (rerun). Good $3,300. Last week, "8th Day of Week" (Indie) and "Girls of Night" (Indie), $3,200.

Orpheum (Loew) (2,900; 90-$1.50)—"Horse Soldiers" (UA) (4th wk). Big $9,000. Last week, $12,000.

State (Loew) (3,600; 90-$1.50) — "Hole in Head" (UA) (3d wk). Socko $15,000. Last week, $17,000.

Buff Big; 'Hole' Lively $15,000, 'Hercules' 12G

Buffalo, July 21.

Although there is only one newcomer this round, strong holdover fare makes the boxoffice pictures very solid here. "Hole In Head" is rated huge at the Teck. Elsewhere it's entirely h.o. "Anatomy of a Murder" and "Nun's Story," both in second sessions are great. "Hercules" looms powerful at Paramount in second but "Sleeping Beauty" is not so good in second at Lafayette.

Estimates for This Week

Buffalo (Loew) (3,500; 70-$1.25)—"Horse Soldiers" (UA) (3d wk). Slow $5,000. Last week, $6,400.

Center (AB-PT) (3,000; 70-$1)—"Nun's Story" (2d wk). Lofty $13,000 or near. Last week, $18,000.

Century (UATC) (2,700; 70-$1.25)—"Anatomy of a Murder" (Col) (2d wk). Wow $10,000. Last week, $13,000.

Lafayette (Basil) (3,000; 60-$1)—"Sleeping Beauty" (BV) (2d wk). Dull $4,500. Last week, $7,000.

Paramount (AB-PT) (3,000; 70-$1)—"Hercules" (WB) and "Island of Lost Women" (WB) (2d wk). Powerful $12,000. Last week, $23,000.

Teck (Loew) (1,200; 70-$1.25)—"Hole in Head" (UA). Huge $15,000. Last week, "World, Flesh, Devil" (M-G) (2d wk), $2,000.

Cinema (Martina) (450; 70-$1)—"This Earth Is Mine" (U) (2d wk). Neat $1,800. Last week, $2,500.

'Hercules' Brisk 17G, Indpls.; 'Hole' Hot 12G

Indianapolis, July 21.

Promotion has paid off on "Hercules," which is drawing big crowds to lead first-runners here this stanza. "Hole In Head" is equally smash at Loew's, and will hold. "Last Train From Gun Hill" at Circle looms nice. "Nun's Story" in second week at Keith's also is sturdy.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 75-90)—"Last Train from Gun Hill" (Par). Nice $8,000. Last week, "This Earth Is Mine" (U) (2d wk), $6,000.

Indiana (C-D) (3,200; 75-90) — "Hercules" (WB) and "Westbound" (WB). Giant $17,000. Last week, "Don't Give Up Ship" (Par) and "Hangman" (Par) (2d wk), $6,500.

Keith's (C-D) (1,300; 90-$1.25)—"Nun's Story" (WB) (2d wk). Nice $7,000. Last week, $13,000.

Loew's (Loew) (2,427; 90-$1.25)—"Hole in Head" (UA). Great $12,000. Last week, "Horse Soldiers" (UA) (2d wk), $5,000.

DENVER

(Continued from page 9)

extended runs at Centre and Denver respectively.

Estimates for This Week

Aladdin (Fox) (1,324; 90-$1.80)—"South Pacific" (20th) (5th wk). Big $6,000. Last week, $5,500.

Centre (Fox) (1,270; $1-$1.45)—"Say One For Me" (20th) (4th wk). Sock $8,000. Last week, $9,000.

Denham (Indie) (1,584; 75-$1.25)—"Last Train From Gun Hill" (Par). Fast $11,000. Last week, "Tarzan's Greatest Adventure" (Par), $7,000.

Denver (Fox) (2,432; 75-$1.25)—"Nun's Story" (WB) (2d wk). Smash $13,000. Last week, $20,000.

Orpheum (RKO) (2,690; 75-$1)—"Darby O'Gill and Little People" (BV). Big $14,000 or near. Last week, "Big Circus" (AA) (2d wk), $9,500.

Paramount (Indie) (2,100; 75-$1.25)—"Hole In the Head" (UA). Wow $24,000. Last week, "Horse Soldiers" (3d wk), $8,500.

SEATTLE

(Continued from page 9)

$1.50)—"Love Is My Profession" (2,500; 90-$1.50)—"Darby O'Gill" (BV) and "Up in Smoke" (AA) (2d wk). Slow $5,000.

Music Box (Hamrick) (850; 90-$1.50)—"Hole in Head" (UA). Hep $7,000. Last week, "Earth is Mine" (U) (3d wk), $3,600.

Orpheum (Hamrick) (2,700; 90-$1.50)—"Hound of Baskervilles" (UA) and "Skulls of Jonathan Drake" (UA). Dull $6,000. Last week, "Mummy" (U) and "Curse of Undead" (U), $6,300.

Paramount (Fox-Evergreen) (3,107; 90-$1.50)—"Say One for Me" (20th) (3d wk). Oke $4,000. Last week, $7,400.

Ozoner Cops Not Needed

Concord, N.H., July 21.

Senate Bill 163, which would have required drive-in theatres to hire full-time police officers, has been killed by the upper branch of the New Hampshire Legislature here.

The legislation reportedly was introduced as the result of a "feud" in the town of Newington.

A chief opponent of the bill was Mayor Melvin Morrison of Dover, himself an ozoner operator.

BENNIE BERGER PANS BIG AFTER-FIVE HIKE

Minneapolis, July 21.

At a time when it has been the leading local loop theatres' custom to boost admissions from their regular and standard after-5 p.m. $1 to $1.25 or $1.45 for nearly every important picture, circuit owner Bennie Berger has issued a declaration of aversion to such policy.

And fitting the deed to the word for "North by Northwest" at his Gopher here currently he's charging only the regular $1, although he points out that other local exhibitors have been tilting the ante for pictures of this stature. Currently, for example, "The Nun's Story" and "The Horse Soldiers" have a $1.45 and $1.25 scale, respectively, instead of the regular $1 at their theatres. "Love Is My Profession" and "Darby O'Gill and the Little People" also are charging $1.25, but at houses where that's regular.

With four different circuits having loop firstrun houses here there's stiff competitive bidding for nearly every "important" picture and many of the bids have been including offers to boost admissions as an added inducement for landing the attraction.

"The Gopher never has and never will commit itself in any of its bids relative to admission," declares Berger who won "North by Northwest" on such competitive bids without doing so.

"I believe that one of the reasons why exhibition has had some difficulties the past few years is that its trend has been away from entertainment for the masses. With living costs so high and still rising it behooves the film industry to hold down theatre prices to the utmost extent possible.

"Besides, in my opinion, $1 is a high enough admission for 99% of pictures that have been released the past few years and that now are coming on to the market. And it has been hurtful to exhibition and the entire industry, I feel certain, to have been charging more than that in Minneapolis for a considerable percentage of them —a percentage that has been rising. I'm sure it has driven a substantial number of people away from the theatres—many of whom would like to attend at least occasionally, but can't afford to do so."

Sam Goldwyn Jr. Among Pros Addressing Scripters

Athens, Ga., July 21.

Sam Goldwyn Jr. will be among the speakers at the third annual Southern Writers Conference to be held here at the week of Aug. 2 at the Georgia Center for Continuing Education. Workshop is sponsored by the U. of Georgia.

This year cash prizes and literary fellowships will be awarded four outstanding manuscripts submitted by registrants before July 21. The workship is open to anyone interested in writing.

Other speakers will be Charles L. Ferguson, a senior editor of Reader's Digest; Daniel M. Hobart, veep of Curtis Publishing; Kennett Rawson, president of David McKay Co. and Annie Laurie Williams, N. Y. literary agent.

Susan Hayward, winner of this year's Academy Award and a resident of Carrollton, Ga., will be guest at a reception to be given by University President and Mrs. O. C. Aderhold.

John Selby, novelist and editor will conduct a fiction workshop. Emmett Rogers, theatrical producer, will be in charge of stage, film, radio and television writing. James Playsted Wood, of the Saturday Evening Post, will head the nonfiction class; and Edd Winfield Parks, poet and critic, will conduct the poetry classes.

Still Argue Over French Aid Law

Paris, July 21.

Since the Minister of Culture, Andre Malraux, announced the aims and workings of the new Film Aid Law, governmental and industry officials have been meeting to define the exact workings of the new Law and make amendments before it is put into effect next January. Main aims are to air all grudges and try to reach a modus vivendi. But the government seems firm in its intention of making the industry practically self-sufficient in eight years.

First point under discussion is the sticky problem of the cutting out of all exhib aid, after June, 1961, which has caused the greatest industry outcry against the Law. About $5,000,000 in Aid coin will finish off exhib handouts for house renovation till June of 1961. However, most theatres have utilized their funds for this aim and counted on handouts to cover fluctuating filmgoing. Government's promise to slowly lower the amount of dough taken from admission taxes, by reducing it over the period, may alleviate this somewhat by leaving the remainder with exhibs.

Another drawback, in industry eyes, is the splitting of collected Aid money, on admissions and on film release taxes, between the Ministries of Finance and Culture. Antoine Pinay, heading Finance, is against subsidy, and the industry feels they may lose out on this aspect of aid monies too.

Industry is also worried about Aid on the local and foreign gross sans taxes, which will be slowly lowered over the eight years. Since income fluctuates, producers feel they may find themselves in hock before they can reach the point where they can take advantage of low interest loans which will be given by government guarantee from national credit coffers or as bank guarantees.

Sources have it that the Centre Du Cinema may become primarily a film directorial arm of the Ministry of Culture sans the powers it held when it controlled Aid strings. Quality handouts for unusual prestige pix will also be handled outside the CDC. Coin for newsreel aid, for technical needs, for French film hypo orgs both here and abroad, and for small exhibs, will still continue.

Yanks, now negotiating for a new French-American Film Accord (old one ran out this month), feel a more self-sufficient French industry may mean more need of Yank pix and more visas over the present 110. This summer's industry-government huddles will tell the story on the workings of the new Aid Law and the Yank bargaining position here.

'Fugitive Kind'

Continued from page 1

Williams' play "Orpheus Descending," is being shot at the Gold Medal Studios in the Bronx after having completed location work at Milton, N.Y. The screenplay was written by Williams in collaboration with Meade Roberts. Williams, according to Jurow, has been almost a daily visitor to the set and has been helpful in offering suggestions as the production proceeds.

Production started at the end of June and it's the aim of the young production team to have the film ready for release early in December. Production winds up in mid-August. Director Sidney Lumet, who has specialized in shooting pictures in New York, is cutting the film as he goes along. In addition, the producers already have Kenneth Hopkins working on the musical score. One of the songs Hopkins has completed will have lyrics by Williams.

Despite the southern setting of the film, Jurow and Shepherd said they were able to duplicate the atmosphere at Milton, N.Y. They said they selected New York, for both the location and the interiors, because of the availability of the creative talent involved, including director Lumet, cameraman Boris Kaufman and associate producer George Justin. Latter is one of the foremost experts in assembling production units in the east.

IRWIN ALLEN'S

THE BIG CIRCUS

ROCKS THE ROXY!

BIGGEST 1st DAY!

BIGGEST 2nd DAY!

BIGGEST 3rd DAY!

BIGGEST 4th DAY!

AND AS WE GO TO PRESS

HEADING FOR THE BIGGEST WEEK OF THE ENTIRE YEAR!

(with single exception of "Imitation of Life")

THE SUMMER'S BIG BLOCKBUSTER FROM ALLIED ARTISTS

Chi Public Markedly Insisting Upon Viewing 'Anatomy's' Start; 'Six Widows' Help Boxoffice

Chicago, July 21.

Although it's a smash here, in part due to the "Six Widows" censor noise that greeted it, Columbia's "Anatomy of a Murder" has created a curious pattern at the Woods boxoffice. Almost all who see it do so from the pic's start, and it's only for this reason, claims house manager Jack Belasco, that it hasn't set a new record for the Eddie Silverman flagship.

"They (the public) know it's a courtroom picture," says Belasco, "and they want continuity." Same situation developed here when "Witness for the Prosecution" (UA), which also featured a trial, played downtown. What the trade puzzles about, though, is that the pattern seems to have an affinity mainly for the courtroom features, but not necessarily all suspensers. Metro's "North by Northwest," for example, is meeting with much less of the we'll-see-it-from-the-start attitude in its preem date here, though as a mystery it would seem a logical recipient of such resistance.

Problem faced by the Woods, incidentally, reportedly is duplicated at the Criterion, N.Y., and the United Artists, Detroit, where "Aantomy" is likewise torrid in both situations. The matter would probably be less vexing were it not for the picture's long two hours and 40 minutes running time.

As Belasco dopes it, it's a case of the public having become educated in large numbers to seeing films from their beginning, especially those pix with heavy plotting. This education, the manager contends, is due chiefly to the practice by many theatres of posting a schedule of starting times in the ticket booth and in their display ads (a practice, he points out, the Woods has never engaged in). It can, he avers, only hurt the grind situation.

New Mexico Locations

Albuquerque, July 21.

Cast and crew of 20th Fox' "Journey to the Center of the Earth" recently spent several days filming scenes in big Carlsbad Caverns in southeastern New Mexico. Based on Jules Verne story it was shot in caverns entirely at night, so as to not upset regular summer schedule for tourists.

Commencing Aug. 1, cast and crew of tv's "Rawhide" is due to arrive in Tucumcari, in eastern New Mexico, for six weeks shooting on local ranches in area.

Gerlach Realty Projects

Albuquerque, July 21.

Charles R. Gerlach, former VARIETY Hollywood advertising official, has moved to Albuquerque and last week started construction on a new $400,000 luxury apartment building.

The 25-unit structure, of brick and frame, will surround a patio containing lawns and a swimming pool. Futurama Corp. of Albuquerque designed the building for Gerlach and is handling the actual construction work.

Rents are expected to range from $150 to $275 per month for units in the new building, it was announced. The rents are slightly above average for the city.

Gerlach also is owner of the Bel Air Motel on Highway 66 in Albuquerque.

BEN GRADUS PLOTTING ONE AS THEATRICAL

Ben Gradus, producer-director of business and industrial films, is planning to shoot a theatrical feature film in conjunction with Martin Ransohoff, executive producer of Filmways Inc., a business film firm. Gradus, who made "Crowded Paradise," with Hume Cronyn and Nancy Kelly, in 1956, has completed the shooting script of his new project.

It is described as a psychological thriller based on Fan Nichols novel, "The Loner," which Simon & Schuster published. Shooting is planned for the early spring in New York under the Filmways banner.

'YOU'RE JUST LOCAL YOKELS'

Detroit Exhib on Top Court Angle Will Show 'Lady'

Detroit, July 21.

Al Dezel, owner of the Surf and Coronet arties, has notified police authorities here that he will screen an uncut version of "Lady Chatterley's Lover" day-and-date Thursday (23) despite objections of the Police Censor Bureau. The bureau had ordered 800 feet of dialogue clipped.

Through his lawyer, Dezel notified the police commissioner and the City's Corporation Counsel that since he believed the Supreme Court decision overruled any local police censor action, he would insist on screening the uncut version.

AMERICAN DUBBED VERSIONS

"The Third Sex"
"Mlle. Pigalle"
"The Cat"
"It Happened in Rome"
"Man in the Raincoat"
"Girl in the Bikini"

LEE KRESEL
Writer - Director

Currently:
"HERCULES"

Forthcoming:
"HERCULES AGAINST THE GODS"
"THE LAW"
"ANNA FROM BROOKLYN"

14 East 9th St., New York PL 7-6681

Bateman Coast Manager For New Inter Continent

Los Angeles, July 21.

Francis A. Bateman has been appointed Pacific Coast district sales manager of newly-formed Inter Continental Releasing Organization, prexied by James R. Grainger. Territories will be L.A., Frisco, Portland, Seattle, Denver and Salt Lake City, the same as he supervised while holding down similar post with Republic Pictures for 19 years.

First release will be "Jet Over the Atlantic," latest production by Benedict Bogeaus, partnered in ICRO with Grainger.

Maryland Forms New TOA Unit

Washington, July 21.

A Maryland chapter of Theatre Owners of America has been organized, with 60-odd theatres represented and with John Broumas of Chevy Chase, Md., a Washington suburb, as prexy.

Broumas is general manager of Trans - America Theatres with eight houses in Maryland, Virginia and Pennsylvania; prez of Queen City Enterprises owning two Maryland theatres; and in association with others owning Washington's Georgetown Theatre.

Other officers are George A. Brehm, Baltimore, v.p.; T. T. Vogel, Riverdale, secretary; Douglas Connellee, Elkton, treasurer; Art Shaftel, Takoma Park, assistant treasurer; and Sam Mellits, Denton, Jack Frutchman, Baltimore, and William Fisher, Baltimore, board members.

Florida Meets Oct. 4-6

Jacksonville, Fla., July 21.

Motion Pictures Exhibitors of Florida, a Theatre Owners of America affiliate, will hold its annual convention at the Robert Meyer Hotel here Oct. 4-6, prexy Arnold Haynes reported.

Arvin Rothchild, of National Theatre Enterprises here, is chairman of convention arrangements.

Montana Rallies Sept. 29

Livingston, Mont., July 22.

Montana Theatre Assn. will hold its semi-annual conference and convention at the Placer Hotel in Helena Sept. 29-30, according to president Finus L. Lewis.

Agenda will include planning for the first joint meeting of the Mountain States Theatres Assn. and the Montana unit in March of 1960 at Salt Lake City, at which theatremen from Utah, Idaho and Montana will participate.

Pathe's Scholastics

New and voluminous library of educational film subjects will be unveiled by Pathe News at the National Audio-Visual convention in Chicago July 25. Some 103 subjects, running between five and 11 minutes, will be offered.

Reels are selected from the Pathe News Magazine of the Screen and supplemented by Pathe's newsfilm library. Project is under the direction of Robert Kranz, former exec of National Telefilm Home Movie.

Included in the groupings of the films are America's Heritage, National History, Science, The Arts, U.S. Government, Personal Histories, Far Away Places, Transportation, etc. Shorties are sold to the schools at a flat rate and on an outright sale basis.

Exhibs Bid to Neuberger

Portland, Ore., July 21.

Sen. Richard L. Neuberger, D., Ore., has been invited to address the annual convention of the Oregon Theatre Owners Assn., a Theatre Owners of America affiliate, at its annual convention at the Benson Hotel here on Aug. 11.

According to Albert Forman, president of the unit, the two-day program will be tied in with Oregon's 1959 Centennial Celebration and it's hoped that the premiere of 20th-Fox's "The Oregon Trail" will be staged at the same time.

The convention will be followed by the group's annual golf tournament and fund raising drive for the Will Rogers Memorial Hospital.

Doldrums Left Far Astern: Universal

'Big Picture' Concept Now Enthroned, Staffers Told At Chicago Meeting

Chicago, July 21.

Universal panjandrums assembled here last week to size things up and liked what they saw. "Imitation of Life" and "This Earth is Mine," they said, have given Universal a "new look." There seemed nothing counterfeit in prexy Milton R. Rackmil's statement to his sales execs that the studio's "transition period" is behind it and the company eyes the future "with continued optimism and realistic confidence."

Pep-talking topper indicated U is firmly linked now to the big picture concept, embracing major literary properties, top stars, directors, producers—and, of course, budgets. The biggest of those in preparation or already completed is "Spartacus," a $9,000,000 coproduction with Bryna, and due for release next spring. In October the studio will bring out Ross Hunter's "Pillow Talk" (Rock Hudson-Doris Day starrer), and in November "Operation Petticoat" (with Cary Grant and Tony Curtis).

As the slate would indicate, the Chi happy talk was not without substance. And added evidence of U's zest for adrenalin was the recent inking of Marlon Brando to star in "The Ugly American," based on the hot-sellng novel of feckless American diplomacy. Company has also completed a deal, Rackmil disclosed, for John Houston to produce Kipling's "The Man Who Would be King," and Rackmil said dickering is in progress for several other top books as star vehicles.

Says Henry H.

Henry H. Martin, studio's general sales chief, said "Imitation's" successful promotion pattern will be the blueprint for selling future U blockbusters. Initially, the technique (calling for intensive re-sell at the early sub-runs level) will be applied to "Pillow" and "Operation," with Rackmil adding a prediction that both pix would emulate "Imitation's" exciting boxoffice.

Martin also told his minions of a deal with Britain's Rank that will have U handling U.S. release (in November) of "Sapphire," current in London. Slated for December is "Snow Queen," based on the Hans Christian Andersen fable. And just into production s "The Private Lives of Adam and Eve" with Mickey Rooney.

The Universal word, said Martin, is quality instead of quantity. Studio's "new look," its policy henceforth, he added, is to distribute and merchandise "on the premise that there's a great market for outstanding entertainment and this kind of entertainment, costly in production, big in cast and story values, deserves planned release and long pre-sell."

Wald Pushing Seven

Hollywood, July 21.

Jerry Wald, who will put a total of seven films before the cameras by end of the year, will have four of these in 20th-Fox release before start of 1960. Quartet includes "The Best of Everything," "The Beloved Infidel" and "Hound Dog Man," all now shooting, and "The Story on Page One," to roll first week in August.

Remaining trio, to be made under Wald's Company of Artists' banner, include "The Billionaire," "Sons and Lovers" and "Wild in the Country."

PENNSY'S NEW LAW, IF PASSED, REAL CRIMPER

The new motion picture censorship bill, now before the legislature in Pennsylvania has been tagged an impractical and unjust measure by the Council of Motion Picture Organizations. COMPO issued a long list of objections to the bill, noting above all that all theatres in the state "would be in constant danger of having to go dark for long periods" if the bill should pass.

The Council called exemption of television from censorship "viciously discriminatory" and took the odd position that, while no picture has ever incited anyone to crime, "it is notorious that children stay glued to television sets in all their spare time, watching original television stories *that certainly incite to crime.*"

The bill of the Pennsylvania State Senate, passed after the State Supreme Court unequivocally ruled illegal and unconstitutional the present censorship statute, would permit the banning of pictures if they are either obscene or incite to crime. Three-men censor board would be created with the power to ban pictures after their initial exhibition. Board also could rate films unsuitable for children.

COMPO's view is that this procedure, which in effect no longer would constitute pre-release censorship, might leave a house dark for an indeterminate period. It wondered what would happen if two pictures, the original and its replacements, were to be banned after their first showing. Also, noted COMPO, "The bill would make it infinitely more difficult for any drive-in theatre to operate as disapproval of a picture for persons under 17 would make it impossible for married couples to take their small children with them."

Quite apart from that, COMPO reminded that the enforcement of classification is difficult and the fines provided in the bill for admitting a person under 17 to a film classified only for adults are much too tough. An exhibitor could be sentenced to pay a fine of up to $1,000 and serve six months in jail. "How any exhibitor can determine the age of a boy or girl without examining their birth certificate is beyond explanation," the COMPO analysis held.

It noted, too, the difficulties of putting on advertising campaigns in view of the uncertainties of the censorship arrangement, and pointed to the section of the bill that prohibits the advertising of a picture that has been banned. "Newspapers carrying advertising of pictures could be innocently put in jeopardy of a fine or jail," the Council complained.

But it reserved its greatest outrage for discrimination between films and tv. Whereas original tv stories incite to crime, "it is equally noteworthy that old pictures shown on television do not incite to crime," the comment read. "An outrageous example of the discrimination in motion picture censorship is the fact that in Maryland the state movie censors cut the picture 'Forever Amber' to ribbons, but the picture was later shown over television in thousands of Maryland homes without a single scene or word eliminated."

COMPO didn't cite any authority for either its charge that tv incited to crime, not its rejection of the suggestion that films did not.

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in TECHNICOLOR®
and GALA NEW STAGE SPECTACLE "BONANZA"

TV WEBS: NO FRINGE, NO BINGE

The Hub of the Rub

Disclosure last week of the "who's got the 'Fabulous Fifties'?" NBC vs. CBS rhubarb apparently is only one incident in a round-robin program jockeying that, to hear them tell it, has created no little bitterness between Hubbell Robinson Jr. and his ex-bosses at CBS-TV. In his new role as an independent producer masterminding the Ford specials on NBC-TV, Robinson announced "Fabulous Fifties" as the Ford curtain raiser on NBC with Jess Oppenheimer producing; Dore Schary as consultant. On the other hand CBS said that the same idea and same title were blueprinted as a "GE Theatre" special for CBS-TV next season with the selfsame Robinson in his capacity of exec veepee in charge of CBS-TV programming sanctioning the enterprise.

Apparently the initial Robinson vs. CBS miff was precipitated by the announcement that "Hubbell's got Ingrid Bergman." That's unquestionably a coup for the Ford series. But the CBS brass says the signaturing of Bergman for CBS was on the Robinson agenda only a few days prior to his resigning his CBS berth. Columbia tells it this way: Robinson sent Tom Ryan, his programming legal aide, to Europe to pact Miss Bergman. Robinson quit his job to set up the Ford series, took Ryan with him and within a couple of weeks, had Bergman tied up for Ford.

Whatever the which way, one thing's for sure—that gap in the CBS-Robinson relations grows wider and wider.

When Is a Special Not a Special? Either Way, NBC & CBS Are Loaded

CBS-TV is giving NBC-TV a run for its money on "specials" for the coming season. For awhile it looked like NBC would win the "numbers game" with better than 200 specials listed for 1959-1960, while a month ago, it appeared as if CBS-TV wasn't going to get many more than 60 on the boards. But now that the full count is in, and all departments at CBS have been heard from, that web will have a total of 185 tv specials (maybe more) next season.

In addition to 69 entertainment shows already scheduled by day and time and 55 more entertainment shows which will be given time periods before long, CBS-TV also has 43 public affairs and news specials and 19 sports specials, including the Summer Olympics coverage from Italy.

Remaining to be skedded are two Phil Silvers specials, four Jackie Gleason specials, five Westinghouse Lucille Ball-Desi Arnaz specials, four additional (to those slotted) Arthur Godfrey specials, perhaps as many as three additional "Woman!" specials, six "The Great Challenge" specials, eight "Playhouse 90" specials, five additional Sid Caesar specials, four

(Continued on page 36)

Block Drug Into ABC-TV Daytime

Block Drug Co. has lined up as the first new client for ABC-TV's "Operation Daybreak" for the fall, plunking down a $750,000 deal for sponsorship of four one-quarter hours.

Deal was credited to ABC-TV's climbing Nielsen share of audience curve in its 2 to 4 p.m. programming bloc. Web's share of audience has grown from a 13.3 in October to a 20.6 in the latest June Nielsen. Renewals on current sponsors are not due for awhile. The 2 to 4 bloc is about 85% sold out at present.

Also General Foods and Toni, current sponsors, extended their spread for another quarter hour each. Ex-Lax is another recent addition—marking ExLax's first network buy—buying a quarter hour.

There have been programming reshuffles since "Operation Daybreak" started on the web last October. "Liberace" and "Chance for Romance" were yanked, with "Day in Court" and "Music Bingo" substituted and the "Gale Storm Show" added. Present combo, which also includes "Beat the Clock" and "Who Do You Trust," looks strong in comparison.

The 12 to 1:30 slot in the fall will include "Restless Gun" and the "Bob Cummings Show" stripped across the board. The Block Drug buy includes the 12 to 1:30 period, the commercially weakest to date of "Operation Daybreak."

NBC's News Veepee
William R. McAndrew
forecasts the key to network coverage by
TV In The 1960 Political Arena
* *
one of the many Editorial Features in the upcoming
TV & Radio Review & Preview Number
to be published late in July
in
VARIETY

Squaw Valley's Squawk Forcing Olympic Airing?

Decision by ABC-TV not to air the 1960 Winter Olympics has, almost needless to say, got the American Olympic Committee from Squaw Valley, Calif., hoppin' mad. But there is also the reaction of the American public for television at large to contend with. Result is that maybe the games will be aired after all—by somebody.

Early reaction from some civic quarters is that failure on the part of ABC-TV or all three U.S. tv webs to air the Winter Olympics will act unfavorably on U.S. prestige. This, because the 1960 events from California constitute an important international event and, moreover, it would have marked the first time an American Olympic event was carried on video. Add to this the fact that the Italian-based summer Olympics are assured a berth on CBS-TV.

ABC decided not to carry the Squaw Valley show, which would have cost somewhere around $1,000,000, because of the cost itself and, too, because the network was under the erroneous impression that a commitment for Squaw Valley would also give it a crack

(Continued on page 38)

Warner Lambert Buys 'Gale Storm Show'

Warner Lambert has bought full sponsorship of the "Gale Storm Show" on ABC-TV, now slated for the fall at 7:30 on Thursdays, as a lead-in to the "Donna Reed Show."

The buy is a 26-week deal, with the usual options. Warner Lambert product which primarily will be sponsored on the show is Listerine.

FUTURE DEPENDS ON OPTION TIME

By GEORGE ROSEN

"Take our option time away" say the networks, "and you might as well close up the tv networks." Those are meaningful, even fateful words, though perhaps carried a point or two beyond credulity. But, in the wake of the "passing the buck" script that was written into the recent agency-studded Foley Square Frolics and the FCC-inspired look-see at network practices, it's a good time to do some hard reappraising of what all the shouting is about on the long pending issue of option time.

Without going off the deep end in copping a plea for the "poor networks," who happen to be turning a pretty penny in profits (and with expectations of peak earnings in '59-'60), it nonetheless must be conceded that were Washington to divest the networks of the lucrative option time periods which in the aggregate tote up to millions of dollars in revenues, a good deal of the vitality would go out of television.

Option time, the networks will argue, isn't about whether the handful of unaffiliated television stations can cut their affiliated competitors across the street down to size, or which set of legal eagles reads the antitrust laws the right way. Nor is it about whether the film syndicators are going to get a bigger piece of the billion dollars television advertising pie (although this is a facet that can't easily be shunted aside, for once you take the fringe periods away from the networks and return them to the stations it's a cinch that the syndicators will be in there for the kill).

The Tie That Binds

What option time is about, the webs hasten to add, is whether the tv networks, as that term is ordinarily understood, can continue to exist at all as the vital operations they've been in the past. Maybe option time is a lawyer's delight, and there are a lot of legal technicalities; but the long and short of it isn't a matter of legalistics and contract mumbo-jumbo; rather it's a matter of practical common sense. Since a network is more than 150 separately owned tv stations scattered throughout the country, it would be no easy job figuring out how those stations could be put together as a network without option time, something to unify these 150-plus stations into an entity.

The question has frequently been asked: "Who needs networks?" It's true that the networks are big and conspicuous and so successful that they're fair targets. Their transgressions can be (and have been) whoppers, frequently justifying the dailies having a

(Continued on page 38)

Frankenheimer's CBS Waiver Nix

NBC-TV had high hopes of teeing off its new Sunday night 8 to 9 hour drama series with John Frankenheimer as producer-director. It won't happen, however, because CBS, to whom Frankenheimer is still contractually committed (he's out of the "Playhouse 90" stable), has refused to give him a waiver.

NBC had originally hoped that this would be a mere formality on the part of the William Morris office. But because of the CBS refusal, the Frankenheimer—NBC pacting for the Sunday night series is somewhat up in the air. He may move into the series at a later date or shift over to the Tuesday night Ford series on NBC.

The Sunday night shows, incidentally, are being budgeted at $125,000 each.

Firestone, at FCC Hearing, Accuses NBC & ABC of Runout on 'Voice'

Washington, July 21.

NBC and ABC were pictured as backtracking on previous assurances in their treatment of "Voice of Firestone" as the FCC's programming inquiry resumed here today (Tues.).

Trials and tribulations of the ill-fated program were recited in detail by Firestone advertising director Charles B. Ryan who, despite his testimony, insisted he was appearing under subpoena and had no desire to "put the networks on the spot."

Ashbrook Bryant, FCC attorney in charge of the probe, at the outset stressed that the commission at present was making no assertions on the celebrated case, but merely wants to "explore the problem and get the facts on the record."

Ryan, under questioning, was led through "The Voice's" happy years with NBC starting in 1929 until 1954 when then prexy Sylvester L. Weaver Jr. informed the tire and rubber company that its traditional 8:30 to 9 p.m. Monday time slot was being preempted to make room for the Sid Caesar show.

The Firestone exec said this came as "most surprising" because several years earlier Weaver's predecessor, Niles Trammell, and other web officials, had spoken so glowingly of the program and urged its continuance. Ryan made plain that he regarded such assurances of web support of the program as binding, despite the change in officers. In subsequent conversations with Weaver and Robert Sarnoff, Ryan related, he was told that "The Voice" was being "clobbered" by Arthur Godfrey on CBS and the low rating made it impossible for the network to sell the 9 to 9:30 p.m. period following "The Voice" slotting.

NBC refused, Ryan testified, to make any other time available that was suitable to Firestone. Ryan said he was "shocked, astonished and surprised" that NBC would "treat its oldest customer in that

(Continued on page 40)

'The Sleeping Beauty'
A humorous now & then by
Lester Gottlieb
* * *
one of the many editorial features in the soon-due
TV & Radio Review & Preview Number
to be published late in July
in
VARIETY

'Lineup' Formats 'Sex With Supper' In Hour Version

"Lineup" is going to get "some sex at 7:30" for its expanded hour version during the 1959-1960 season on CBS-TV. Tom Tully, whose been with the detective hour since its start some seasons ago, is going to be written out and will be replaced by two younger actors and probably a "sexy secretary."

It shapes up as though CBS, which reportedly hasn't been too wild about the initial segments of the new hourlong form, plans to play it like "77 Sunset Strip," a rival ABC-TV show. Unique aspect of the deal is, unlike the later-in-the-evening "Strip," "Lineup" is planned for a 7:30 spot, when the kiddies are still around to learn a thing or two.

New leads will be actors Floyd Simmons and Bill Leslie as young cops. Warner Anderson, Tully's sidekick, will become something akin to a chief of detectives or a commissioner, a stationary character to whom the new men report. They'll be fronted, while Anderson's new role sizes up as a background piece, with the "sexy secretary" working for him, obviously as a foil for the boys.

Two or three hours are already in the can with Tully and Anderson fronting. They along, with the others (up to five) will be spotted irregularly throughout the season, with the departing Tully getting "guest star" billing.

'Devil & Daniel Webster' Shows Up on Both NBC, CBS Rosters for '59-'60

CBS and NBC have scheduled rival versions of Stephen Vincent Benet's "The Devil and Daniel Webster" for next season. CBS will present a 90-minute musical version of the short story on "Playhouse 90" in the fall, with John Houseman producing. NBC has pencilled in a straight dramatic version for its hourlong Sunday drama series on Feb. 14, with Rexall as sponsor and David Susskind's Talent Associates the probable producer.

Houseman version is the one with music by contemporary opera composer Douglas Moore ("The Ballad of Baby Doe") which Houseman directed on Broadway in 1939. It was revived this spring by the New York City Center Opera Co. as a highlight of its American Opera series. Benet wrote the libretto for the musical from his own short story.

"Devil" is one of six "Playhouse 90" shows Houseman will produce for CBS next season. He's currently serving as producer and artistic director of the American Shakespeare Festival & Academy at Stratford, Conn.

NBC Vets 'Retired' In Streamlining

About a dozen technical supervisors are being laid off in a "streamlining" move by NBC-TV. The majority of them are 20 and 30-year veterans, and the network, in affecting the economies during the past few days, declares that it is attempting to work out an early retirement plan for them.

The network said it is trying to find other company jobs for the few remaining supervisors who are being laid off. What successes have been made so far toward this end were not disclosed.

Originally, it was reported that four times the number actually dismissed was being let go. But NBC insists that 11 men at the most are being removed, with all of the old-timers getting some kind of cash settlement.

'PLAINSMAN' GETS THURS. NBC-TV NOD

"Tales of the Plainsman," a half-hour telefilm stanza with Michael Ansara essaying an Indian marshal, is set for a 26-week ride on NBC-TV in the network's 7:30 time slot. Until last week, web was hot after another show called "Whispering Smith" for the same anchorage.

There are no sponsors for "Plainsman" yet, but it goes on the air just the same on Oct. 1. NBC closed the pact with Four Star-Sussex. "Plainsman" pilot was shown last season on ABC-TV's "Rifleman," also produced by Four Star-Sussex.

Susskind Doesn't Like the Way M-G Lion Roars on Use of Properties

Talent Associates has been having its troubles clearing rights for televersions of old Metro feature films. Al Levy and David Susskind of TA, when on the Coast recently, were reportedly promised by the major their choice of any or all of 16 Metro properties but, when it got down to details and straightening out rights, it seems that the tv production firm is limited, for at least the present, to the use of six former MGM theatrical films as tv specials next season.

Originally, there was reliable talk that as many as nine former Metro pictures would be adapted next season for television. Situation on rights may have had a bearing on the fact that only five will be used next season under the joint banner of Westclox and General Mills, plus one for Westclox alone.

First of the so-called Metro specials, which are being spread across all three networks, will be "Bells of St. Mary's," produced by Leo McCarey for RKO, not Metro. That'll be Oct. 27 on CBS. Rest of the sked is all-Metro, but the sponsors have chosen to cluster the shows under the banner of "Special Tonight," rather than use the Metro name prominently.

Sked reads: "Philadelphia Story," Dec. 7, NBC; "Mrs. Miniver" or "Valley of Decision" (depending, again, on availability of the property), Jan. 7, CBS; "Ninotchka," Feb. 19, ABC; "Citadel," March 20, CBS, and "Valley of Decision." April 20 on ABC. Westclox will sponsor solo "Miracle on 34th St.," the remaining Metro, on Nov. 27 on NBC.

Incidentally, the Levy-Susskind combine will run up against itself the night of Dec. 4 between 7:30 and 9, when on CBS it produces "Oliver Twist" for DuPont. Same night, between 8:30 and 9:30, on NBC, TA will be doing one of the Art Carney specials.

'Body & Soul' As DuPont TV Bow

David Susskind of Talent Associates has properties lined up for five of the nine DuPont Shows of the month slated for telecasting over CBS-TV.

First of the DuPont specials will be "Body and Soul.," an Eliot Asinof adaptation of the screen play that starred John Garfield. It will be seen Monday, Sept. 28 from 8:30 to 10 p.m. Susskind has not yet cast the hourlong drama.

"Fallen Idol" is set for Wednesday, Oct. 14 at 8:30 p.m. Sinclair Lewis novel, "Arrowsmith" will get a telecasting on Monday, Nov. 9 at 9:30 p.m. and "Oliver Twist" is set for Friday, Dec. 4 at 7:30 p.m. and "Ethan Frome" on Sunday, Jan. 17 at 9:30 p.m.

No DuPont properties are sealed for Feb. 11, March 5, April 7 and May 3.

U. S. Steel will salute the American automotive industry with Sid Caesar in the lead on Wednesday, Oct. 21 at 10 p.m.

Mort Wagner Points To New 50G Home To Refute Sale of KYA

San Francisco, July 21.

To reports, published in last week's VARIETY, that the Bartell-owned KYA radio station was on the block, manager Mort Wagner, exec v.p. of the Bartell stations, says "would I be buying a new $50,000 home in Frisco if we're blowing the station?"

Wagner says the station never had it so good, particularly on the billings front, and points to some happy Pulse ratings (third place); second place in other rating areas and even first place on some quarter hours. Wagner in fact signals out Frisco and the New York market (WOV) as key Bartell operating areas.

G&T's 3 Out of 10

Goodson & Todman shows cop three of the Top 10 in the July 1-7 Trendex report, "What's My Line?" and "I've Got A Secret" holding down the first and third positions and "Price Is Right" in the No. 10 spot.

Here's the lineup:

What's My Line, CBS	21.7
This Is Your Life, NBC	20.7
I've Got Secret, CBS	20.4
You Bet Your Life, NBC	20.3
77 Sunset Strip, ABC	19.9
Desilu Playhouse, CBS	19.7
U. S. Steel Hour, CBS	18.9
Bat Masterson, NBC	18.9
Wagon Train, NBC	18.8
Price Is Right, NBC	18.7

Lee Pogostin Just Nuts About People

"People Kill People Sometimes" is going to be the first 60-minuter on NBC-TV's fall lineup on Sunday dramatic originals. And Talent Associates and BBDO are still playing with doing "People, People, People" as the first original ever to be done by "DuPont Show of the Month," 90-minute series. Both have been—or to be more exact are being—written by S. Lee Pogostin, who, in point of fact, yet remains to actually get his own first original drama on network television.

Last week NBC picked Pogostin's "People Kill" as the choice for the "Sunday Showcase" preems, and immediately set Pogostin away in an isolated N.Y. apartment to rewrite his teleplay in time for production within the next few weeks. That should leave Pogostin time to spend on reworking and completing the initial "People, People" submission, which DuPont rejected some weeks ago (Pogostin was paid $10,000 in advance for the yarn.)

Pogostin, who is well established as an adapter in television, will also be among the first of the original writers for CBS-TV's Robert Herridge series, "Theatre for a Story," if and when the half-hour vidtape skein is sold. Two of Pogostin's scripts are to be used.

Have Travel, Will Gun Up

NBC folded its own travel department last December, only to find this month that it's probably more practical to open it again. It's understood that within the next few days the network will drop the outside travel agency.

Consequent move back to the inside, to prevent what has been called "mounting confusion" in getting NBC execs plane, train and boat tickets, is expected to create a few old-new jobs at the network.

Dale Robertson Turns Up on 'Colgate Theatre' And P&G Does a Burn

NBC-TV's "Wells Fargo" star Dale Robertson had Procter & Gamble's ad men in a lather last week. And he probably didn't know it.

Situation bubbled over with NBC's scheduling of "The Hole in the Well Gang," Schlitz Playhouse rerun featuring Robertson on the "Colgate Western Theatre" Friday night. P&G this fall replaces Buick as an alternate sponsor of "Wells Fargo" and the company's marketing men did not take kindly to their western spokesman to be stumping of the competition's products. "Well Gang" two years ago was lifted out of the Schlitz series and used as a pilot to sell "Wells Fargo."

P&G apparently was not aware of the rerun until the day it was scheduled. Firm's complaint was relayed to Colgate by NBC. But the latter refused to lift the show, begging the time element on a replacement and noting its earlier contract for "Colgate's Western Theatre" than P&G's fall firming of "Fargo."

Barry Gray in TV Return Via WNTA

Barry Gray is going back on television after a layoff of nearly four years. The radio gabber will add a nightly show on WNTA-TV to his other New York chores, a nightly stint on WMCA Radio.

On Monday (27), Gray is going to take over the WNTA-TV 10:30-11 p.m. slot, directly after Mike Wallace's interview strip. Gray's tv format calls for five or six minutes of news each weeknight, followed by a regular "editorial" by the commentator, thus following pretty much the format he had in a 15-minute evening stanza he once did for WABD (now WNEW-TV, N.Y.). But beyond that, for the second half of the program, Gray intends incorporating a programming facet that appears similar to his regular radio job—guest interviews or, as they've otherwise been called with Gray's approval, nightly guest "arguments."

A technical problem arose as the result of the upcoming tv show, because Gray's WMCA stint begins at 11:06 p.m., six minutes after his tv show is scheduled to end. To solve the problem, Gray plans to tape in advance the first nine minutes of his radio program, thereby allowing himself 15 minutes to get from WNTA's 42d St. and Broadway tv studios to WMCA's 48th and Madison Ave. radio centre.

Ad agent Budd Getschal, whose client Sealy Mattress will probably ride the new WNTA-TV entry, will produce the tv edition. Gray said that despite the new job he intends sticking with WMCA.

AFTRA Powwow's St. Loo Siesta

No Major Contracts Up for Renegotiation; Virginia Payne Elected New Prexy

The most exciting characteristic of last week's St. Louis annual convention of the American Federation of Television & Radio Artists was that it ran only 62 hours, including time taken out for sleep and a whole evening of play. Generally, the AFTRA conclaves run at least three full days, with the last night—all night—devoted to intensive last-minute contract writing, but this one ended promptly at 6 p.m. Saturday (18).

Dullness of the meeting was laid chiefly to the fact that it fell in an odd numbered year, which means that only one of the many AFTRA contracts comes up for renegotiation during 1959. Considerable time in St. Louis was devoted to discussion of that contract, the Phonograph-Recording Code, to be dickered with industry in October.

Remaining time was devoted to general discussion on the possible merger with Screen Actors Guild, and on an investigation of what steps can be taken to clarify the performers' role and salary in the syndication of tape programming. The SAG situation has always been explosive during the AFTRA conclaves, but this year, due to a new attitude of friendliness between the organizations in the hope that it will aid a merger plan, things were limited principally to a report from national executive secretary Donald F. Conaway on the technical steps being made toward merger.

Virginia Payne, from AFTRA's N. Y. branch, was elected the new national president of AFTRA, replacing Clayton (Bud) Collier who held the office two terms.

How CBS & ABC Specials Shape Up

(CBS-TV)

Date	Time and Title	Sponsor
Sept. 8	(8 to 8:30 p.m.) Miss America Boardwalk Parade	Maybelline
12	(10 to 12 Mid.) Miss America Pageant	Philco
14	(10 to 11 p.m.) Westinghouse Desilu Playhouse "A Diamond for Carla"	Westinghouse
16	(10 to 11 p.m.) Arthur Godfrey Special (tentative)	Open
25	(9 to 10 p.m.) Westinghouse Lucille Ball-Desi Arnez Special with Milton Berle	Westinghouse
27	(7:30 to 9 p.m.) Sullivan's Travels	Open
28	(8:30 to 10 p.m.) "Body and Soul"—Drama	DuPont
Oct.	(Date Not Set) Red Skelton Show (Color)	Chevrolet
1	(9:30 to 11 p.m.) "Playhouse 90" Premiere	Allstate Ins., American Gas, Camels
8	(9:30 to 11 p.m.) Revlon Show	Revlon
14	8:30 to 10 p.m.) "The Fallen Idol"—Drama	DuPont
17	(9 to 10 p.m.) Phil Silvers	Carling Brewers
21	(10 to 11 p.m.) Sid Caesar Special	U.S. Steel
22	(9:30 to 11 p.m.) Revlon Show	Revlon
27	(8:30 to 10 p.m.) MGM Special "Bells of St. Mary's"	Westclox & General Mills
27	(10 to 11 p.m.) Face of Our Time	Bell & Howell & B. F. Goodrich
Nov. 5	(9:30 to 11 p.m.) Revlon Show	Revlon
7	(7:30 to 8:30 p.m.) Jack Benny Special	Benrus & Greyhound
9	(9:30 to 11 p.m.) "Arrowsmith"—Drama	DuPont
11	(10 to 11 p.m.) Face of Our Time	Bell & Howell & B. F. Goodrich
19	(9:30 to 11 p.m.) Hemingway Special "The Killers"	Buick
26	(Time Not Set) Thanksgiving Day News Special	Open
Dec. 4	(7:30 to 9 p.m.) "Oliver Twist"—Drama	DuPont
10	(7:30 to 8:30 p.m.) Circus	Open
10	(8:30 to 9:30 p.m.) Revlon Show	Revlon
13	(6 to 8 p.m.) "Wizard of Oz" (Color) With Red Skelton, host	Whitman & Benrus
17	(9:30 to 11 p.m.) Revlon Show	Revlon
18	(10 to 11 p.m.) Face of Our Time	Bell & Howell & B. F. Goodrich
31	(9:30 to 11 p.m.) Revlon Show	Revlon
Jan. 3	(Time Not Set) News & Pubaffairs Special	Open
6	(10 to 11 p.m.) Years of Crisis	Open
7	(9:30 to 11 p.m.) MGM Special	General Mills & Westclox
14	(9:30 to 11 p.m.) Hemingway Special	Buick
17	(8 to 9:30 p.m.) The Fabulous Fifties	General Electric
17	(9:30 to 11 p.m.) "Show of the Month"	DuPont
23	(12 Noon to 1 p.m.) Young People's Concert	Open
28	(9:30 to 11 p.m.) Revlon Show	Revlon
Feb. 11	(9:30 to 11 p.m.) "Show of the Month"	DuPont
13	(12 Noon to 1 p.m.) Young People's Concert	Open
19	(9 to 10 p.m.) Revlon Show	Revlon
25	(9:30 to 11 p.m.) Revlon Show	Revlon
Mar. 5	(7:30 to 9 p.m.) "Show of the Month"	DuPont
10	(9:30 to 11 p.m.) Revlon Show	Revlon
19	(10 to 11 p.m.) Jack Benny Show	Benrus & Greyhound
20	(6 to 7 p.m.) Face of Our Time	Bell & Howell & B. F. Goodrich
20	(9:30 to 11 p.m.) MGM Special	Westclox & General Mills
21	(8:30 to 9:30 p.m.) Revlon Show	Revlon
24	(9:30 to 11 p.m.) Revlon Show	Revlon
26	(12 Noon to 1 p.m.) Young People's Concert	Open
Apr. 1	(8:30 to 10 p.m.) Hemingway Special	Buick
7	(8 to 9:30 p.m.) "Show of the Month"	DuPont
7	(9:30 to 11 p.m.) Revlon Show	Revlon
18	(10 to 11 p.m.) Face of Our Time	Bell & Howell & B. F. Goodrich
19	(8:30 to 9:30 p.m.) Revlon Show	Revlon
21	(9:30 to 11 p.m.) Revlon Show	Revlon
23	(9 to 10 p.m.) Phil Silvers	Carling Brewers
23	(12 Noon to 1 p.m.) Young People's Concert	Open
May 3	(9:30 to 11 p.m.) "Show of the Month"	DuPont
4	(9 to 10 p.m.) Revlon Show	Revlon
5	(9:30 to 11 p.m.) Revlon Show	Revlon
18	(10 to 11 p.m.) Jack Benny	Benrus & Greyhound
19	(9:30 to 11 p.m.) Hemingway Special	Buick
27	(10 to 11 p.m.) Face of Our Time	Bell & Howell & B. F Goodrich
June 2	(9:30 to 11 p.m.) Revlon Show	Revlon
16	(9:30 to 11 p.m.) Open	Open
30	(9:30 to 11 p.m.) Revlon Show	Revlon

(ABC-TV)

Aug. 14	(9:30 to 10:30 p.m.) All-Star Football	Fallstaff & L&M
Sept. 11	(7:30 to 8:30 p.m.) "Man in Space"—Disney	Open
18	(7:30 to 8:30 p.m.) "Mars and Beyond"—Disney	Open
25	(7:30 to 8:30 p.m.) "Man and Moon"—Disney	Open
29	(9:30 to 10:30 p.m.) Bing Crosby Show	Oldsmobile
Oct. 3	(9 to 10 p.m.) Pat Boone Show	Chevrolet
19	(9:30 to 10:30 p.m.) Frank Sinatra Special	U.S. Time
Nov. 10	(10:30 to 11:30 p.m.) Special	Mutual of Omaha
25	(10 to 11 p.m.) "Golden Circle"—Musical with Steve Lawrence and Edie Gorme	Oster Mfg.
29	(5 to 6 p.m.) "Art Carney Meets Peter and the Wolf"	Minn. Mining

(Unlisted)

CBS specials to be inserted in the '59-'60 schedule include two more Phil Silvers specials; four Jackie Gleason productions; five Westinghouse Lucille Ball-Desi Arnaz specials; four more Arthur Godfrey shows; six "Great Challenge" specials; eight more "Playhouse 90" specials; five additional Sid Caesar productions; four additional Westinghouse specials; three U.S. Steel specials, and 10 General Electric Theatre specials.

Elvis Presley special on ABC-TV in February or March; ABC-TV also has three more Sinatra specials upcoming, but no dates set.

WROW Saratoga Spree

Albany, July 21.

WROW and sister station, WTEN-TV, will stage their fifth annual "Timeout For Timebuyers" at the Saratoga racetrack Aug. 6, with dinner at Shaker Ridge Country Club in Colonie (Albany suburb).

Approximately 200 timebuyers and other broadcasting and advertising executives, will attend.

ATV'S $14,886,000 PROFIT FOR YEAR

London, July 21.

Group profit of Associated Television Ltd., before tax, was $14,886,000 for the year to last April. This is a shade lower than the board's forecast made in February.

Final dividend of 60% will make 100% for the year.

DRAMA—'SEASON OF CRISIS'

Three Hits—All Casualties

Each year the television networks strive to come forth with at least one summer show that will prove qualitative enough to win a permanent berth on the program rosters. CBS-TV this summer finds itself in the embarrassing position of having three such hits, but all facing extinction come September.

CBS' major problem concerns the Tuesday night hourlong Andy Williams variety show, which is doing summer duty for Garry Moore. It not only got generally good notices but has been cutting some fancy rating capers. When Moore returns there will be no place on the schedule for Williams.

Then there's the case of the two-half hour entries, the Tuesday night "Peck's Bad Girl" and the Saturday night "Brenner" show. Both have been garnering some enviable ratings, and despite the network's wish to retain them, the sponsors are planning to replace them in the fall.

'January's For the Birds'

Dick Powell Tells Why He'll Never Negotiate Series at Mid-Season Mark

Hollywood, July 21.

Four Star Films will stay out of the January replacement sales market because it's virtually impossible to be sure of continuing on the networks the following season even if a replacement show is a hit.

That is the thinking of Four Star prexy Dick Powell, who adds this factor to the customary difficulties of getting ready on time for a January start. Powell speaks from his experiences with the David Niven show and "Richard Diamond."

On the Niven stanza, he states that though Four Star made a 26-week deal with Singer, NBC yanked the time away even before the show went on the air, leaving Singer and Four Star with time for only 13 firstruns and 13 summer repeats. It's a deal he'd never have made if he'd known about the time bump, says Powell.

On "Diamond," Powell admits the current cycle didn't get off to a particularly auspicious start, "but I think we've straightened it out in the last five shows, and we've really got it now." He also points to the show's current Top 10 Nielsen status and the fact that it's "clobbering" the Loretta Young reruns. But CBS has no time for the show in the fall. For-

(Continued on page 38)

Oppenheimer's NBC & Elsewhere

Hollywood, July 21.

Jess Oppenheimer has renegotiated his five-year NBC contract to enable him to take on outside assignments, first of which will be to produce the opening Ford special of the season on NBC Oct. 6, "The Fabulous Fifties."

His new deal calls for his nonexclusive services to NBC, as a program consultant and pilot producer, and allows him to work for CBS and ABC or any other competitor. But in the event any projects be initiated at NBC, such as the "Ten Commandments" series of specials, are reactivated, he would be bound to devote his time to them. New arrangement covers the remaining 21 months of Oppenheimer's original five-year pact.

"Fabulous Fifties," which will open the one-hour Tuesday night Ford skein, will be a review of the past 10 years in entertainment. Oppenheimer has set no cast or staff assignments on the show yet. Hubbell Robinson Jr. will be exec producer. There's a possibility of a title change due to conflict with a similar CBS project.

Oppenheimer, original producer of "I Love Lucy," has been champing under his NBC staff pact for some time because of inactivity. Aside from the "Commandments" series, of which he's done one, he did the pilot, "The Jacksons," last spring and initiated other projects which never got off the ground. He was also exec producer of the Emmy Awards telecast last spring.

Phil Silvers

who should know about these things details the whyfor and how-come of

Comedy: A Serious Business

[Some Reflections on Its Future]

* * *

another Editorial Feature in the upcoming

TV & Radio Review & Preview Number

to be published late in July in

VARIETY

2 Sponsors For NBC-TV Sun. Golf, So 'Omnibus' Out

Chicago, July 21.

NBC-TV has taken on Screen Gems' new hourlong golf series, "World Match Play Championship," making casualties of "Omnibus" and "Kaleidoscope" in creating a sports block on Sunday afternoons. Show will be slotted at 4:30 p.m. immediately following the NBA pro basketball games, beginning in mid-October.

Two sponsors are in tow, American Safety Razor Co. and Alberto-Culver, leaving one alternate half hour still to be sold. ASR has bought half the series and Culver, for its hair dressing line, a quarter.

Latter's billings with the network this year are expected to exceed $6,000,000, the midwest client having been cultivated from a $200,000 spender three years ago. Save for an experimental regional buy on ABC-TV last season, its purchases have been entirely on NBC. Culver is particularly heavy

(Continued on page 38)

ABC ON 'PARADISE': 'LET'S MAKE IT 36'

Hollywood, July 21.

ABC-TV has ordered 10 additional segments of the hourlong "Adventures in Paradise" vidpix series from 20th-Fox Television and Martin Manulis Productions, bringing the total order from the networks to 36 shows. Additional segments will add nearly $1,000,000 to the studio's tv production schedule.

Original order from ABC was 26 shows, but following the web's sales success with the James Michener property—it's virtually SRO for the season with Liggett & Myers, Reynolds Metals, Armour and Luden's—network flashed the okay for 10 more.

Series is now filming its sixth episode, with Julie London as guestar opposite Gardner McKay. Latter's option, incidentally, was picked up by the studio. Next segment will guestar Paulette Goddard and Susan Plechette.

LAST CHANCE FOR SURVIVAL

By ART WOODSTONE

Live television drama faces its "season of crisis."

There are several regularly scheduled programs of that species marked for the 1959-1960 television season, and if CBS-TV's Thursday "Playhouse 90" along with the alternating U. S.-Steel-Armstrong Theatre dramatics, manage to hold their own and, more pointedly, if NBC-TV's "Sunday Showcase" is successful, the estimate is that live drama—after the fashion of most tv trends—may have a resurgence by 1960-1961. If "Sunday Showcase" proves a dud, it probably will be years before live drama will get another chance from networks, much less sponsors.

NBC-TV in itself has created a climate favorable to live plays, but the network is working against heavy odds. "Sunday Showcase" will contain 17 network-produced dramas, but not one of them yet has a single sponsor for either moral or financial support. Network nevertheless plans emphatically to go ahead and do them, even if it means that NBC has to absorb the entire time-talent budget of some $2,000,000.

Even though NBC brass hope to add still further dramatic programs of the old "Philco"-"Kraft" variety, to hypo the network's image, it recognizes the fact that it can't go on sacrificing $2,000,000 at a clip for the sake of a dream. It needs sponsors, and, perhaps by gaining an initially high audience response for the upcoming Sunday session, hopes to get them.

Web figures that there actually doesn't have to be a tremendously high rating to put over "Showcase." Instead, NBC has considered the possibility that if there is still a sufficient "special audience" for live drama some advertiser or another is going to go along.

In the case of CBS-TV, it doesn't seem to possess beyond "Playhouse 90," any great desire to indulge in heavy dramatic expenditures. NBC brass, on the other hand, are speaking more and more of a "totality of programming," a meaningful euphemism, and a eu-

(Continued on page 38)

117 Canadian TV Aides Lopped Off; Union in Protest

Toronto, July 21.

The Canadian Broadcasting Corp. laid off 107 of its tv employees in Toronto over the weekend and 53 in Montreal but denied any economy wave had arisen from complaints to parliament about CBC spending. Said James P. Gilmore, CBC controller of operations: "The seasonal layoff is a result of a careful study of operating loads for the next three months or so and the Corporation cannot justify having people stand about without assignments." Affected are Toronto-Montreal employees working as stagehands, carpenters, property men, costumers, scenic artists and other technical people.

But many union officials said they were "shocked," that "they would protest most vigorously," that a "certain CBC group in management has become jittery and wants to assert that they can act and manage." They predicted a wholesale slashing of personnel in August and claimed that "many of the CBC employees would not be returning to their jobs." Union officials claimed the layoffs had come without warning and during negotiations for a contract to succeed one that expired May 31. Said a CBC spokesman: "Not all the employees would be taken back."

Robt. Alan Aurthur Itching to Let Go With 'Point of View' on TV Dramas

By JO RANSON

Drama as striking as the crop tilled on the rich acreage of "Studio One," "Robert Montgomery Presents," "Alcoa Theatre," "Playhouse 90" and "Kraft Theatre" may yet be seen again.

If David Levy, veep of NBC-TV programming and talent, and Robert Alan Aurthur, recently named exec producer of the upcoming "Sunday Showcase" dramatic specials, carry out only a portion of their objectives, the 1959-60 season will have foisted on the showbiz scene another covey of creative writers. As Aurthur puts it: "What is there left to do but excite people and I think we'll do this in the 'Sunday Showcase' specials."

Aurthur, with a string of redoubtable writing and producing credits, is savvy about the literary market and confident that he'll come up with fresh writing talent possessed of a point of view! He also is angling to bring back some of the big name tv dramatists who, in recent times, strayed into other pastures, the films and theatre, in particular.

Then, too, he has a couple of big name novelists in mind he'd like to win over to his side of the writing dodge and he hopes to do all this and more because there's a budget at his command that will allow him to flush out the already established topnotchers now playing the other side of the street as well as the young creative minds currently banging away on their battered portables. He says he can do it because there'll be a top of $10,000 for scripts and a similar sum for actors.

With the $10,000 bait for scripts, Aurthur figures on accomplishing something worthwhile. In the past few years, he observed this week, there was no impulse on the part of video programmers to seek out new talent but things should be different now, thanks to the sufficient budget on "Sunday Showcase." "I'm not afraid to go out and look for talent today," he said.

Pogostin's Teeoff

Aurthur expects to launch his Sunday night series on Sept. 20 with S. Lee Pogostin's play, "People Kill People Sometime" and he's seeking John Frankenheimer to produce and direct. "Pogostin is an enormously talented fellow," the "Sunday Showcase" exec producer said.

Later in the series he expects to present a two part dramatization of Budd Schulberg's astringent portrayal of a Hollywood heel, "What Makes Sammy Run?" The video script should be in Aurthur's possession within a week and casting will start almost immediately. Delbert Mann will produce and direct "What Makes Sammy Run?"

Furthermore, Aurthur has been huddling with such scripting craftsmen as J. P. Miller, Reginald Rose, David Shaw, Roger Hirson, Lloyd Richon, Merle Miller, Alfred Bes-

(Continued on page 34)

CBS Radio Proxy

Arthur Hull Hayes

puts the accent on music in national radio programming in his piece titled

The Best Tunes Of All

* * *

one of the many Editorial Features in the upcoming

TV & Radio Review & Preview Number

to be published late in July in

VARIETY

NBC-TV's Dearth In the Afternoon; Cueing Reshuffle

Between 2 and 5 in the afternoon, NBC-TV has come upon rather hard times. It may just be due to summertime viewing habits, but whatever the reason, the network, for one of those rare times in its daytime program history, has a three-hour block of programming where only one-quarter hour on the last Nielsens got better than a 30% share of audience and that was a 30.7%.

How much impact this has had on the network's program plans for fall is hard to discern, but just the same NBC has a variety of shuffles on tap between 2 and 5 p.m. As detailed last week, NBC is iffy about the future of "County Fair" at 4:30 p.m. It was understood that Goodson & Todman's "Split Personality" might replace it by fall, but now there's also a reported chance that the GT package might go at 4 p.m. instead, in place of the tinted "Truth or Consequences," although the latter program could also be moved to another time during the day.

Though the network has no immediate plans to boot "Court of Human Relations" at 2:30, the A. L. Alexander stanza has taken a severe drubbing from the press since it began a few weeks ago, and there is doubt in some quarters that NBC will hold onto it.

NBC-TV has in reserve a Ralph Edwards pilot, an audience participationer called "About Faces," which could be utilized at 4:30 vice "County Fair." It also went into production over the weekend on a full 13 weeks of the unscheduled "House On High Street," a Ted Granik package.

NBC lays the decline in the 2-5 strip ratings in good part to the fact that it is programming for adult females, even though chil-

(Continued on page 40)

Jewison's Hot Year

A 27-year-old Canadian has just gotten one of the juiciest directorial plums in all U.S. television, being handed the Goodman Ace hourlong shows on the Thursday night Revlon-sponsored series of specials on CBS-TV. His name is Norman Jewison.

Exactly a year ago, on the strength of a kinnie shipped in from Canada and viewed by CBS-TV veepee Mike Dann, he was chosen to direct the half-hour "Hit Parade Show." Because of this directorial chore, he was given the nod on the summer Andy Williams hour series. This week came the nod for the Goodman Ace series.

90-Min. Kern TV Spec by Brewers

The Brewers Foundation of America is going to lift a glass in "A Toast to Jerome Kern." Bankroller has the 90-minute tv special lined up on NBC-TV, based on music from the late composer's catalog, for the 9-10:30 slot the night of Sept. 22.

MCA is handling the package, with Robert Wells doing the writing and actual production work. Talent is being lined up, but there are no names listed yet.

"Toast" will mark the Brewers' second major network entry in four months. In June, the foundation underwrote "Summer On Ice" via NBC, and with such success that it decided to do a second show as soon as possible.

Canada's Bigtime Telefilm Setup As Trans-Video Productions Is Formed

Toronto, July 21.

Involving an immediate $500,000 investment in studio and lab facilities, plus a $4,000,000 option until Fall on the former Toronto setup of Audio Pictures Ltd., the formation of Trans-Video Productions Ltd. was announced by Joseph B. Dunkelman, president of the latter new company. Reportedly the largest tv setup outside of Hollywood, the installation includes three sound stages in Toronto, together with outdoors locales, and is reputed to be the largest privately-owned tv studios in Canada.

Combining his Canadian capital with Hollywood experience, Toronto-born Dunkelman is vice-president of Screen Gems of Canada Ltd., the Canadian distribution head of Columbia Pictures Inc. In his formation, as president of Trans-Video Productions Ltd., Dunkelman's chairman of the board is Peter Wright, Q.C.; Robert Maxwell, executive vice-president; William Hamilton, general manager and comptroller; James W. Annett, secretary-treasurer.

With the taking in of Robert Maxwell, producer of such tv series as "Lassie," "Superman" and "Cannonball," the new company plans an immediate lensing of 13 episodes of "Lloyds of London" and 26 episodes of "National Velvet." Currently underway is 13 episodes of "Shariland," this featuring Shari Lewis, puppeteer-ventriloquist; and reputed to be the first kinescoped film musical series done in Canada.

Dunkelman, who produced the "Last of the Mohicans" and "Tugboat Annie" in Canada as head of Normandie Productions Ltd., the first two American-financed filmed tv series in Canada, has a co-production deal with MGM. The first U.S.-Canada originated product, "Lloyds of London" will have 13 episodes (each) made in Hollywood, Britain and the Toronto studios of Trans-Video Productions. (Flying over from Toronto (18) to London, England, for final details with the Lloyds insurance people was Peter Wright, chairman of the board of the new Toronto setup.)

Dunkelman and Maxwell also plan immediately an as yet untitled series in Canada dealing with the forest rangers and sports car racing, the two series to be made by Trans-Video Productions of Toronto.

The unit production manager is Rudy Abel, formerly of Republic Studios and later production superivsor for Harry Sherman Productions.

In addition to the three sound stages, Trans-Video also plans to produce tv film series throughout the world, plus documentaries, commercials and industrial films.

Yen for Stripping Booms Economee

A healthy jump in rerun grosses was reported by Ziv's Economee division, headed by Pierre Weis, who credited the upbeat to the growing use of stripped programming by stations. Economee was reported to have boosted its total volume 62% in the first six months of this year against a comparable time last year.

Independent Television Co.'s rerun division, Arrow Productions, also recently reported on an upsurge of biz.

Economee's Weis cited a number of cases of afternoon and morning stripping of Ziv shows to good rating results. He also cited an instance when the slotting of a Ziv show in the late afternoon changed the composition of the audience to take in more adults. One station, WCHS-TV, Charleston, W. Va., apparently opens up its day at 8 a.m. with the stripped "Boston Blackie" skein, another indication of how deep the telefilm stripping yen has caught on with stations.

Scripter
Stirling Silliphant
waxes whimsical his piece
Who Needs Sponsors!
* * *
another informative
Editorial Feature in the upcoming
TV & Radio Review & Preview Number
to be published late in July
in
VARIETY

Option Problems Bother SAG; On Contract Agenda

Hollywood, July 21.

Controls over players' option provisions in television pilot and series deals will be one of the key demands by the Screen Actors Guild next fall when it begins negotiation of a new TV Entertainment Program Contract. Present pact, which expires March 31 of next year, contains no provisions governing options.

SAG is concerned over the growing complexity of the option problem, which centres principally about length of option and exclusivity clauses. Problem, briefly, is this:

When a star or supporting player is signed for a pilot, he is placed under option to star in the series if the pilot is sold. There are no restrictions on the length of this option; it may range from three months to a year. Moreover, the option contains exclusivity clauses which prohibit the actor from appearing in another pilot while under option, from appearing in a running part in another series, and usually, from appearing even on a one-shot basis in a series that is "competitive" to the pilot. The length of exclusivity covers the period of the option.

Moreover, in some cases a player is placed under option, the pilot is subsequently sold but the sponsor decides not to use that actor. The thesps then finds himself having been precluded from other work or other pilots while at the same time unemployed despite the success of the pilot he did make. The reported abuses in this area include failure to notify the actor of the decision not to use him, and failure to release him from the option.

In the case of series, a player may be signed for a minimum of 13 shows with option for a full year or more. Often, a sponsor will cancel at the end of 13 or 26, but the producer will refuse to release the actor for other work because he attempts to find another sponsor for the series. Consequently, an actor may have done 13 shows and then finds himself unemploy-

(Continued on page 38)

MGM-TV Speeding Up 'Thin Man' Syndication

MGM-TV has brought in its field force of six sales execs for confabs on launching "Thin Man" into syndication.

Off-network entry, which marks MGM-TV's entry into the market-by-market field, will be sold on a 37 plus 15 repeat basis. Syndication sales department is headed by Richard Harper who, heretofore had handled feature sales. MGM-TV plans to expand its sales force as its property portfolio increases. Loew's subsid is understood to be negotiating for other syndicated entries.

In addition, it has 26 episodes of "Northwest Passage," another off-network property.

Bad Timing

London, July 21.

A BBC-TV series about the war against Japan, entitled "Crusade in the Pacific," has been postponed while the Japanese prime minister is on an official visit to Britain.

The first of the eight films was due to have been shown last weekend, but will be presented after the premier leaves the country within a fortnight.

Desilu's 6-Month Record Net; Twice Last Year's Total

Hollywood, July 21.

Firts-quarter profit of Desilu Productions Inc. will equal or exceed the total profit for the entire previous fiscal year. Desi Arnaz, president, told stockholders at the company's first public holders meet here today (Tues.). Total net return for the year ending May 2, 1959, was $249,500, or 22c per share.

The Desilu chief also predicted that second-quarter profits will exceed even those of the record first quarter, bringing Desilu's six-month profit mark to more than double the whole of last year's net.

Arnaz said: "Gross income for the current tv season will not be less than $23,500,000, an increase of $3,000,000, or 15% over the last fiscal year."

Also announced at the first stockholders meeting of Desilu was that the producer has sold "The Untouchables," an upcoming hourlong telefilm series on ABC-TV, to commercial tv in Australia.

NBC PARTNERS WITH 4 STAR ON 'SHAYNE'

Hollywood, July 21.

NBC-TV will partner with Four Star Films in filming of the hourlong pilot of "Michael Shayne," series based on the Brett Halliday mysteries. Pilot, still uncast, rolls later this summer at Republic, with NBC sharing in the financing and holding an option on the show.

Halliday himself is scripting the pilot, the first screenplay he's ever done. Four Star prexy Dick Powell said several writers had essayed the pilot script unsuccessfully. He expects to use Halliday's script.

Max Cooper to Cuba For Baseball TV Segs

Chicago, July 21.

Max Cooper is in Havana this week setting up studio facilities for his upcoming vidtape syndicationer "Winter Baseball," at Goar Mestre's CMQ. Cooper and his associates have just purchased a pair of Ampex Videotape consoles, which will be delivered to the Havana facility, for the new series. Having the rights to tape record the Cuban League winter ball games, Cooper is syndicating a "game of the week" in the States.

So far he has sold the show in three markets, the newest ones being WOR-TV, New York; KHOU, Houston, Tex.; and WRVA, Richmond, Va. Other markets already in tow are Chicago, Los Angeles, San Francisco, Pittsburgh, Milwaukee and Provo-Salt Lake, Utah.

ITC's 'Stallion' Sponsors

Independent Television Corp. pulled a neat trick in the N.Y. market, lining up two sponsors for its off-network entry "Brave Stallion."

Skein, which will be telecast on WPIX starting this fall, was bought by Drake Bakeries and Chunky Chocolates. Deal marks Drake's entry into tv. There aren't many program buys of syndicated product in the N.Y. market, with the few such buys going on WCBS-TV and WRCA-TV mostly.

PAR PIX IN 59 CITIES

The Paramount library, distributed by MCA TV, now is in 59 markets.

Latest two stations to sign for the Para pix are KCMO-TV, Kansas City, Mo.; and WTRF-TV, Wheeling-Steubenville.

Tom McDermott Entrance May Cue Four Star's Era of Expansion

Hollywood, July 21.

Tom McDermott will function primarily in the creative areas as exec v.p. of Four Star Films, prexy Dick Powell said last week. Powell himself will continue to run the business end of the operation, with McDermott aiding the William Morris office in sales but concentrating primarily on programming.

"McDermott is one of the best show doctors in the business," in Powell's opinion. The ex-Benton & Bowles tv topper bailed Four Star out of trouble on "Zane Grey Theatre" in its first year, according to Powell, by spotting the flaws in the format and straightening them out. He did the same for the "Ann Sothern Show" last season, Powell feels.

Principally, McDermott will ride scripts and casting, and will sit on top of editing as well, functions that Powell presently undertakes on top of his other Four Star duties and his producer-director work at 20th-Fox. McDermott will also figure heavily in program development and in the company's expansion plans.

Four Star, according to Powell, has seriously considered expansion in the past, but hasn't had the time to pursue each situation. With McDermott to handle the creative load, Powell and his partners now can turn to expansion. One possibility is live specials—"we've got all the manpower, Alvin Cooperman to produce, people like Jack Smight (under a multiple director pact) to direct."

Another area which will receive serious consideration is distribution. "Every year we've talked about having to set up our own distribution company, but then it hasn't proved necessary. Eventually, though, we're going to have to do it." Powell states he's received distribution offers for as low as 20%, but has turned them down.

"It only costs the syndicators 9 to 11% of the gross, and the rest is profit. There's no reason why we can't do the same thing with our shows." Most of the Four Star stanzas, according to Powell, have not been assigned for distribution under their network contracts; Four Star retains rights to them.

Powell says Four Star made money on its recent sale of its huge block of Official Films stock, which it received some years ago in exchange for rerun rights to it's "Four Star Playhouse." Although market price had dropped considerably since Four Star's acquisition, the size of the block was enough to control the company, and to keep a rival bidder out of the picture, Official paid Four Star well above the market price to get the stock back. Four Star itself never wanted to control OF, Powell states.

VARIETY Staffer
Jo Ranson
explores
certain tabus in video commercials
in his treatise on the
TV Bra And Girdle Peekaboo
* * *
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Direct-to-Client Sales Cue Ziv's Upswing in Biz

A rising curve of direct-to-sponsor sales is being mapped by Ziv. Company reports that the first six months of this year saw a 12% increase in sales made directly to sponsors compared to a year ago.

Although most other telefilm houses now are hot on the trail of direct-to-sponsor deals, with regionals breaking out all over the map, the prior few months have been a relatively lull period. In those months, most other telefilm houses found holding on to their direct to sponsor ratio a tough proposition.

Speaking for Ziv, Len Firestone, manager of Ziv's syndicated sales department, said that several factors are influencing this upswing in buys by advertisers. "First, the advertiser in multi-station markets appears to prefer to do his own shopping for a choice time slot for the syndicated series. Often a station cannot offer the sponsor the particular day or night desired. He is able to pick it up on another station." Firestone then cited the traditional need for sponsor identification and the ability of Ziv to find co-sponsors.

In the sales department, John Davidson has been promoted to sales manager of the southeastern division headquartered in Atlanta. Jerry Kirby has been promoted to sales manager for the northeastern division. Stuart Halliday has been upped to sales manager of the syndication sales staff in Chicago. Allen Martini takes the spot as sales manager of the western division, John Louis has been promoted to spot sales manager, north central division, and Harry Littler has been promoted to spot sales manager of the south eastern division.

DR. BRADLEY SERIES FOR SYNDICATIONS

Chicago, July 21.

Dr. Preston Bradley, noted lecturer and philosopher, is being groomed for the syndication marts via an inspiration vidfilm series to be lensed at United Film Studios here and underwritten by a non-profit Preston Bradley Foundation. Pilot, which runs 30 minutes, will be adapted to five or 15-minute lengths in order to determine which form will be most acceptable.

Dr. Bradley is currently on a speaking tour in Europe, on which trip he will garner additional material for his tv series. Filming will resume when he returns in September. Series will not be religious in nature but will take up in the 52 installments such subjects as brotherhood, democracy, juvenile delinquency and the humanities.

William L. Klein, prez of United Film Studios, is exec producer of the series. Jack Gibney is the directer and Harry Birch, chief cameraman.

'This Man Dawson' Into 31 Markets

Thirty-one markets have been racked up by Ziv for its latest syndication entry, "This Man Dawson."

Key regionals inking include American Tobacco and H. P. Hood & Son of New England. American Tobacco, as an alternate sponsor, took 11 markets, including Buffalo, Roanoke, Grand Rapids, Indianapolis, Louisville, Peoria, St. Louis, Houston and Memphis.

In a firm 52-week deal, H. P. Hood dairy products took the skein for six New England states. Weidemann Brewing inked for Cincinnati, Dayton, Columbus, and Indianapolis. Dow Brewing took the show for Buffalo and Watertown. Standard Oil of Indiana inked for Detroit, alternating with the R. G. Dunn Cigar Co. on WWJ-TV.

Station sales include KSTP, Minneapolis; KOB, Albuquerque; KSYD, Wichita Falls; and WDSU, New Orleans.

MR. 'ARRIS GOES TO LONDON

Loew's $813,570 Judgment Vs. KTVR

A summary judgment of $813,570 was granted to Loew's Inc., in its suit against KTVR, Denver, by Justice Henry Epstein of the N.Y. Supreme Court. Payment, however, is withheld pending outcome of a show-cause order issued this week by the judge. Date of reargument has not been set.

Defendants were Radio Hawaii Inc., Gotham Broadcasting Corp., and Founders Corp., stockholders in KTTV. Justice Epstein overruled defense claims that Loew's, when it sold the station its library, was indulging in "block booking" and had violated New York State anti-trust laws.

Justice Epstein found that the station had faulted on its payments to Lowe's according to its 1956 contract for the library.

The three defendants were guarantors of the KTVR agreement, but had sought to stay the N.Y. decision until a KTVR suit filed against Loew's in N.Y. Federal Court in May had been decided. The court overruled this move also.

Justice Dept. Action

In preliminary trial maneuverings, the Justice Department and defendant feature distributors were directed by Federal District Court Justice Archie O. Dawson to negotiate the factual and legal issues which will go to trial. Dawson turned down a government motion asking the court for a pre-trial order which sought to frame the factual and legal issues of the upcoming trial.

The Justice Department in its anti-trust suit is charging feature distributors with "block-booking" and other anti-trust allegations. Defendants include Loew's, Screen Gems, C & C Television, Associated Artists Productions, National Telefilm Associates and United Artists.

20th-Fox TV Readies Flock Of New Pilots; 'Belvedere' to Roll

Hollywood, July 21.

Although 20th-Fox Television is already underway on full production of three series, the television arm of the studio has not completed its development work on additional new shows for the year by a long shot. 20th is planning to film at least four more pilots during the summer, and will buy a minimum of 22 additional scripts on series for which pilots were made but sales not consummated.

Studio's tv arm under Martin Manulis went into full swing last week with commencement of production on 26 "Five Fingers" hours under exec producer Herb Swope Jr. "Adventures in Paradise" is in full swing on its roster of 36 hours. "The Many Loves of Dobie Gillis" is also well under way on its 39 half-hours at Fox' Western Ave. studio.

But besides these, the studio will film four pilots by mid-September. On July 27, "Mr. Belvedere," pilot, with Hans Conreid starred, Norman Tokar directing a script by Michael Pertweet, and Swope producing, starts. In August, Swope will produce the Peggy Lee pilot and Dominick Dunne will exec produce Daystar Productions' "Formula for Adventure," with script by Leslie Stevens. In September, Daystar's "Arsenal Stone,"

(Continued on page 38)

'Shotgun Slade' Sales Piling Up

MCA TV appears to be racking up sales on "Shotgun Slade," the Scott Brady starrer, at a nice clip.

Jax Beer, via the Fitzgerald Advertising Agency of New Orleans, has bought the series on an alternate week basis for 19 markets throughout Louisiana, Texas, Oklahoma and Alabama. R. J. Reynolds for Camels bought the series for a number of cities. Holsum Bakeries for all of Arizona; Schoenling Brewing Co. for Dayton, and Donovan Coffee for the state of Alabama.

MCA TV reports that the series also has been bought by 15 tv stations on the Coast, and by 10 other stations elsewhere, including WGN-TV, Chicago; and KDKA, Pittsburgh.

Series was kicked off by a 28-market regional inked by P. Ballantine and Sons.

Brady will leave the cast of the Broadway musical "Destry Rides Again" later this summer to begin his starring role in "Slade." Series will be shot at MCA's Revue studios.

VARIETY's Paris Correspondent recaps how and why of
France Wakening To TV's Major Potential In Show Biz Scheme
* * *
another Editorial Feature in the upcoming
TV & Radio Review & Preview Number
to be published late in July in
VARIETY

NTA Vidtape Pitch Snares 55-Market 'Grand Jury' Deal

National Telefilm Associates copped the major DX-Sunray regional deal for "Grand Jury" against the competition of virtually every dominant syndicator in the biz. How NTA did it bears exploration.

NTA presented the agency and client with a 55-minute vidtape screening, incorporating a "Grand Jury" episode, trailers of three or four upcoming episodes, and a sales pitch on tape by Michael Sillerman, prexy of NTA program sales. The vidtape package apparently carried the day against the competish, with DX-Sunray inking

(Continued on page 40)

'MANHUNT' LOADED WITH BEER COIN

Jax Beer, in the south, and Drewry's Beer, in the midwest, have been added to the Screen Gems lineup next fall on "Manhunt," new syndicated telefilm series.

Jax bought 30 markets in the southern U.S., Drewry's markets were unlisted in the midwest. Regardless, that makes four regional beer companies which have bought into "Manhunt." Others are Genessee in N.Y. State and Coor's Beer for the Rockies.

"Manhunt" makes the first time in five years that Jax has bought a syndicated telefilm stanza on a regional spread. SG also has Miles Labs for 11 Coast markets, with still more markets pending.

GLOBAL VISTAS CUE CBS EXIT

Leslie T. Harris is resigning from his present executive post as v.p. of CBS Films, Inc., which he has held for the past six years, to become managing director of a newly-created International Television Production Division of ITC (Independent Television Corp.). He will be berthed permanently in London with headquarters at the Lew Grade-Val Parnell-helmed Associated Television, Ltd., the British "arm" of Jack Wrather's ITC.

Operating with ATV, Harris will develop co-production and co-financing deals with all American networks and sponsors for tv shows to be filmed in England and other overseas countries, and distributed through ITC internationally. (He leaves N. Y. in a few weeks for London but takes off almost pronto for Australia and Hong Kong on two new series to roll in those respective countries.)

The creation of the new division accentuates anew for the industry the "global vistas" and economics of tv film making. Thinking behind the Harris switchover has multi-faceted ramifications, i.e.:

1) Develop television programming on an international basis through co-production and financing;

2) Improve the acceptability of British programs for the U. S. market and develop writers and directors—particularly in the half-hour film field;

3) Encourage American producers to utilize foreign locations in British Commonwealth both for films and live productions;

4) Create and encourage American producers of the 60-minute and 90-minute dramatic program and specs to take advantage of foreign talent and material;

5) Since the economics clearly indicate that the half-hour syndicated film cannot recoup unless it is sold overseas, quotas and restrictions can be eliminated by producing a portion of the series overseas. Example NTA - BBC's "Third Man."

Demand for new ideas and personalities, it is felt, will encourage producers to think in terms of doing occasional drama and specs overseas. It will also provide an economic cushion, since ATV and others want hour shows. (ATV programs London on Saturdays and Sundays and the Midlands Monday through Friday. It also produces and feeds the British commercial network throughout the week a number of programs and is the largest buyer of U. S. programs in England, including "Lucy," "Gunsmoke," "Wagon Train," etc.).

Selection of Harris in the expansion of the scope and structure of ITC's global operation stems from his extensive knowledge of all phases of tv which, it is felt, will help create greater confidence in tv production being filmed abroad. (Appointment marks the first instance of a U. S. broadcasting exec of such wide and varied experience being placed in charge of overseas productions designed for U. S. world markets.)

Harris has served in major executive posts at both CBS and NBC (back in '49 he was named national programs director of NBC Radio). He was formerly with Benton & Bowles, later was director of radio-tv for Colgate and was an independent producer of radio-tv shows. He joined CBS Films as veepee-general manager in 1953.

More Soviet Capers

Films of the Harlem Globetrotters' recent visit to the Soviet Union will be shown on WABC-TV's, N.Y., "Sports Page of the Air," tonight (Wed.), at approximately 10:45 p.m., immediately following ABC-TV's "Wednesday Night Fights."

Film shows the Globetrotters in action on Moscow courts as well as in tours of famous Russian sites.

Telefilmeries in Transition As Rumbles, Mergers, Revampings Help Liven Up Summer Dog Days

By MURRAY HOROWITZ

Telefilm houses, ranging from the major to minor distributors, are being beset by vital changes. Hardly a week goes by now without some alteration in ownership of a company, without some plans for consolidations, without rumbles of acquisitions, etc.

Especially affected are the syndication houses. Now there are about a dozen active syndicators in the field. The forecast is that these will be whittled down with time, with the syndication biz characterized by a few majors and a number of minors. Facing distinction, according to the crystal ball gazers, are the middle-sized companies. These are deemed to be very vulnerable. On one hand, they have a comparative large overhead and on the other hand, they haven't a large enough sales field force to sell off product quick enough. The small guy, figuratively speaking, can operate out of his hat, carrying a can of film under his arm. He will always be around.

Some of the sell-offs have little to do with the in-fighting for survival. Thriving Ziv was recently sold to F. Eberstadt & Co. and Lazar Freres & Co., two Wall Street investment houses, for a reported $14,000,000. Management and operation of the company remained intact, with Frederick W. Ziv, chairman of the board, and John L. Sinn, prexy, retaining a reported 20% stock interest in the company.

But a company in deep trouble and in need of fresh capital was Guild Films. It was merged with the $21,000,000 gymnasium chain Vic Tanney under the combined name of Vic Tanney Enterprises. That odd combination of a gymnasium firm in the telefilm biz is matched only by the Buckeye setup. Buckeye, a midwestern firm manufacturing farm implements, now owns Flamingo Films.

Under the heading of consolidations, National Telefilm Associates, with the exception of a few departments, is moving to the Coast. NTA and its parent company National Theatres will combine their physical operation under one roof in Beverly Hills. NTA will move out of its present large offices in the Coliseum building and find smaller N. Y. quarters.

Columbia Pictures is integrating all Coast activities of its Screen

(Continued on page 40)

Director of Program Services
CBS-Owned Radio Stations
Allen Ludden
whimsically observes
There's More Than One Melon In The Patch
* * *
one of the many Editorial Features in the upcoming
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ABC Films Pacts Agreements With 4 Foreign Orgs

ABC Films has signed agreements with four foreign film organizations in the company's first major move to facilitate sales, production, dubbing and titling on the international scene.

Deals were firmed by Edwin J. Smith, who was brought into the company early this year as vice prez in charge of international operations. ABC now claims representation in every tele market in the world. Foreign companies which will now have an association with ABC are Merman Entertainments Proprietary, Ltd. in Australia and New Zealand; Leo Lax Films (with exclusive sales agents and offices in Paris, Rome, Brussels and Munich); TV Inter-Americana with offices in Mexico City, and Kane Lynn and Edward Romero in the Philippines and Far East.

Head of Merman is K. R. Murdoch who is publisher of News Ltd., Australia, which owns tele station NWS in Adelaide (set to air in September) and which publishes several newspapers and magazines, including Tv Week. The ABC-Merman link has future plans for feature and program production and theatrical road shows.

Leo Lax, head of ABC's European rep firm, is a veteran French film distributor and producer.

TV Inter-Americana will rep ABC in South America as well as Mexico. Company is sales rep for several U. S. film producers.

Philippines and Far East rep Lynn-Romero is currently co-producing with ABC Films the Manila-locationed series "Counterthrust."

'HIGHWAY PATROL' HOT ITEM IN JAPAN

Tokyo, July 21.

"Highway Patrol" (NHK) will go into its fourth year in Japan. Other shows pacted for renewals by Ziv veep Millard Segal were "District Attorney" (JOKR) and "Bat Masterson" (NET). New entries sold by Segal on current trip include "Space" (NHK), "Lockup" (NET), "Challenge" (NET) and "Eddie Cantor Comedy Theatre" (Fuji TV).

On this, his fifth annual Pacific swing, Segal said he noticed an increased interest in U.S. telefilms. "Buying officials are a lot more sophisticated," he added. "They're not just buying film. They're more selective and are looking for quality."

Because of the increased number of stations in Japan, Segal thought he might step up his visits to semi-annually.

Ink 3 Regionals On '4 Just Men'

Independent Television Corp. has lined up three regionals for its "Four Just Men," each regional in a different section of the country. North of the border, ITC sold the show to the Canadian Broadcasting Corp.

Skein was made by U.K.'s Sapphire Films, as a coproduction with Jack Wrather Organization. It stars Dan Dailey, Richard Conte, Jack Hawkins and Vittorio DeSica.

In the east, Schaefer Brewery inked for nine markets, exclusive of N. Y. Markets taken by Schaefer include Philadelphia, Syracuse, Albany, and Hartford.

Drewry's Beer inked for 15 midwest markets, covering Indiana, Michigan, Ohio and Iowa and including such cities as Chicago, Detroit and Indianapolis. Standard Oil of Texas took the show for 110 markets spread throughout the Southwest.

U.S. deals written to date was put at about $750,000. Shooting on the series, one of the most expensive to come out of England, has been completed. Editing and scoring on the 39 episodes now are underway.

Too Much Carping at TV, Sez Keesely, Bullish About '59-'60 —On Other Ad Agency Fronts

Lennen & Newell's senior veep and tv chieftain Nicholas E. Keesely, with one eye on the program charts and the other on the client till, sees this fall as "the most exciting tv season ever."

In the prime nighttime hours of 7:30 to 11 on the three networks, Keeseley says advertisers will be spending $14,000,000 a week for time and talent. That's $1,000,000 a night for each and a total of $546,000,000 for the regular 39-week season—"The highest budget yet undertaken."

"When you add to this the shows on independents that the public can tune in and expenditures prior to 7:30 and during the day," says Keesely, "it represents a diet of entertainment for American homes which is greater than the rest of the world combined."

As Keesely sees it, the fall lineup breaks down this way: westerns, 22%; drama (anthologies and action), 35%; variety and musical, 15%; comedy and situation, 12%; participation and panel, 6%; sports and miscellaneous, 10%.

Future percentages, he says, will be gauged on what the public is going for. "Adjustments will come seeing what happens this fall. If in the top 20 we see more comedy, more variety, rest assured fall a year will see less of the other types of shows."

Summing up the fall schedule, aside from the many specials, Keesely feels there's too much carping at the medium. "Overcriticism might destroy what's good about it. We shouldn't let anybody get away with thinking the medium is going down hill. We must recognize the fact that when you get so much of anything, the public is bound to become more fussy and critical. We should also be mindful of the fact that with television eating up material and creative people at the rate it does, you are bound to have a certain percentage of shows that don't live up to expectations."

On the move to hour shows and multiple sponsorships, Keesely is middling. "If this is a successful formula and the public likes it, why not givie them more of it?" That's the way he put it at the FCC's Foley Square investigation. But, like many other agency men, he does not want to see the advantages of sponsor identification and peripheral program control go completely by the boards.

"In fact," he says, "the alternate half-hour is beginning to bother me no end. Less and less people remember who sponsors what." where advertisers can afford it, he would like to see more single sponsorships. "It would remedy a lot of the headaches of living with the other guy on product and show taste."

Keesely's own agency is so far in on eight shows for fall, "Hennesey," "Johnny Ringo," and "Playhouse 90" on CBS; "Arthur Murray" and "Riverboat," on NBC; and "Adventures in Paradise," "Bourbon Street Beat" and "World of Talent" on ABC.

Chevrolet Drive

Chevrolet cars were the leading brand on web tv during May, according to the Television Bureau of Advertising. The cars topped even Procter & Gamble with gross time billings at $796,534.

Media Promotion Study

Motivation Research Assoc. has completed a survey of media's direct mail campaigns. As regards the flood of media-sponsored research, the report says, "Our respondents have indicated to us that much of the research data sent by media is either filed and forgotten or lost. There is one very apparent explanation—"Because its uses are not immediate."

Forty-four execs were questioned Out of the hundreds of research reports sent by media to agencies annually, only 32 received favorable mention in the course of interviews. Life and Look headed the list. Two orgs received only negative comments. They were the Saturday Review and TvB.

Stripers: Royall Smith becomes a vice president and creative group head of Lennen & Newell in the first of a series of veep appointments in the creative department.

Donald Carter and Donald S. Devor are appointed veeps at Wm. Esty. Carter is account exec for Thos. Leeming & Co. and Pacquin, Inc. Devor is the agency's musical director in the tv commercial department.

Switches: Jack Thomas, formerly ad director of the Tussy division, Lehn & Fink, joins Grey as an account exec.

Robert C. Pearson, formerly with Ketchum, MacLeod & Grove, elected a veep at Landon Advertising.

Herbert A. Kuscher joins Kameny Assoc. as marketing and sales development director. He was with Allied Purchasing Corp. and before that ad manager of Detecto Scales.

Chi Agencies

Chicago, July 21.

Thomas A. Wright Jr., veepee and media dept. manager at Leo Burnett Co., was elected prexy of Chi Broadcast Advertising Club. Arthur Bagge of Peters-Griffin-Woodward rep house was elected exec v.p.; Holly Shively of EWR&R, secretary; and E. Jonny Graff of National Telefilm Associates, treasurer.

William C. Lyddan, Norman F. Best and Paul E. Morgan, all veepees, elected to the board of Campbell-Mithun.

Compton Advertising plucked the Schulze & Burch Biscuit Co. account.

Tatham-Laird has added three to its staff and promoted five following the acquisition of the $6,000,000 Dristan account from Whitehall Labs. Val Ritter signed on with the agency's New York office as associate media supervisor on the account, and Joan Wilke, ex-Burnett, joined the Chi office as a creative writer. A. R. Menzies also joined as an account exec. Promoted were Annette Malpede to broadcast manager; John Gilhn Jr. to broadcast manager on special assignment; and Ray McWeeny, Sylvia Sallen and Bill Conrad all to print managers.

Ladd, Southward & Bentley Inc. merged with M. Glen Miller Advertising, with latter functioning as a division of the new agency, continuing to service its previous accounts. Whole operation will go under the LS&B tag. Sidney A. Wells, formerly with McCann-Erickson as veepee and Chi office manager, joined the new agency as chairman of plans board.

Frisco Agencies

San Francisco, July 21.

Major shifts are taking place in Frisco offices of big agencies. The rundown:

Guild, Bascom & Bonfigli—Media buying for accounts serviced in agency's New York office, previously handled in Frisco, will now be centered in New York. But Lyn Gross gets additional responsibility as administrative head of the media department in Frisco. Creative activities on all accounts continues to be centered in Frisco under Board Chairman David Bascom. New creative administrator is William B. Franklin, who's being replaced as co-ordinating account executive on Ralston by Richard Tyler.

Foote, Cone & Belding—Vice-President William C. Matthews, out of New York, has been assigned to become general manager of agency's Frisco office, replacing John R. Little, who's being sent to another post.

Cunningham & Walsh—John B. McLaughlin, ex-marketing vice-president for Purex Corp. and ex-director of sales and advertising for Kraft Foods, has been named v.p. and director of marketing for the agency's Western Region. At the same time, Stanley T. Peterson, who's been v.p. and marketing director for the agency's Frisco office, has been appointed director of marketing planning for the agency's Western Region.

McCann-Erickson—Fredcrick H. McCrea, group supervisor on the California Packing Corp. (Del Monte label) and Diamond Walnut Growers accounts, has been named manager of the agency's Frisco branch.

New N. W. Ayer account eecutive, on the Hills Bros. coffee account, is Charles H. Brennan, Jr., from agency's Chicago office.

New Cunningham & Walsh account exec is Richard E. McLean, ex-Lennen & Newell.

Barney McClure, v.p. of Evans, McClure & Associates, was elected veepee of the First Advertising Group at organization's East Harwich, Mass., convention.

Richard D. Gross, formerly with Eastman Kodak and WDSU, New Orleans, named creative director of Fuller & Smith & Ross, Frisco.

John C. Buker named Portland, Ore., manager for Botsford, Constantine & Gardner.

Connell Murray, former partner in Mitchell, Murray & Horn, joined the Wyman Co. as an account exec.

London Agencies

London, July 21.

Merger between Ted Bates & Co. Inc. and Britain's John Hobson & Partners Ltd. offers up the prospect of the U.S. outfit producing commercials this side. Idea's only in embryo as yet, but the Bates concern is well aware of the cheaper production costs here. Merger's effective from Aug. 1.

Gerard Holdsworth, ex-managing director of Rank Screen Services, is setting up his own ad agency . . . Television Audience Measurement Ltd. is instituting a scheme whereby its young execs will spend a study month with agencies . . . McConnell & Co. (Advertising) Ltd. uses Tyne Tees Television for some eight weeks starting Mon. (27) as propaganda for the return of milk bottles. Campaign's in aid of The Northern Advisory Committee on milk bottle recovery and bottle misuse . . . M. L. FitzGibb, secretary of the Attwood Group of Companies Ltd., appointed a director of TAM . . . Dolan, Ducker, Whitcombe & Stewart to launch campaigns in September in Portugal, Spain, Italy, Greece, Israel on behalf of Trans-World Airlines.

Geo. Schlatter's Prowl For All-Far East Talent On Dinah's Chevy Show

Tokyo, July 21.

NBC-TV's George Schlatter is combing Southeast Asia and the Pacific area for talent to guest on an all-Orient edition of the "Dinah Shore Show" to be presented in color on Nov. 11. Project is a followup to the all-Japanese Chevy show of last Feb. 1. Miss Shore will perform with the imported talent as well as act as mistress of ceremonies.

Schlatter expects to select one or two acts from Japan and one each from Hong Kong, Bangkok, the Philippines, Korea and Hawaii. He already has the Fiji military band in line. He originally expected to make the swing in one month, but last seen buried under Oriental formalities, he believed he'd have to extend his tour by two weeks.

He disclosed that there is a strong possibility that NBC will make a telefilm series in Japan. "I don't know what kind," he said, "but I have had a very exciting reaction to Tokyo. It's been tremendously stimulating. The situation lends itself to an original concept and original setting for American viewers."

Bob Horn Paroled

Philadelphia, July 21.

Bob Horn, former Philadelphia television disk jockey, was paroled from Holmesburg Prison after his wife and three daughters pleaded that they are in dire financial straits and needed what Horn could earn in an advertising job in Texas. The family pointed out that the job might not be open if Horn stayed much longer in jail.

Judge Vincent A. Carroll, who had sentenced Horn for drunken driving after convicting him in a non-jury trial in 1957, granted the parole. Horn had served three months and 10 days of his six months' sentence.

TV-Radio Production Centres

IN NEW YORK CITY .

Betty Ann Grove featured with Jim Backus when latter takes over Dave Garroway "Today" show this week on NBC-TV . . . **Art Van Horn's** new series on ABC-TV started. He replaces **Paul Harvey** following the **John Daly** spot . . . **Syd Eiges,** NBC's press chief, on a fishing expedition in Waterville, Maine. Will be gone two weeks . . . **Ronald Dawson** playing lead role in "Middle of the Night" production at Braddock Heights, Md. Returns to Gotham Monday (27) . . . Coastal Recordings taken over by staff engineers **Herbert Kaplan, Heinz Kubicka, Allan Mirchin** and **Benjamin Stern** and now functioning under name of Aura Recordings Inc.

Mike Grilikhes, administrative manager of network films in N.Y. for CBS-TV, off to Hollywood on business trip . . . **Harry Feeney,** manager of trade-business news for CBS-TV, vacationing at his Delaware Valley retreat . . . CBS-TV press veep **Charles Steinberg** respiting in upstate N.Y. . . . **Errol Flynn** to guest on CBS-TV's "Keep Talking" tonight (Wed.) . . . **Jack Pearl** one-shotting on **Robert Q. Lewis'** CBS Radio stanza . . . **Judy Johnson** subbing as vocalist on the CBS Radio Arthur Godfrey strip until **Jennie Smith** returns from vacation a week from today . . . **Al Collins** (ex-WNEW) replaced **Irv Smith,** who died suddenly a few days ago, as the WINS 6-10 a.m. deejay . . . WINS also got a new music director—**Bruce Wendell,** son of Los Angeles platter spinner Bruce Sr. . . . **Marguerite Higgins** and **Evan Hunter** appear on "Last Word," via CBS-TV, Sunday (26) . . . **Al de Caprio** assigned as director of the Sept. 17 "Woman!" special on CBS-TV daytime lineup; Caprio is a former "Phil Silvers Show" director and did Silvers Pontiac special last January . . . **Charles Collingwood** to London over last weekend, where he'll stay until September with wife **Louise Allbritton** before return to N.Y., where he'll be permanently stationed . . . **Lanny Ross** to Milwaukee on Aug. 6 to a round of shows . . . **Allen Grey,** WCBS Radio's director of "Housewives' Protective League," leaves for two-weeker at the end of July . . . **Richard Hayes** spending the summer in Great Neck, L.I. . . . **Art Hannes** hotspelling for **Bob Hall** on WCBS' "Music Til Dawn" . . . **Herbert W. Hobler,** ex-TelePrompTer veepee of sales, joins Videotape Productions as director of sales development.

Morton Gould signed to compose and conduct original score for "Secret of Freedom," **Archibald MacLeish** hour-long drama on NBC-TV this fall . . . **Max E. Buck,** WRCA-TV station manager, to Bermuda for brief holiday . . . **Patricia Farrar,** producer-director of WRCA-TV's "Dr. Joyce Brothers" program and upcoming 1 a.m. "Consult Dr. Brothers" off to Chicago for vacation . . . **Roger Tuttle,** announcer on NBC-TV's "Dough Re Mi" to Nantucket with wife and six children in his 54-foot yawl . . . **Jack Smith** takes over as emcee of NBC-TV's "Queen for a Day" week of Aug. 24 . . . **Ray Heatherton,** pinch hitting for **Ray Forrest,** while latter is vacationing in Europe . . . **Kirk Alexander,** director of NBC-TV's "Jack Paar Show" holidaying for two weeks on Fire Island . . . Newscaster **Taylor Grant** to sub for **Walter Winchell** on the columnist's MBS Sunday evening program starting the 26th. Winchell will be vacationing . . . DeSoto has signed a renewal on its twice-weekly sponsorship of WABC-TV's "Weather Time," featuring **Lynn Dollar** . . . **Jack Lemmon, Judy Holiday,** and **Clark Gable** slated this week for MBS' "Assignment Hollywood" . . . Vim Stores signed for 26 weeks participations on three WOR, N.Y., shows. Programs included in the buy are "Dorothy and Dick," "Martha Deane," and "Ed and Pegeen Fitzgerald."

Joe Morgenstern ankled WNEW News Dept. for Herald Trib Radio Network as radio news editor. He succeeds **Philip G. Cook** in job of prepping news and features for Trib's teletype news service to the web . . . **Jinx Falkenburg** is joining the press group traveling with Vice President Nixon to Moscow. She'll cover for Long Island's Newsday . . . **Patrick Callihan,** former production chief at WMSB, East Lansing, Mich., joins National Educational TV-Radio Center as stations relations associate and **Howard Town,** technical director, off to Redwood City, Calif., to iron out details of Center's $2,500,000 order of videotape machines purchased from Ampex . . . **Elspeth Eric, Evelyn Juster, Jackie Grimes** and **Barry Thompson** cast for current CBS Radio "Whispering Streets" short story . . . **Rita Lloyd** into running part on "Right to Happiness" . . . **Alvin Ailey,** dancer-choreographer, set to appear with his company on Garroway "Today" show Friday (31). Deal was set by newly-formed **Lewis Maxwell Rosen** Agency.

IN CHICAGO . . .

Deems Taylor due next week for preliminary plugging of WGN-TV's Sunday night music specs starting next fall . . . **Jim Mills** going into radio syndication with five, 10 and 15-minute shows for the smalltown market . . . **Bernard Eismann** basing at local Columbia plant as staff correspondent for CBS News and Chi bureau chief . . . **Bill Smutzer** leaving NBC sales promo staff to go with Bernard Howard reppery . . . **Peter Donald** subbing for vacationing **Don McNeill** on "Breakfast Club" this week, with **Bob Murphy** taking over the next frame . . . **Len Schlosser,** WBBM pubaffairs producer, elected prez of Chi chapter of American National Theatre Academy but still unsure about accepting the post . . . **Patricia Vance's** "Little Stars" switched from WGN-TV to WBKB . . . **Ken Nordine** to emcee second annual Sheraton jazz fest at French Lick, Ind., July 30-Aug. 2 . . . WBKB's "Beat the Buccs" in the market for a female vocalist, with **Ann-Margaret Olson** and **Doree Crews** getting on-the-air trials . . . Three WBBM live shows originated last Monday (20) from the banks of **Mal Bellars'** swimming pool at his home in Wilmette . . . **Virgnia Marmaduke** to chair the ceremonial committee of the Pan Am Games . . . **Fran Allison** recovering in Cedar Rapids, Ia. from recent surgery and being spelled on her WGN-TV daytimer this week by **Wally Phillips, Maggie Daly, Jack Brickhouse, Dorsey Connors** and **Forrest Tucker. Peggy Cass** covered all last week.

IN WASHINGTON

Jimmy Hoffa of the Teamsters makes his tv panel debut on "Face the Nation" Sunday (26), climaxing four-month effort to get him by CBS show's producer, **Ted Ayers** . . . AFL-CIO reports exactly 100 tv stations are now carrying it's 30-minute weekly documentary, "Americans at Work," filmed by Norwood Studios here . . . **Nancy Hanschman** leaves for Europe shortly for special CBS radio reports on WACs overseas . . . Commissioner **Robert E. Lee** (and he's a Yankee, suh) will be on August duty while FCC, as usual, takes that month off . . . WTOP television director **Bill Linden** won two awards from local Junior Chamber of Commerce and then was elected to its board . . . Still unfilled here: press agent job for NBC-WRC-AM-TV . . . WMAL radio devoting big effort to promote traffic safety with numerous jingles . . . Radio-tv attorney **Leonard Marks** (Federal Communications Bar Assn. prez) and wife off to Russia to sightsee.

IN LONDON .

Remote crews from seven commercial tv companies, including Anglia Television which isn't officially on the air till the fall, work together for the first time on a single show when Associated-Rediffusion presents "Summersong" tomorrow week (29). It's a 60-minute musical program of live sequences from nine locations in Britain . . . **Bea Lillie** skedded as special guest in a BBC-TV show Thurs. (23) to find a telephone personality gal . . . **Basil Litchfield,** recently out of 20th-

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STAR-OWNED INDIES IN FASHION

The B & B Alumni Assn.

Through the years there have been three radio-tv kingpins at Benton & Bowles—Walter Craig, Les Harris and Tom McDermott. And by an odd coincidence, this summer will find the trio almost simultaneously shoving off permanently for distant climes (Craig to Florida, Harris to London, McDermott to Hollywood).

Craig left B&B for a partnership in Norman, Craig & Kummel agency. He's going into semi-retirement, residing in Sarasota, Fla. Harris left B&B to join NBC and later CBS Films. He leaves in a few weeks to reside in London as managing director of International Television Production Division of ITC. McDermott quit B & B and leaves for the Coast next week as exec veepee of Four Star Productions.

Some Mornings It Doesn't Even Pay to Get Up, FCC's Doerfer Finds

Washington, July 21.

All parties apparently got up on the wrong side of the bed last Thursday (16) as the Senate Communications Subcommittee ended hearings on legislation to regulate VHF boosters and community antenna systems.

The final session consisted mainly of edgy-tempered wrangling between Federal Communications Chairman John C. Doerfer and Subcommittee members.

Doerfer was hit by charges from Subcommittee Chairman John O. Pastore (D-R.I.) and Sen. Gale McGee (D-Wyo.) that FCC has been dragging its feet on problems posed by the two secondary tv services. Neither CATV nor VHF boosters have been regulated by FCC, although the two systems of bringing tv to more remote communities are in widespread use.

"We can't just sit here and throw up our hands and say it's none of our business," Pastore told Doerfer, referring to testimony that CATV has put local tv stations out of business. He suggested FCC "take the bull by the horns" and assert regulatory authority over both CATV and VHF boosters.

McGee termed FCC's policy on boosters an "attempt to administer by postponement" and a "forefeiture of responsibility." After previous decisions against authorizing boosters in the VHF band, FCC under Congressional pressure early this year reconsidered and offered legislative recommendations which would pave the way for licensing such operations.

Doerfer, for his part, took the line that FCC should remain aloof from such economic struggles as that between CATV and small town tv stations. He maintained that the Communications Act is couched in free enterprise concepts.

When Pastore pointed to the

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RCA Earnings Up 44% for 6 Mos.

RCA upped its first half earnings by 44% over 1958 and sales increased 17%, David Sarnoff, chairman of the board, and John L. Burns, prexy, revealed this week.

Profits after taxes were $19,400,000 on sales of $633,700,000, described as a new sales record for the first six months.

Earnings per common share rose 50% from 86c in the first half of 1958 to $1.29 for the same period this year.

Company profits, in the first half of last year, totalled $13,500,000 on sales of $542,600,000. Sales in the second quarter of this year came to $311,900,000 compared with $264,200,000 in the comparable 1958 period. Net profit after Federal income taxes amounted to $6,500.000 for the second quarter as compared with $4,500,000 for the same period last year—an increase of 44%. Common share earnings in the three months ended June 30 amounted to 41c compared with 27c in the comparable period last year—an increase of 52%.

ABC-TV Program Veepee
Thomas W. Moore
in his forecast of the new season details why he believes
It's Going To Be Quite A Fall
* *
another Editorial Feature in the upcoming
TV & Radio Review & Preview Number
to be published late in July in
VARIETY

'TV Image' Boys Get Rolling On Coin, Plot, Staff

Television Information Committee got an initial $270,000, also made plans to get the newly-named Television Information Organization under way by Oct. 1, 1959, and then mapped strategy to pick up a total annual budget of $700,000. At an organization-budget meeting in N. Y. last week, station and network execs assigned to the Committee got down to specifics on the budget and appointed three new sub-committees before it ended its one-day session.

NBC and CBS each contributed $75,000 to a network total of $195,000 for the first year of TIO, ABC, which insisted the contribution be in line with its lower network billing figures, gave $45,000. At this juncture, it was later reported, the entire TIO, to "improve tv's image," might have exploded if the other webs insisted that each of three networks contribute an equal $65,000. NBC, it's believed, would have gone along for even more than $75,000 since it was that web which first promoted the TIO concept. But CBS, which at that point might was an unknown quan-

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WABC-TV's Upsurge In Biz With Second Quarter Profits Best in History

Upsurge of ABC-TV is being reflected also at the web's N. Y. flagship. WABC-TV reports a net profit of 13% higher in the second quarter of this year against the comparable period in '58. First quarter also was a shade higher than last year.

Station, which plays its figures close to its chest like most other outlets, finds itself in the best profit picture in its history. Each quarter thus far in '59 is a new profit high for the outlet, according to the brass.

Highlights of the flagship's local fall outlook includes: 7 to 7:30 syndication strip could consist of all first-runs this year. With the web eating into the 10:30 to 11 p.m. period, station will have to give up

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HUNK-OF-THE-PIE EXTENDED TO TV

Hollywood, July 21.

The independent star-owned production company is becoming fashionable in television particularly as an expedient toward settlement of contract hassles between the star and the network or production company.

Latest case was CBS-TV's settlement of its differences with "Gunsmoke" star James Arness by awarding the actor's new company the production assignment on "Gunsmoke." Arness' still unnamed company will produce "Gunsmoke" in association with CBS Television. In addition, it will undertake to develop and produce other properties for the network.

Just a week earlier, Ziv settled a hot and heavy fracas with "Bat Masterson" star Gene Barry by agreeing to finance several pilots to be produced by Barry's new company, Barbety Enterprises. Ziv in this case couldn't cut Barry in on the series, already jointly owned by itself and partners Andy White & Frank Pittman. But it could and did set up Barry in business for himself, through his agents, Goldstone-Tobias.

Situation is getting to be chronic, in terms of television making a star virtually from scratch, with the actor then itching for compensation more commensurate with his new stature. It's the old case of the "unknown," or semi-known, scaled at $1,200 or so a week, hitting it big and demanding more money. Or in the case he's reached a high level through salary hikes, finding a way of keeping it from going for taxes.

Similar situation caused Clint Walker to do a walkout from Warner Bros. last season, resulting in his replacement by Ty Hardin. That worked out for the best for all concerned, since with Walker's return, WB was able to keep Hardin on the air in "Bronco" as well as restoring Walker and "Cheyenne" to ABC. On Walker's side, he got more loot and a chance to do several features.

Hugh O'Brian, star of "Wyatt Earp," did some public grousing last year about his contract, but he was iron-bound under his deal, and some arrangements were made by producer Bob Sisk to give him a chance for more outside work.

Arness' current pact still had several months to run; it wasn't due to expire until completion of the 39 "Gunsmoke" stanzas now filming for next season. But the actor had threatened to exit "Gunsmoke" at the end of his pact unless CBS came across with a hunk of the pie, so the early deal was the result.

Friendly's Plum On News-Pubaffairs

After considerable speculation for three weeks and some fancy dickering on the part of CBS-TV, it's been settled that Fred Friendly will act as executive producer for the 12 prime time news-public affairs specials planned by the network between next fall and September of 1960.

It was previously reported by the web that Friendly was definitely scheduled to produce two of the 12 shows himself—which he will still do, despite his new over-

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Top 10 Arbitron

(*July* 13-19)

Desilu Playhouse, CBS	21.8
U. S. Steel, CBS	18.5
Bat Masterson, NBC	18.2
Have Gun, CBS	18.1
Loretta Young, NBC	18.0
Gunsmoke, CBS	17.2
Price Is Right, NBC	17.2
Wagon Train, NBC	17.0
What's My Line, CBS	17.0
I've Got Secret, CBS	16.7

D.C. Reacts to Humphrey Nix On 'Face the Nation' as 'Cheap Publicity Stunt'; Backwash on 'Equal Time'?

By LES CARPENTER

Washington, July 21.

To Sen. Hubert Humphrey (D-Minn.), a highly verbose Presidential possibility accustomed to having the last several thousand words, "Face the Nation" didn't face the facts.

And therein lays the stormiest "equal time" interlude of the month.

It started Thursday (16) when CBS v.p. Sig Mickelson "regretfully . . . upon the advice of counsel" cancelled Humphrey's scheduled Sunday (19) appearance on "Face the Nation," saying his lawyers believed Humphrey "would be held to be a (Presidential) candidate within the meaning of Sec. 315."

Not so, roared back Humphrey as he filed an immediate protest with CBS by telephone—and then kept talking. Humphrey declared he isn't an announced Presidential candidate until he announces—and he hasn't.

Complicating matters, NBC disagreed completely and skedded Humphrey for "Today" the next day, Friday (17). NBC said its lawyers didn't consider Humphrey to be a Presidential candidate under Sec. 315 bugaboo.

On "Today," Humphrey swatted CBS, contending he was kicked off "Face" to dramatize the "high-pressure lobby" for legislation re-

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315 Goes on the Air

CBS-TV is bumping next Sunday afternoon's "Conquest" show to install a special half-hour program to enlighten the public on the full implication of the equal time issue and Section 315 of the Communication Act.

It's likely that CBS prez Frank Stanton will head the "cast."

CBS Television President
Louis G. Cowan
points up the network's grants-in-aid program in his treatise
Write Makes Might
* * *
another Editorial Feature in the upcoming
TV & Radio Review & Preview Number
to be published late in July in
VARIETY

Agencies Pitch For $3,000,000 Demos Account

The Democratic party, which in the last presidential election had a hard time lining up an advertising agency, has already screened the pitches of more than half a dozen ad shops as regards the 1960 national elections.

Demo national committee chairman Paul Butler and radio-tv advisor J. Leonard Reinsch were in N. Y. last week to view presentations of agency candidates for the account which could bill close to $3,000,000.

Agencies visited were Norman, Craig & Kummel, which handled the campaign in '56; Kastor, Hilton, Chesley, Clifford & Atherton; Doyle, Dane, Bernbach; Al Paul Lefton; Geyer, Morey, Madden & Ballard; Doner & Peck; Fletcher Richards, Calkins & Holden.

Butler hopes to name an agency by October. Four years ago the Democrats were without an agency until January of election year while the Republicans were wheeling and dealing in network and spot buys through BBDO. It was said that most the big ad shops were afraid to take the Democratic business for fear of irritating Republican clients (and there's a notable lack of big billers in the list pitching the Democrats now).

Norman, Craig & Kummel finally stepped forward after losing the Revlon account. Personnel left dangling by the loss of business were tossed into the political fray in the interests of Stevenson &

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Milt Meyers, John Walsh Tapped by NBC, CBS To Coordinate TV Specials

Handling the specials, if only because of their sheer weight and the persistent fact that talent (both of the on-camera and production variety) remains hard to line up, has created additional jobs at both CBS-TV and NBC-TV.

Milt Meyers, an established unit manager for NBC-TV, has been shifted by Herb Sussan, NBC's director of tv specials, to coordinator of specials. Besides, Meyers, it's understood that Sussan is negotiating with one or two other executives to become special coordinators under his aegis.

And last week, John Walsh was named as coordinator of special programs under Richard Lewine at CBS-TV. Walsh, who has been manager of special projects in the web's press repartment for better than three years, got the nod for the shift from press to programming last week.

Vote on Harris Bill Today (Wed.)

Washington, July 21.

After lengthy debate on compromise "equal time" legislation Monday (20), the House Commerce Committee postponed vote on the Harris Bill until Wednesday.

Harris predicted the bill will be passed then, but there'll be votes against it by a vocal committee minority not wanting to give broadcasters any additional freedom.

The group numbers about five congressmen who complain they got some type of raw deal from broadcasters during their past political careers and want radio-tv owners under "equal time" control. One committee member said of broadcasters: "experience has taught me not to trust 'em."

Harris reports no known sympathy within his committee for a bill more broad than that under consideration: one exempting from Sec. 315 coverage only "any newscast (including news interviews) or any on-the-spot coverage of newsworthy events."

Harris' original bill freed from Sec. 315 from "any news, news interview, news documentary, on-the-spot coverage of newsworthy events, panel discussion or similar type program." But Harris had to junk most of those words to get a bill he felt his committee would accept. As he said: "the important thing is to get a bill which can pass." It means leaving panels and documentaries within Sec. 315's tangled web.

VARIETY -ARB FEATURE CHART

VARIETY's weekly feature chart, based on ratings furnished by American Research Bureau, covers two markets. Each week the 10 top rated features for the two markets will be listed.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained.

PHILADELPHIA

STATIONS: WRCV, WFIL, WCAU. SURVEY DATES: JUNE 1-7, 1959.

TOP TEN FEATURE FILMS	RUN	TIME SLOT	AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	RTG. AV.
1. **"GODZILLA"—** Raymond Burr; RKO; 1956; Show Corp.	Repeat	Wed. June 3 5:30-7:00 p.m. WCAU-TV	12.5	12.7	12.1	50.0	Mickey Mouse Club Popeye (Clutch Cargo)	WFIL WFIL	6.4 10.9
2. **"FORT APACHE"—** Henry Fonda, John Wayne, Shirley Temple; RKO; 1948; C&C Films	Repeat	Early Show Mon. June 1 5:30-7:00 p.m. WCAU-TV	11.0	11.8	10.3	33.9	Mickey Mouse Club Popeye (Clutch Cargo)	WFIL WFIL	7.5 18.3
2. **"TIME OUT FOR RHYTHM"—** Ann Miller, Three Stooges; Columbia; 1941; Screen Gems	1st Run	Early Show Tues. June 2 5:30-7:00 p.m. WCAU-TV	11.0	11.8	10.6	27.6	Woody Woodpecker Popeye (Clutch Cargo)	WRCV WFIL	14.1 23.8
3. **"SUSPICION"—** Cary Grant, Joan Fontaine; RKO; 1941; C&C Films	Repeat	Late Show Sat. June 6 11:15-12:45 p.m. WCAU-TV	8.5	9.4	7.6	31.8	World's Best Movies— "Objective Burma" (Repeat)	WFIL	12.9
4. **"OBJECTIVE BURMA"—** Errol Flynn, William Prince; Warner Bros.; 1944; AAP	Repeat	World's Best Movies Sat. June 6 11:15-3:10 p.m. WFIL-TV	8.2	13.0	0.6	55.8	Late Show— "Suspicion" (Repeat) Late Late Show "The Creeper" (Repeat)	WCAU WCAU	8.5 2.1
5. **"SISTER KENNY"—** Rosalind Russell, Alex. Knox; RKO; 1946; C&C Films	1st Run	Late Show Fri. June 5 11:15-12:45 p.m. WCAU-TV	7.3	7.6	7.0	26.6	World's Best Movies— "The Great Lie" (Repeat)	WFIL	10.6
6. **"OUT OF THE PAST"—** Kirk Douglas, RKO; 1947; C&C Films	1st Run	Mon. June 1 11:15-12:45 p.m. WCAU-TV	7.1	7.6	6.7	32.6	Jack Paar Show	WRCV	9.9
6. **"SUBMARINE PATROL"—** Richard Greene, Preston Foster; 20th Cent. Fox.; 1938; NTA	Repeat	Early Show Fri. June 5 5:30-7:00 p.m. WCAU-TV	7.1	7.3	6.7	25.4	Mickey Mouse Club Popeye (Clutch Cargo)	WFIL WFIL	12.6 17.8
7. **"TALL IN THE SADDLE"—** John Wayne, RKO; 1944; C&C Films	Repeat	Wed. June 3 11:15-12:45 p.m. WCAU-TV	6.8	7.0	6.7	33.5	Jack Paar Show	WRCV	7.9
8. **"A SONG TO REMEMBER"—** Paul Muni, Merle Oberon, Cornel Wilde; Columbia; 1945; Screen Gems	1st Run	Movie 3 Sun. June 7 10:30-1:00 p.m. WRCV-TV	6.5	7.9	3.3	28.5	What's My Line? Late Show—"Million Dollar Manhunt" (1st Run)	WCAU WCAU	28.5 3.8
9. **"THE GREAT LIE"—** Bette Davis, George Brent; Warner Bros.; 1941; AAP	Repeat	World's Best Movies Fri. June 5 10:45-2.40 p.m. WFIL-TV	6.3	13.3	0.9	32.3	Jack Paar Show Late Late Show—"The Ghost Of Frankenstein" (1st Run)	WRCV WCAU	9.4 2.5
10. **"SLAUGHTER TRAIL"—** Brian Donlevy, Gig Young; RKO; 1951; C&C Films	1st Run	Early Show Thurs. June 4 5:30-7:00 p.m. WCAU-TV	5.9	6.1	5.8	25.1	Huckleberry Hound Popeye (Clutch Cargo)	WRCV WFIL	10.9 14.6

BALTIMORE

STATIONS: WMAR, WJZ, WBAL. SURVEY DATES: JUNE 1-7, 1959.

TOP TEN FEATURE FILMS	RUN	TIME SLOT	AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	RTG. AV.
1. **"THIRTY SECONDS OVER TOKYO"—Part 2** Van Johnson, Spencer Tracy; MGM; 1945; MGM-TV	Repeat	Early Show Tues. June 2 6:00-7:30 p.m. WJZ-TV	21.3	22.6	19.4	62.5	Amos 'n' Andy San Francisco Beat 7 O'Clock Final; Weather: CBS News—D. Edwards	WMAR WMAR WMAR	4.8 4.2 12.3
2. **"HELL'S HALF ACRE"—** Wendell Corey, Evelyn Keyes; Republic; 1954; Hollywood Tele. Serv.	1st Run	American Theatre Fri. June 5 10:30-12:15 p.m. WJZ-TV	19.7	22.2	17.7	47.1	Person to Person News; Weather; Sports Jack Paar Show	WMAR WBAL WBAL	29.4 10.9 8.9
3. **"IT HAPPENED ONE NIGHT"—** Claudette Colbert, Clark Gable; Columbia; 1934; Screen Gems	1st Run	Late Show Sat. June 6 10:30-12:15 p.m. WJZ-TV	12.8	15.7	11.3	36.7	Big Movie of the Week— "Dark Victory" (1st Run)	WMAR	14.2
4. **"THIRTY SECONDS OVER TOKYO"—Part 1** Van Johnson, Spencer Tracy; MGM; 1945; MGM-TV	Repeat	Early Show Mon. June 1 6:00-7:15 p.m. WJZ-TV	12.3	13.7	11.3	53.5	Today's Best Movie— "My Darling Clementine" (Repeat)	WBAL	5.0
5. **"DARK VICTORY"—** Bette Davis, George Brent; Warner Bros.; 1939; Assoc. Artists	1st Run	Big Movie of the Week Sat. June 6 10:30-2:00 p.m. WMAR-TV	10.7	16.5	2.4	46.1	Late Show—"It Happened One Night" (1st Run) Tonight's Best Movie No. 2— "Brother Rat" (1st Run) "Nightmare Alley" (1st Run	WJZ WBAL	12.8 3.9
6. **"SANTE FE PASSAGE"—** John Wayne, Rod Cameron; Republic; 1955; Hollywood Tele. Serv.	1st Run	Late Show Mon. June 1 10:45-12:15 p.m. WJZ-TV	8.6	10.5	2.8	27.2	Summer On Ice News; Weather; Sports; Sports; Jack Paar	WBAL WBAL	48.8 11.8
7. **"DEVIL'S CANYON"—** Dale Robertson, Virginia Mayo; RKO; 1953	Repeat	Late Show Sun. June 7 10:45-12:15 p.m. WJZ-TV	8.4	9.7	4.8	21.2	What's My Line News; Weather; Sports Tonight's Best Movies—"The Corn Is Green" (1st Run)	WMAR WBAL WBAL	26.6 11.3 4.7
7. **"COURAGE OF LASSIE"—** Elizabeth Taylor, Tom Drake; MGM; 1946; MGM-TV	Repeat	Early Show Thurs. June 4 6:00-7:30 p.m. WJZ-TV	8.4	9.3	7.3	59.2	Today's Best Movie— "Little Big Horn" (Repeat) 7 O'Clock Final; Weather: CBS News—D. Edwards	WBAL WMAR	3.2 6.9
8. **"BROTHER RAT"—** Eddie Albert, Wawne Morris; United Artists; 1938; UAA	1st Run	Tonight's Best Movie Sat. June 6 9:30-11:30 p.m. WBAL-TV	8.0	8.5	7.3	17.1	Have Gun, Will Travel Gunsmoke "Dark Victory" (1st Run)	WMAR WMAR WMAR	28.2 39.1 15.5
9. **THE WEAPON"—** Steve Cochrane, Lizabeth Scott; Republic; 1957; Hollywood Tele. Serv.	1st Run	Early Show Fri. June 5 6:00-7:30 p.m. WJZ-TV	7.8	8.5	6.9	47.3	Today's Best Movie—"Three Desperate Men" (Repeat) African Patrol; Sports 7 O'Clock Final; Weather: CBS News—D. Edwards	WBAL WMAR WMAR	5.0 3.4 8.5
10. **"MACAO"—** Robert Mitchum; RKO; 1952	Repeat	Sun. June 7 6:00-7:30 p.m. WJZ-TV	6.4	8.1	5.6	40.8	Golf Tournament Lassie	WMAR WMAR	3.7 6.3
10. **"TASK FORCE"—** Gary Cooper, Jane Wyatt; Warner Bros.; 1949; Assoc. Artists	Repeat	Film Theatre of the Air Sun. June 7 10:00-3:00 p.m. WMAR-TV	6.4	7.3	5.2	54.2	Sunday's Double Feature— "Rebecca" (Repeat) "Affectionately Yours" (1st Run)	WBAL	3.0

Tele Follow-Up Comment

Ed Sullivan Show

Filmed at the "Festival of Two Worlds" at Spoleto, Ed Sullivan's show on CBS-TV Sunday night (19) gave an interesting glimpse at some of the musical and dramatic productions being presented in the Italian town under the direction of Gian Carlo Menotti. While the one-hour stanza was necessarily a fast o.o., the coverage was done in excellent taste. Standout were the shots of Spoleto's piazzas, stone staircases, cathedrals and theatres, which were the backgrounds of the various turns.

The accent of the stanza was on the longhair side, but the most striking bit was the presentation of operatic singer Eileen Farrell doing a socko jazz vocal on "Sunny Side of the Street" with members of the Louis Armstrong combo. She was filling in, more than adequately, for Satchmo who was taken ill in Spoleto. Later in the show, Miss Farrell, shown in her own metier, delivering a Verdi aria in an amphitheatre setting.

Sir John Gielgud, reading a solioquy from "Richard The Second," was effective in his brief slot. A short sketch from a Tennessee Williams play, with a cast of U.S. players, was flavorsome, even if somewhat mysterious. An excerpt from a Donizetti opera, "Duke of Alba," slowed down the show's pace as did the overmannered singing of an Italian thrush, Ornelle Vavone.

Several ballet routines also were spotlighted on the show, the best being "Romeo and Juliet," with Nora Kaye and Scott Douglas. The bit from Jerome Robbins' "Ballet U.S.A." and John Butler's "Five Senses" were okay in the modern vein.

Sullivan was also on film, handling the intros and one interview with Menotti. *Herm.*

U.S. Steel Hour

The one about the frustrated mother who's out to hold her daughter in her own unattained movie star image is about as new to dramatics as the wheel is to transportation. "The Pink Burro," however, adds a number of new turns to this old melodramatic route, all illogical and all winding up in emotional blind alleys. It's as feeble an offering as one is likely to encounter on a supposedly "prestige" hour-long "live" television program.

Rescuing the hour from almost total medoiocrity was the work of June Havoc in the central role. Miss Havoc took an unlikely, unsympathetic character and gave it all she could, which was considerable. But even an actress with the vigor of Miss Havoc cannot lend substance to such an incomplete pivotal character as was dreamed up by playwright Jean Riley and embellished by adaptor Kay Arthur.

Struggling through the motivational maze to earn a difficult buck were some very capable players. None were even remotely successful. Edward Andrews lurked about aimlessly as a bewildered boob of a father-husband. Jane Withers had nothing tangible to grab hold of as a bland sister to the strange Miss Havoc. Jan Norris was required to posture prettily and weep periodically as the daughter-victim who is freed from maternal bondage in the anticipated last-minute sensible gesture by the mother. Others in the cast, most of whom served no useful purpose other than filling stage space and padding the hour, were Elizabeth Wilson, Camilo Carrau, Marc Sullivan, Gene Hackman and Ronald Nicholas.

The Theatre Guild production had the artificial atmosphere of studio confinement. Only in the relaxed attitude of the leading lady did Paul Bogart's direction spring to life. Exec producer George Kondolf whipped together something of a dud on this attempt at enlivening a dismal television summer with some in-the-flesh theatrics. *Tube.*

Court of Human Relations

Human relations is such a vital, complex, dramatic phenomenon in real life. In contrast, how relatively dead the subject appears on A. L. Alexander's "Court of Human Relations," stripped on NBC-TV from 2:30 to 3 p.m.

Show caught for a followup review was Friday (17). Coming before the "court" was a family, a truck driver, his wife and teenage son. It was a troubled family whose crisis was reflected in the son's decision to quit high school, a decision concurred in by the mother and opposed by the father.

What robbed the program of its drama was mediator Alexander's persistence in taking up abstract issues with his guest panelists time and again rather than focusing the panel's attention on the family crisis. Alexander, too, oftentimes became wordy and ponderous without shedding much light.

The inherent drama is in the people before the "court." And in this outing the applicant family on the whole was given the brush in favor of foggy intellectualizations.

A word, too, about good taste. If adults want to appear before the "court," that's their business. Grant them the best of motives. Perhaps they have a mission, to speak freely about their problem so that other people watching the show will gain insights and perhaps avoid their pitfalls. But why subject a kid in a mess to the glare of the screen. (Show purports that the applicants before the board are the real McCoy.)

As guest panelists novelist Fannie Hurst and Robert James McGracken, Minister of Riverside Church of N.Y., came off best. Walter J. Degnan, principal of DeWitt Clinton H.S., came in as a consultant. Dr. Ralph E. Davis also was a panelist. Degnan and Dr. Davis didn't come off with the same sparkle.

Mediator Alexander, in summarizing the sentiments of the "court" on the use of corporal punishment in the schools, seemed off base. Alexander said the sense of the panelists was that the use of corporal punishment was a local school affair, to be decided by local school officials. This viewer for one didn't hear the panelists say that on the show. Most of them said that hitting the kid wasn't the way to teach him. Corporal punishment was part of the issue of Friday's case. *Horo.*

ST. PAUL POPS CONCERTS

With Bob Ryan, Margaret Grant, Mary Lou Goodwin, Bobby Macy, Leo Kopp orch, Can-Can Skaters, Vocal Chorus
Producer: Ken Barry
Director: Bill Sears
30 Mins.; Wed. (9), 8:30 p.m.
EMIL JANBRIC CONSTRUCTION CO.
KSTP-TV, Mpls.-St. Paul

This telecast of the opening of the St. Paul municipal Auditorium's 23rd annual summer pops season of three nights-a-week concerts-ice shows, sponsored by the city of St. Paul, the St. Paul Civic Opera Assn., the St. Paul Musicians Assn. and the St. Paul Skating Club, marked the first time one of the concerts ever has been on video. Produced skillfully by KSTP-TV which picked up a bankroller for it, it not only stacked up as a pleasing show for dialers, but also undoubtedly must have been a great publicity medium for the series.

While the concerts' talents are largely recruited from the city's own ranks, the participants impressed in this initial offering as entirely professional in calibre. The skating chorus of 20 pretty girls from the St. Paul Skating Club executed precision and other numbers in a manner which would have done credit to one of the big ice shows, and soloists Margaret Grant, Mary Lou Goodwin and Bobby Macy did themselves proud with their dancing and other difficult routines on the silver blades. The 50-piece orchestra's rendition of a "Gigi" medley was pleasant to the ears and the mixed chorus of 30 was heard to advantage in the "Day Is Done" opener. It all added up to firstrate sight and sound.

In his narrator-emcee role, personable KSTP-TV staffer Bob Ryan contributed a commendably workmanlike job, describing the pop season and interviewing guests. Camera work, some of it showing the large audience and the Auditorium layout, and direction were topdrawer.

Since the 1936 start the St. Paul pops has drawn a paid attendance of 1,750,000 through last season. Last year's spectators came from 39 states, three Canadian provinces and 13 foreign countries. *Rees.*

Shelton's AB-PT Slot

Edgar G. Shelton Jr., has been named assistant to the president for national affairs at American Broadcasting-Paramount Theatres.

Joseph J. Jacobs was named assistant to the president for legal and broadcasting division affairs, in Washington. They will jointly operate the capital office.

U. S.-RUSSIA TRACK MEET

With Marty Glickman, Don Dunphy, Bob Richards, Bud Palmer, Jesse Abramson
Producer: Perry Smith
Director: Jack Dillon
Writer: Barney Nagler
90 Mins., Sun. (19), 4:30 p.m.
GENERAL MILLS, PHILLIES
NBC-TV, from Phila. (tape & live)
(Knox Reeves, Werman & Schorr)

This sports event had an implicit value because of the Russian-American competitive angles, but NBC-TV failed to capitalize on it quite fully enough. Missing was any coverage of the track & field fight between the distaffers. The men got plenty of time, and that was just fine, but when a woman can fling a shot-put 55 feet, just a foot shorter than one of the male competitors, that deserves tv's attention. Besides, the women make good material on television; they even eat Wheaties.

Also lacking on the 90-minute tape and live wrapup was a real sense of cohesiveness. The tapes of the main field events on Saturday were nicely integrated with the live field events of Sunday, when the telecast was made, yet somehow the full force of this rugged international competition was not brought home by the various commentators.

On the actual play-by-play, Marty Glickman was tops. On field interviews, Bob Richards and Bud Palmer, who was seen more rarely, were excellent. Less can be said for the verbose play-by-plays of the fourth member of the NBC-Wheaties-Phillies team, Don Dunphy. Incidentally, a by-product heroine of the telecast was a handsome young American female (last name, Husted) who did the Russian translations during the interviews by Richards and Palmer. Her ease and winningness classed her with the pros.

Several major events were aired, most of them field events, since things like javelin (once cut off in the middle of a throw for a commercial), discus, weights and high jumps, etc., were kind of strung out through the day and, consequently, hard to recapture on video. Of the races, they were all rather exciting, and handled adequately by the NBC cameras.

Whether two advertising products as disparate as Wheaties cereal and Phillies cigars could both fully benefit from such a sports program it is tough to say. It seems that more adults would be interested in the meet than kids. But, probably counterbalancing this, is that Wheaties had fine blurbs (delivered by Richards) and the cigar commercials were, at very most, painfully pedestrian. *Art.*

EXPEDITION

Producer: V. Fae Thomas
Writer: P. T. Furst
30 Mins., Wed., 7 p.m.
KCOP-TV, L.A.

There's no better vantage point from which to see a cobra charmed than a cozy living room armchair. "Expedition" is the newest in a long line of travel-adventure shows which have transformed quiet Americans into eager world-wide nomads minus the discomforts of European plumbing, primitive transportation by Indian elephant, and bug-infested tropical jungles. From the sanity of home, the world rarely looked more fascinating than it does on this new program.

The show is off to a flying start with its premiere episode, a journey by film to the wilds of the Burmese interior. Enchanting footage, particularly that of a native "priestess" in an extraordinary death-defying traditional ritual with a king cobra, keeps the viewer alert throughout.

The new series is produced by V. Fae Thomas, written by P. T. Furst, and hosted by noted explorer Norman Dyhrenfurth, who appeared in spots as if he'd have felt more secure at the peak of Mt. Everest than in front of a KCOP camera. These opening night jitters figure to vanish, and certainly few are better equipped to put in a few innocuous words about expeditions than Dyhrenfurth. The "live" portion of the program is directed adeptly by William Stierwalt, but the star of this show is unquestionably the informative, interesting film. It's a pleasant way to absorb obscure facts about parts of the world that never heard of garbage disposals or one-cent sales. *Tube.*

Additional TV Reviews
On Page 31

JOAN FAIRFAX SHOW

With All-Girl Orch, Van Dorn Sisters, Don Gillies & Connie Campbell; Dino Vale, guest.
Producer-Director: Bill Davis
Writer: Sol Ilsom
30 Mins.: Mon. (6) 8:30 p.m.
MATINEE CIGARETS
CBS, from Toronto
(Cockfield-Brown)

Signed up on option for two years by the Canadian Broadcasting Corp., Joan Fairfax has her own show for the next 13 weeks, with the alternate sponsorship of Matinee Cigarets and Texaco. Series goes to 40 CBC-TV stations and is a summer replacement of "Cross-Canada Hit Parade." As hostess-singer-pianist, the blond Miss Fairfax, in her teeoff, is using an 11-girl orchestra of violins, cello, harp and piano (with Samuel Hersenhoren doing the off-camera batoning and not billed); the Van Dorn Sisters, a harmony trio; Gillies & Campbell in for ballroom dancing and Dino Vale as the male guestar.

Miss Fairfax naturally gets top billing in this well-mannered, all-girl novelty show, plus the production values of Bill Davis but he could, in future, give the girl band some of the camera closeups for their solo stepouts. As it is, he concentrates on Miss Fairfax throughout in long shots and head-and-shoulders.

At the white grand, Miss Fairfax not only has her own first show in the teeoff; she proves that she can belt out a song in contrast to her ballad style singing. She has also lost her previous coyness and is now a talkative actress with style. She started out with "Every Day Will be a Dream" to her own accompaniment; later did an undulating duet of "I Get a Kick" with Dino Vale; another duet with Vale of "Two Sleepy People."

Miss Fairfax was also on for a solo of "Just in Time," with backgrounding of the all-girl orch. The brunet Van Dorn trio, who really are sisters, sing "It Might as Well be Spring," complete with ambulatory styling, and encore with "Them Their Eyes," with Miss Fairfax fronting and all in good voice.

Gillies & Campbell were on for a ballroom ballet, with lifts, to "I Could Have Danced All Night" and a hot cha-cha-cha; once again show that they have not lost their salesmanship and are even better than last season. Miss Fairfax finished with the surefire "Melancholy Baby." Obviously, it's "The Joan Fairfax Show" and she is featured, but her surrounding cast has been astutely chosen by Davis and is notable for his tasteful backgrounds and gownings. All that Miss Fairfax must do in the ensuing weeks is keep up her good work to make her show a continued success. *McStay.*

WHO KNOWS?

With James Bannerman, Walter Kenyon, John Lunn; Glyn Daniel, guest
30 Mins.; Fri.; 9 p.m.
CBC-TV, from Toronto

This new summer object-identification quiz on Canadian Broadcasting Corp. network looks promising, despite its formidable array of archaeologists. It's spotted between a light half-hour film and "Country Hoedown" but should hold many viewers.

Emcee is erudite, toothy ex-prizefighter James Bannerman; panelists Walter Kenyon and John Lunn, both bearded tomb tappers from Royal Ontario Museum; and guest was Glyn Daniel, eminent British dig man. He's also moderator of the BBC-TV quiz "Animal, Vegetable or Mineral?" now six years old. This week's guest is Dr. Margaret Mead, w.k. U.S. anthropologist.

Daniel wet his feet by goofing on a first-century Italian gladiator's helmet, which he claimed, must be post-Renaissance. Lunn got it easily, then pulled a boner by guessing that an Egyptian ivory wand was an Eskimo snow knife. Nobody doped that one.

Christine Jorgensen got into the act, by remote proxy, when Bannerman asked if that entertainer reminded them of a displayed Nigerian fertility goddess. All were baffled until he explained that the latter, really a god, had become confused with a same-name goddess. And when Daniel turned the tables by producing a little old Spanish doll for the others to identify, and made it whistle, Bannerman feared possible repercussions from the Musicians' Union.

All were relaxed, no one flaunted erudition, and the conversation was cultivated rather than cultural. Production was a credit to Vincent Tovell. And Bannerman, quite a deadpan wit, nobly refrained — even when his guest misguessed — from any reference to "Daniel in the lion's den." *Gord.*

OH BOY!

With Tony Hall, John Barry Seven, Cudley Dudley, others
Producer: Jack Good
Director: Rita Gillespie
Writer: Trevor Peacock
30 Mins., Thurs., 7:30 p.m.
Participating
ABC-TV (kinescope by Associated Broadcasting, England)

ABC-TV of the United States, to save money until it gets something better to fill the Thursday, 7:30-8 time, and maybe to give the ideas that it is in support of the international cultural movement, imported this 30-minute "Oh Boy!" kinescope dud from ABC of Great Britain. It premiered on the American tv network last week (16), and it was a regrettable imitation of something the English learned from Americans—rock 'n' roll.

There were some Negro singers on the initialer who sounded pretty good—or, to put it another way, seemed to sound pretty good; the sound quality on the imported kinnie was awful. So was the sight portion. (The audio was tinny and the print was flaky.) And, because the program was made under alien aegis. ABC-TV (the domestic one) had trouble inserting commercials, since it interrupted the continuity.

It seems the British instrumentalists had a fair grasp of the r & r beat and the r & r stylized body movements but the vocalizing was generally awkward. And whether American teenagers like their music dished up by precious short-shorted females, of which there were many on "Oh Boy!", is anybody's guess—anyway, it ain't like Dick Clark, and ABC-TV shouldn't get up its hopes too high. *Art.*

UNITED NATIONS IN TRANSITION

With Dr. Robert Hayton, moderator; panelists Norman Cousin, tor; panelists Norman Cousins, shall, Max Beer
Producer: Amram Novak
Director: Frank Jacoby
60 Mins., Sun. (19), 2 p.m.
WABC-TV, New York

The UN came in for a thorough going-over by a group of knowledgeable individuals on WABC-TV Sunday (19). Titled "The United Nations in Transition" it gave viewers fortunate enough to be home an uptodate picture of what was happening to the complexion of the world organization founded in 1945.

Panel consisted of Norman Cousins, editor of the Saturday Review; Dr. Robert M. MacIver, professor emeritus of sociology at Columbia Univ. and author of "The Nations and the United Nations"; C. B. Marshall, visiting research scholar at Carnegie Endowment for International Peace, and Dr. Max Beer, UN correspondent of Swiss daily, Neue Zuercher. Moderator was Dr. Robert Hayton, associate prof of political science at Hunter College.

Dr. Hayton opened the hour-long discussion with a careful account of the progress of the UN, tracing the organization's handling of such ticklish situations as the Palestine question, Korean War and the Suez Crisis. His commentary was backed up with interesting news clips of UN meeting, anent these questions plus other visual aids, all contributing to the lucid hour.

Experts advanced many theories about how best to improve the General Assembly and Security Council. It was noted that the complexion of the UN had changed radically since its inception. Today it has a large representation from both Africa and South Asia and appears to be a platform for propaganda purposes rather than constructive uses and that its Secretary General is expected to be a veritable wizard and diplomat's diplomat.

The "cold war" and nuclear weapons also have changed the spirit behind the organization and a suggestion was made that there be a revision conference on the UN. Viewers were left with the depressing impression that what was lacking in the UN today was a feeling of common purpose and common trust.

Too bad "The United Nations in Transition" was telecast on a Sunday afternoon when most mankind was sunning itself on the beach. This META produced show under the auspices of the Carnegie Endowment for International Peace certainly deserved a better hour.

Program, by the way, closed with a disclaimer by the station that the views expressed were those of the speakers. It was indeed an imbecilic signoff on the part of ABC-TV's flagship station. Only a bare-bottomed citizen of the Pleistocene ice age could have taken umbrage at the remarks uttered on this program. *Rans.*

VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation, based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting, competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 150 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.

BOSTON

STATIONS: WBZ, WHDH, WNAC. SURVEY DATES: JUNE 1-7, 1959.

RK.	TOP TEN NETWORK SHOWS PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Gunsmoke (Sat. 10:00-10:30)	WNAC	38.0
2.	77 Sunset Strip (Mon. 9:30-10:30)	WHDH	34.1
3.	Father Knows Best (Mon. 8:30-9:00)	WNAC	32.2
4.	Wagon Train (Wed. 7:30-8:30)	WBZ	31.8
5.	Welk's Dancing Party (Sat. 9-10)	WHDH	31.4
6.	To Tell The Truth (Tues. 8:30-9)	WNAC	31.0
7.	Perry Como (Sat. 8:00-9:00)	WBZ	30.5
8.	Summer On Ice (Mon. 10:00-11:00)	WBZ	29.7
9.	The Rifleman (Tues. 9:00-9:30)	WHDH	29.5
10.	Holiday, U.S.A. (Wed. 9:00-10:00)	WNAC	29.4

RK.	TOP SYNDICATED PROGRAMS PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	TOP COMPETITION PROGRAM	STA.	AV. RTG.
1.	Highway Patrol (Tues. 7:00)	WBZ	Ziv	25.8	60.4	Waterfront	WNAC	8.5
2.	U.S. Marshal (Sat. 10:30)	WNAC	NTA	18.0	44.0	Fabulous '52	WHDH	12.4
3.	City Detective (Tues. 8:00)	WNAC	MCA	14.7	32.1	Cheyenne	WHDH	16.0
3.	Walter Winchell File (Mon. 7:00)	WNAC	NTA	14.7	45.4	Jeff's Collie	WBZ	11.9
4.	Rescue 8 (Tues. 7:30)	WNAC	Screen Gems	14.1	29.1	Cheyenne	WHDH	17.3
5.	This Is Alice (Sat. 7:00)	WHDH	NTA	12.6	39.3	Mike Hammer	WNAC	12.1
6.	Sea Hunt (Tues. 10:30)	WHDH	Ziv	12.4	27.6	Garry Moore	WNAC	22.2
7.	Mike Hammer (Sat. 7:00)	WNAC	MCA	12.1	37.7	This Is Alice	WHDH	12.6
8.	Silent Service (Fri. 7:00)	WBZ	CNP	12.0	52.4	White Hunter	WNAC	7.5
9.	Jeff's Collie (Mon. 7:00)	WBZ	ITC	11.9	36.7	Walter Winchell File	WNAC	14.7
10.	The Honeymooners (Thurs. 7:30)	WNAC	CBS	11.7	31.4	Leave It To Beaver	WHDH	15.0

BALTIMORE

STATIONS: WMAR, WBAL, WJZ. SURVEY DATES: JUNE 1-7, 1959.

1.	Summer On Ice (Mon. 10:00-11:00)	WBAL	50.9
2.	M/L BB—Orioles vs. White Sox (Tues. 9:00-11:45)	WJZ	40.0
3.	Gunsmoke (Sat. 10:00-10:30)	WMAR	39.1
3.	77 Sunset Strip (Fri. 9:30-10:30)	WJZ	39.1
4.	Playhouse 90 (Thurs. 9:30-11:00)	WMAR	34.0
5.	Wyatt Earp (Tues. 8:30-9:00)	WJZ	33.1
6.	Peter Gunn (Mon. 9:00-9:30)	WBAL	31.0
7.	Wagon Train (Wed. 7:30-8:30)	WBAL	30.9
8.	Person To Person (Fri. 10:30-11:00)	WMAR	29.4
9.	Cheyenne (Tues. 7:30-8:30)	WJZ	28.4
10.	Have Gun, Will Travel (Sat. 9:30-10)	WMAR	28.2

1.	Woody Woodpecker (Tues. 5:00)	WJZ	Kellogg	21.6	83.1	Today's Best Movie	WBAL	3.6
2.	Superman (Mon. 5:00)	WJZ	Flamingo	14.7	70.3	Today's Best Movie	WBAL	5.0
3.	Sea Hunt (Wed. 10:30)	WBAL	Ziv	13.5	28.7	Circle Theatre	WMAR	26.2
4.	MacKenzie's Raiders (Sun. 10:30)	WBAL	Ziv	13.3	28.0	What's My Line	WMAR	26.6
5.	Highway Patrol (Sat. 7:00)	WMAR	Ziv	13.1	49.6	The Early Show	WJZ	7.8
6.	Border Patrol (Sun. 9:30)	WJZ	CBS	12.1	22.8	Alfred Hitchcock	WMAR	24.0
7.	Death Valley Days (Mon. 7:30)	WJZ	U.S. Borax	11.9	28.1	Name That Tune	WMAR	15.3
8.	U.S. Marshal (Thurs. 10:30)	WBAL	NTA	10.5	20.1	Playhouse 90	WMAR	34.3
9.	Sky King (Fri. 5:00)	WJZ	Nabisco	10.3	59.5	Today's Best Movie	WBAL	4.0
9.	Special Agent 7 (Mon. 9:30)	WJZ	MCA	10.3	17.7	Alcoa Theatre	WBAL	23.8
10.	Huckleberry Hound (Thurs. 5:00)	WJZ	Screen Gems	9.3	66.0	Today's Best Movie	WBAL	3.6

PITTSBURGH

STATIONS: KDKA, WTAE, WIIC. SURVEY DATES: JUNE 1-7, 1959.

1.	Danny Thomas (Mon. 9:00-9:30)	KDKA	40.2
2.	Gunsmoke (Sat. 10:00-10:30)	KDKA	38.9
3.	Ann Sothern (Mon. 9:30-10:00)	KDKA	37.8
4.	Red Skelton (Tues. 9:30-10:00)	KDKA	37.3
5.	Garry Moore (Tues. 10:00-11:00)	KDKA	37.0
5.	Summer On Ice (Mon. 10:00-11:00)	WIIC	37.0
6.	Father Knows Best (Mon. 8:30-9:00)	KDKA	35.1
7.	What's My Line (Sun. 10:30-11:00)	KDKA	32.9
8.	U. S. Steel Hour (Wed. 10:00-11:00)	KDKA	31.1
9.	Have Gun, Will Travel (Sat. 9:30-10)	KDKA	29.8
10.	77 Sunset Strip (Fri. 9:30-10:30)	WTAE	28.1

1.	State Trooper (Sat. 10:30)	KDKA	MCA	24.4	56.4	D.A.'s Man	WIIC	13.3
2.	Sea Hunt (Tues. 8:00)	KDKA	Ziv	23.1	54.5	Cheyenne	WTAE	15.1
3.	Silent Service (Sat. 11:00)	KDKA	CNP	21.6	55.8	News; Sports Academy Theatre	WIIC	10.5
4.	Death Valley Days (Thurs. 7:30)	KDKA	U.S. Borax	14.5	56.2	Leave It To Beaver	WTAE	8.2
4.	Decoy (Tues. 7:30)	KDKA	Official	14.5	38.6	Cheyenne	WTAE	16.9
5.	Huckleberry Hound (Mon. 6:30)	KDKA	Screen Gems	14.2	46.9	News; Sports News	WIIC	7.8
5.	Whirlybirds (Mon. 7:00)	WIIC	CBS	14.2	36.5	News; Esso Reporter CBS News	KDKA	17.8
6.	Flight (Sat. 7:00)	KDKA	CNP	10.7	45.3	The Honeymooners	WIIC	6.5
7.	Border Patrol (Tues. 7:00)	WTAE	CBS	10.5	30.9	News; Esso Reporter CBS News	KDKA	16.7
8.	Wild Bill Hickok (Tues. 6:30)	KDKA	Screen Gems	9.4	37.3	News; Sports News	WIIC	6.3
9.	Popeye (Mon.-Fri. 5:00)	WIIC	UAA	9.3	40.3	Early Show	KDKA	8.9
10.	Popeye (Sat. 9:00)	WIIC	UAA	9.1	53.2	Captain Kangaroo	KDKA	8.9

CINCINNATI

STATIONS: WLWT, WCPO, WKRC. SURVEY DATES: JUNE 1-7, 1959.

1.	77 Sunset Strip (Fri. 9:30-10:30)	WCPO	43.2
2.	Summer On Ice (Mon. 10:00-11:00)	WLWT	39.1
3.	Gunsmoke (Sat. 10:00-10:30)	WKRC	38.8
4.	M/L BB—Redlegs vs. Dodgers (Tues. 8:00-11:00)	WLWT	34.9
5.	Real McCoys (Thurs. 8:30-9:00)	WCPO	33.6
6.	Wagon Train (Wed. 7:30-8:30)	WLWT	32.2
7.	Peter Gunn (Mon. 9:00-9:30)	WLWT	29.1
7.	What's My Line (Sun. 10:30-11:00)	WKRC	29.1
8.	You Bet Your Life (Thurs. 10-10:30)	WLWT	28.7
9.	Father Knows Best (Mon. 8:30-9:00)	WKRC	27.4
9.	Loretta Young (Sun. 10:00-10:30)	WLWT	27.4
9.	Person To Person (Fri. 10:30-11:00)	WCPO	27.4
10.	Holiday, U.S.A. (Wed. 9:00-10:00)	WKRC	27.3

1.	Highway Patrol (Sat. 10:30)	WKRC	Ziv	22.8	52.4	D.A.'s Man	WLWT	16.6
2.	U.S. Marshal (Sun. 9:30)	WCPO	NTA	16.4	29.1	Summer Chevy Show	WLWT	20.1
3.	Danger Is My Business (Mon. 7:00)	WLWT	CNP	14.6	63.2	News; Weather CBS News	WCPO	5.1
4.	Death Valley Days (Fri. 7:00)	WKRC	U.S. Borax	13.1	57.7	Screen Direc. Playhouse	WLWT	4.9
5.	Rescue 8 (Wed. 10:30)	WLWT	Screen Gems	12.1	29.9	U.S. Steel Hour	WKRC	23.1
6.	Sea Hunt (Thurs. 7:30)	WKRC	Ziv	11.6	38.8	Leave It To Beaver	WCPO	13.4
7.	Decoy (Sun. 10:30)	WLWT	Official	11.4	22.9	What's My Line	WKRC	29.1
8.	Border Patrol (Fri. 10:30)	WCPO	CBS	11.2	21.2	Person to Person	WKRC	27.4
9.	Three Stooges (M, Tues., F 6:30)	WCPO	Screen Gems	11.1	44.9	News; Weather News	WLWT	10.5
10.	Huckleberry Hound (Wed. 6:00)	WCPO	Screen Gems	9.9	48.3	Gold Cup Matinee	WLWT	6.3

NEW ORLEANS

STATIONS: WWL, WDSU, WVUE. SURVEY DATES: JUNE 1-7, 1959.

1.	Summer On Ice (Mon. 9:00-10:00)	WDSU	46.5
2.	Wagon Train (Wed. 6:30-7:30)	WDSU	44.6
3.	Peter Gunn (Mon. 8:00-8:30)	WDSU	39.5
4.	Gunsmoke (Sat. 9:00-9:30)	WWL	39.3
5.	Have Gun, Will Travel (Sat. 8:30-9)	WWL	36.7
6.	Tales of Wells Fargo (Mon. 7:30-8)	WDSU	34.9
7.	Playhouse 90 (Thurs. 8:30-10:00)	WWL	34.7
8.	Zane Grey Theatre (Thurs. 8-8:30)	WWL	32.9
9.	Father Knows Best (Mon. 7:30-8:00)	WWL	32.5
10.	Loretta Young (Sun 9:00-9:30)	WDSU	31.3

1.	Sea Hunt (Tues. 9:30)	WDSU	Ziv	28.6	47.8	Garry Moore	WWL	28.4
2.	State Trooper (Tues. 10:00)	WDSU	MCA	26.2	62.5	Wild Cargo	WWL	13.7
3.	MacKenzie's Raiders (Fri. 7:30)	WWL	Ziv	24.0	44.5	Ellery Queen	WDSU	19.0
4.	Highway Patrol (Fri. 10:00)	WDSU	Ziv	22.8	50.9	Marry Millionaire	WWL	19.0
5.	Mike Hammer (Fri. 9:30)	WWL	MCA	22.2	40.1	"M" Squad	WDSU	30.6
5.	Whirlybirds (Mon. 10:00)	WDSU	CBS	22.2	48.7	Walter Winchell File	WWL	19.4
6.	Roy Rogers (Fri. 5:00)	WDSU	R. Rogers	21.8	66.1	Movie Date; Popeye	WWL	6.0
7.	Casey Jones (Sat. 6:00)	WDSU	Screen Gems	21.2	73.6	Danger Is My Business	WWL	5.8
7.	Man Without A Gun (Sat. 10:00)	WWL	NTA	21.2	51.5	World Tonight; Spts.; Wea.; 1st Run Theatre	WDSU	19.8
8.	Walter Winchell File (Mon. 10:00)	WWL	NTA	19.4	42.5	Whirlybirds	WDSU	22.2
9.	How To Marry Millionaire (Fri. 10)	WWL	NTA	19.0	42.4	Highway Patrol	WDSU	22.8
9.	Target (Mon. 10:30)	WDSU	Ziv	19.0	65.5	Jack Paar Show	WVUE	5.6
10.	Colonel Flack (Wed. 9:30)	WDSU	CBS	18.8	38.5	U.S. Steel Hour	WWL	28.0
10.	Soldiers of Fortune (Sat. 5:30)	WDSU	MCA	18.8	71.2	Wrestling	WWL	4.4

SAN FRANCISCO

STATIONS: KRON, KTVU, KPIX, KGO. SURVEY DATES: JUNE 1-7, 1959.

1.	77 Sunset Strip (Fri. 9:30-10:30)	KGO	34.8
2.	Wagon Train (Wed. 7:30-8:30)	KRON	33.9
3.	Gunsmoke (Sat. 10:00-10:30)	KPIX	29.4
4.	Summer On Ice (Mon. 10:00-11:00)	KRON	28.6
5.	Price Is Right (Wed. 8:30-9:00)	KRON	28.2
6.	The Rifleman (Tues. 9:00-9:30)	KGO	27.9
7.	Zane Grey Theatre (Thurs. 9-9:30)	KPIX	27.0
8.	Alfred Hitchcock (Sun. 9:30-10:00)	KPIX	26.8
9.	Perry Mason (Sat. 7:30-8:30)	KPIX	26.7
10.	Wed. Night Fights (Wed. 7:00-7:45)	KGO	26.4

1.	Sea Hunt (Tues. 7:00)	KRON	Ziv	23.8	53.7	6 O'Clock Movie	KGO	7.1
2.	U.S. Marshal (Thurs. 7:00)	KRON	NTA	17.3	46.9	Channel 5 News; Douglas Edwards	KPIX	7.6
3.	San Francisco Beat (Sat. 7:00)	KPIX	CBS	14.1	42.7	6 O'Clock Movie	KGO	5.9
4.	State Trooper (Thurs. 7:30)	KPIX	MCA	13.8	29.2	Leave It To Beaver	KGO	18.9
5.	Divorce Court (Sat. 6:00)	KRON	Guild	13.7	48.1	6 O'Clock Movie	KGO	6.5
6.	Bold Venture (Thurs. 6:30)	KRON	Ziv	13.4	41.6	Wild Bill Hickok	KTVU	7.3
7.	Highway Patrol (Tues. 6:30)	KRON	Ziv	13.2	33.8	Early Show	KPIX	8.9
8.	Rescue 8 (Wed. 6:30)	KRON	Screen Gems	12.3	37.0	Huckleberry Hound	KTVU	9.7
9.	Popeye (Mon.-Fri. 5:15)	KRON	UAA	11.0	46.4	Early Show	KPIX	5.3
10.	Superman (Mon. 6:30)	KTVU	Flamingo	10.1	29.4	6 O'Clock Movie	KGO	9.1

ROCKFORD

STATIONS: WREX, WTVO. SURVEY DATES: JUNE 1-7, 1959.

1.	Summer On Ice (Mon. 9:00-10:00)	WTVO	41.9
2.	Person To Person (Fri. 9:30-10:00)	WREX	40.5
3.	U. S. Steel Hour (Wed. 9:00-10:00)	WREX	39.6
4.	Gunsmoke (Sat. 9:00-9:30)	WREX	39.5
5.	Playhouse 90 (Thurs. 8:30-10:00)	WREX	37.3
6.	Have Gun, Will Travel (Sat. 9:30-10)	WREX	36.8
7.	Father Knows Best (Mon. 7:30-8:00)	WREX	34.5
8.	Wagon Train (Wed. 6:30-7:30)	WTVO	33.5
9.	Lineup (Fri. 9.00-9:30)	WREX	33.3
10.	Garry Moore (Tues. 9:30-10:00)	WREX	32.7

1.	The Honeymooners (Sat. 10:00)	WREX	CBS	25.8	55.6	Mike Hammer	WTVO	20.1
2.	Mike Hammer (Sat. 10:00)	WTVO	MCA	20.1	43.3	The Honeymooners	WREX	25.8
3.	Highway Patrol (Fri. 7:30)	WREX	Ziv	19.6	71.8	Adv. of Ellery Queen	WTVO	7.7
4.	N.Y. Confidential (Mon. 9:00)	WREX	ITC	19.6	31.2	Summer On Ice	WTVO	41.4
5.	State Trooper (Mon. 9:30)	WREX	MCA	19.1	30.1	Summer On Ice	WTVO	42.4
6.	U.S. Marshal (Sun. 8:30)	WREX	NTA	18.9	61.6	Summer Chevy Show	WTVO	11.3
7.	Bold Venture (Thurs. 7:30)	WREX	Ziv	13.7	54.4	To Young To Go Steady	WTVO	11.0
8.	Popeye (Mon.-Fri. 5:00)	WTVO	UAA	12.8	66.6	Superman	WREX	10.8
9.	Superman (Fri. 5:00)	WREX	Flamingo	10.8	51.9	Popeye	WTVO	10.1
0.	Huckleberry Hound (Thurs. 5:00)	WREX	Screen Gems	10.3	50.7	Popeye	WTVO	10.1

(Continued on page 34)

Foreign Television Reviews

THE JO STAFFORD SHOW

With Paul Weston, Teddy Johnson, Roger Price, Lionel Blair, Jean Muir, Lionel Blair Dancers, Barney Gilbraith Singers, Jack Parnell Orch
Director: Bill Ward
Dance Director: Lionel Blair
60 Mins., Sat. 8 p.m.
ATV Network Production, from London

The telefilmed Jo Stafford Show stood out as one of the brightest stellar entries in this particular field of tv entertainment and was convincing proof of what can happen when a show's built around a real pro, with a ton of experience to set off her natural ability and personality. There was never any doubt that this was the Jo Stafford show. She seemed to be on hand continuously, yet, in retrospect, she and the producer gave the rest of the cast ample opportunity to show off their wares.

The 60 minutes got away to a gimmick start, opening in the foyer of ATV House and then proceeding to show the star and Jack Parnell's orchestra, informally dressed, at a disk session as Miss Stafford gave with "The Gentleman Is A Dope" and "That Old Devil Moon." This sesh also introduced Lionel Blair and Jean Muir in a trick photog dance and Teddy Johnson and Miss Stafford singing "The Moment I Saw You," a ditty that they once recorded as a duet though 6,000 miles apart. Next skein of the show largely consisted of Miss Stafford singing in that warm, nostalgic manner of hers. She introduced her husband, Paul Weston, who accompanied her as she sang a number of his songs such as "Shrimp Boats" and "I Should Care." A standout spot in this third of the program was the carefree dancing of Lionel Blair, Jean Muir and the Blair dancers in a gaily filmed scene on Westminster Bridge with the dancers as GI's and their girl friends.

Finally, the show switched to a Stage Door Canteen which was the only false note in the spectacular. Nostalgia is all very well but the sight of Johnson as a matelot singing excellently such oldies as "White Cliffs Of Dover" and "Wish Me Luck As You Wave Me Goodbye" set the clock back too many years and to very little purpose. However, it gave Miss Stafford a chance to put over "I'll Walk Alone" and "I'll Be Seeing You" and also introduced Roger Price, the zany doodling artist in a most amusing lecture on bird watching.

Against some colorful decor by Tom Lingwood, Bill Ward's direction was fluent and showed every evidence of long, painstaking rehearsal which certainly paid off. Miss Stafford, Weston, Ward and Parnell must have had many huddles and they paid off in a high-standard hour. *Rich.*

FAREWELL MY CITY

With Michael Hordern, Pamela Alan, John Dimech, Ishaq Bux, Laurence Hardy, Robert Lang, Noel Dyson
Writer: Dorothy Lang
Adaptation: Michael Voysey
Producer: Brandon Acton-Bond
90 Mins., Sunday (12); 8:45 p.m.
BBC-TV, from West of England

Michael Voysey's adaptation of Dorothy Lang's "Farewell My City" has strong dramatic values which could have been enhanced with some background shots of the Middle Eastern city in which the play was enacted. However, all the action was confined to a couple of interiors which had a stifling effect, not entirely out of character with the subject itself.

The pivotal character of the play is Michael Hordern in the role of a political adviser to the city of Sheman. As the play opens he's packing his bags and is planning to head for England and retirement. During his long stint in the East he had taught the native the elementary principles of democracy and justice; now his teachings were being put to a critical and emotional test. His house boy, who had been with the family since infancy, had been promised a lift "across the mountains" away from dead city of Sheman when Hordern and his wife left the country. But the boy is wanted as a defense witness in a murder trial and the politician insists that he remains behind. This leads to major clashes of principle between Hordern and his wife.

Brandon Acton-Bond's production confidently maintained the interest, although neither of the principal characters was completely sympathetic. The husband, a stickler for tradition, was unyielding, even though it could mean separation; the wife, on her side, could equally be unreasonable knowing that what she demanded was in complete conflict with her husband's principles. Even the boy himself, likeable though he was, resorted to murder to avoid being held as a witness.

In what has now become a familiar role for him, Michael Hordern played the politician in tight-lipped unrelaxed style. Pamela Alan's portrayal of the wife was sincere but with heavy emotional overtones. Laurence Hardy, a film director house-guesting with the family while filming a documentary on Sheman, became involved with the wife's plot to help the boy and, in consequence, found himself in conflict with the husband. *Myro.*

HENRY IV

With Paul Scofield, Margaretta Scott, Andre van Gyseghem, Martin Miller, Joy Parker, Derek Godfrey, Denis Quilley, Bernard Kay, Brian Smith, John Southworth, Gordon Phillott
Producer: John Harrison
Writer: Pirandello
Translation: Edward Storer
90 Mins., Tues., 9:30 p.m.
BBC-TV, from London

Pirandello's intellectual exercise in what constitutes madness and what doesn't made a powerful addition to BBC-TV's "World Theatre" series, albeit offering unlikely viewing for the masses. Produced with scrupulous care, counting admirable sets and effective use of sound among its many virtues, it suffered one dramatic defect: the outside world's way of life wasn't depicted with sufficient effect to provide the necessary, pointed contrast with the claustrophobic existence of the actor (Paul Scofield) who has deliberately let it be thought for years that he's insane and believes himself to be King Henry IV.

Scofield's fine performance dominated the proceedings, the actor getting utmost worth from every line of dialog and admirably crossing the line between pseudo-madness and sanity. As the woman he loved and her new consort, Margaretta Scott and Andre van Gyseghem were excellent, too, while Martin Miller as the psychiatrist who also comes to visit the "King" and remains to learn the truth scored with a restrainedly comic reading. All other players, chosen with care, came up to demands. *Erni.*

MR. BROWNE COMES HOME

With Donald Pleasence, Gwen Watford, John Arnatt, Nigel Lambert, Paul Castaldini, Avril Conquest, Edward Dentith, Anthony Snell, Barrie Ingham, Philip Broadley
Director: David Boisseau
Writer: Paul Jones
60 Mins., Fri., 9 p.m.
Associated-Rediffusion, from London

Writer Paul Jones, penning a sequel to his own successful "Fate and Mr. Browne" which was aired last year, dodged all pitfalls and came up with a firstrate job, keeping faith with his situation and, more importantly, his characters. And the chief character, the titular Mr. Browne, is a wonderfully well observed human being deserving to rank high in the creations of fiction.

The piece is more of a chronicle than a drama, its main conflict deriving subtly from clash of class than from anything else. Browne (Donald Pleasence) is a shy, 40-year-old, unsure man who clings to a somewhat pseudo military background and bearing to give himself some kind of stature. He owns a suburban house wherein lodges Anna Cooksley (Gwen Watford) who is separated from her husband Geoffrey (John Arnatt). Browne falls in love with Anna, whose two sons (Nigel Lambert, Paul Castaldini) look askance at the suburbanite. Though Anna returns Browne's affection to a degree, she realizes that marriage wouldn't work. And refusing reconciliation with her husband, she departs for her native Italy alone.

Scenes between Browne and the boys and Browne and the upper-class husband were intensely effective, capturing an awkwardness and never-the-twain-shall-meet atmosphere in masterly style. Throughout the emphasis was placed on Browne, which meant that actor Pleasence had to carry a lot of weight. He carried it effortlessly, trotting out his trite little sayings and often being a bit of a bore without ever losing sympathy. Gwen Watford gave a sympathetic portrayal of Anna, though she was a bit free with the gentle smile. While the two boys played like veterans. Production throughout was excellent. *Erni.*

THE NAKED LADY

With Andrew Osborn, Lana Morris, Daphne Anderson, Richard Pearson, Patrick Throughton, Robert Urquhart, Charles Morgan, Martin Boddey, others
Writer: Duncan Ross
Producer: Campbell Logan
30 Mins., Monday (13); 9:30 p.m.
BBC-TV, from London

A four-part serial by Duncan Ross, "The Naked Lady" shapes as good suspense drama. The plot was quickly established, but it took some time to bring the main characters on to the scene.

The principal setting is a fishing village on the south coast. In the local inn a mystery woman is found hanging from a beam in her room. It looked like suicide, but the police medico insists it's a case of murder. Scotland Yard is brought in to help establish the identity of the woman and Andrew Osborn, as a detective-inspector, traces her roommate Lana Morris, who works in the same night club in which the dead girl was formerly employed.

The first episode was smoothly directed and a good all-round cast gave some credibility to the proceedings. Film excerpts were used to advantage in giving the subject a wider canvas. *Myro.*

CONCERTO DI PROSA

(Prose Concert)
With Enrico Maria Salerno, Giancarlo Sbragia
30 Mins., Sat., 10 p.m.
RAI-TV, from Rome

New and presumably experimental show, obviously inspired by some similar (Stateside) ventures in the legit field, consists of readings of suggested dramatic items by two of Italy's best young actors, Enrico Maria Salerno and Giancarlo Sbragia. The two alternate in announcing and "acting" out their material, said to be culled from "thousands of letters" sent in with suggestions, with each in turn taking on material best suited to his personality.

While the dramatic impact is undoubtedly great and the effectiveness of the various readings, also thanks to the undoubted ability of Salerno and Sbragia, undiscussed, the following of such a show on the one-channeled RAI-TV operation is more in doubt. It's for the afficionado, who will relish such items as Salerno's extremely effective excerpting from Rostand's "Cyrano de Bergerac," in which he mimes all roles as he reads them from his podium, but it's very questionable if the general Italian video public will last through the half-hour presentation.

Slotting of show on popular Saturday night, immediately after a high-rated and lightweight musical-variety show, also appears a mistake. A different time and day would be more suitable in order not to jar low and medium-brow viewers with such highbrow fare. *Hawk.*

THE CASE BEFORE YOU

Writers: Geoffrey Bellman, John Whitney
Director: David Willmott
Producer: Elwyn Jones
30 Mins., Monday (13); 8:45 p.m.
BBC-TV, from London

A "typical day" in a magistrate's court anywhere in England is featured in this new BBC series. Within the half-hour time span some dozen offenders are dealt with; the cases are mainly of a petty nature, but the procedure of the courts and the contrast in the offenses makes it an interesting and absorbing program.

One offender is a common prostitute, entrusted to the care of a probation officer, and another is a religious crank who had waylaid people in the street trying to persuade them to go to church. There was a Greek drunk whose case had to be deferred until the arrival of an interpreter, an elderly man who accosted a girl in a park and posed as a policeman, and a young Teddy Boy caught with a flick knife. There was another woman who was found trying to photograph a witness in the court for a continental magazine and for this she received the maximum penalty of a fine of $140.

The magistrate, who was only heard and not seen, dealt with the offenders briskly, showed firmness and sympathy and carefully explained the legal procedure to the offenders. A long cast of professional actors was recruited for the succession of minor roles. *Myro.*

NICK OF THE RIVER

With George Baker, Martin Wyldeck, Lane Meddick, Eric Nicholson, Michael Nightingale, Frank Sieman, Sydney Vivian, Emrys James, Edward Cast, Edward Malin
Director: Bill Hitchcock
Writer: Jack Roffey
30 Mins., Mon., 8 p.m.
Associated-Rediffusion from London

There's a change of background but not much change of pattern in "Nick Of The River," nine-strong once-a-week skein. It's established cops-and-robbers stuff, staged this time on and around London's River Thames. But lest the contributory importance of the setting and atmosphere be underrated, let it be added that the first episode under review gained considerable lift therefrom. And, additionally, a good attempt was made to make the characterization of the River Police down-to-earth. All in all the series looks promising, if a shade prosy and in need of pace-quickening.

The yarns are based on the reminiscences of Ex-Detective Inspector D. H. C. Nixon, played in businesslike fashion by George Baker. Curtain-upper had the 'tec hounding (or, on water, sharking?) a couple of lead-bar thieves, without over-resort to melodramatics. Construction allowed for introduction of some solid character cameos, while the marriage of prefilmed and studio material was well handled. *Erni.*

THE SUBMARINE MENACE

With Neville Barker, Admiral Jerauld Wright, Rear-Admiral G. B. H. Fawkes
Director: Jim Pople
Writer: Neville Barker
15 Mins., Mon., 10:45 p.m.
Associated-Rediffusion, from London

Without adding much to common knowledge—the Russians have a fleet of 450 submarines, and counteraction in the event of war would be tough—this 15-minute program did its job of summing up the situation succinctly by using film clips, straight-at-viewer address, and a couple of interviews with naval experts, one U. S., one British (retired). It was scarcely reassuring, but the facts couldn't allow it it much optimism or complacency. Wherein lay its great virtue.

Neville Barker earns credit for a salutary little item, not only as writer but as principal on-screen character. Direction was competent. *Erni.*

FULL HOUSE

With Roy Ward Dickson
Director: Tig Roe
Producers: Roy and Shirley Dickson
30 Mins., Thurs., 7:30 p.m.
Associated-Rediffusion, from London

A straigtforward quiz game of the simplest kind, shifted to the network from a local station, "Full House" is adequate for rainy summer evenings. Idea is that two engaged couples are fed with general knowledge questions, and points are awarded according to the correctness or otherwise of each individual's answers—with forfeits or compensations if he's wrong when she's right, and so on. Prizes consist of furniture and such suited to the needs of the engaged.

Quizmaster Roy Ward Dickson has an easy enough personality and an uncomplicated chore. Production is straightforward. *Erni.*

IF YOU LOVED ME

With Helen Cherry, Michael Goodliffe, John Cairney, Dilys Laye, Barbara Everest, Georgina Cookson, Jane Grahame
Writer: Elspeth Eric
Producer: Sydney Newman
Director: Jack Dixon
65 Mins., Sunday (12); 10 p.m.
ABC-TV, from Birmingham

All the female characters in Elspeth Eric's comedy have one common philosophy: the ultimate aim in a woman's life is to get married. Spread over 65 minutes, that theme becomes tedious by repetition and there was hardly enough sparkle in the dialog or diversion in the development to relieve the monotony. In other words, this ABC "Armchair Theatre" entry was only a so-so attraction.

Dilys Laye played a young girl madly in love with John Cairney, a French cartoonist. Her price is marriage, but he prefers to settle for a long weekend in Capri. Her father, Michael Goodliffe, had, she believed, married Helen Cherry after the death of his first wife, but it turned out they never actually got around to getting the licence. Miss Cherry, too, then decides to get the marriage fever and while she's badgering her "husband" to make it legal, the girl makes a direct and almost hysterical pitch towards the man.

Within the limitations of the script the cast does well enough and Jack Dixon's direction concentrates on keeping the action rolling. Georgina Cookson, well-known character actress, is completely wasted in a minor part. *Myro.*

SKYPORT

With George Moon, Lisa Gastoni, Gerald Harper, Barry Foster, Philip Ray, others
Director: Stuart Latham
30 Mins., Thurs., 8 p.m.
Granada-TV, from Manchester

This skein, skedded to run weekly till September, relates complete yarns against the background of a giant airport. Which, natch, ensures an interesting environment and ought also to offer chances of good human situations. First specimen was fairly good in the latter department, spinning a tale about a young man whom the cops are waiting to question on landing and several well-wishers' attempts to hide the shock from his waiting parents—who know all the while, anyway.

Constant characters in the series are travel agency (George Moon) and an interpreter (Lisa Gastoni). Moon's already established in viewer eyes via a recent Granada-TV show "Shadow Squad," and he perpetuates much the same role well. Miss Castoni is decorative and competent. Whole project looks promising as a popular lightweight entry. *Erni.*

Foreign TV Followup

The Verdict Is Yours

Granada-TV's skein of unscripted "court cases" has returned to the British networks with its pattern apparently unchanged, though the cameras now look in on what purports to be Hull Assizes instead of, as of yore, Birkenhead Assizes. Program aired Wed. (15) revealed the virtues and faults of the conception: information about the processes of English law, plus entertainment from the reactions of witnesses under cross-examination, together with some irritating muffing and groping on the part of players previously given an outline but no firm dialog.

Proceedings on this occasion had a usefully piquant ring. "The Case of the Admiral's Secretary," as it was styled, involved an action for defamatory libel alleging that an ex-Admiral of the Fleet was adulterous and morally unfit to hold public office. Show is aired on two consecutive nights weekly, so there's a mild cliffhanger element also on the credit side. *Erni.*

Val Parnell's Startime

It's still an amazing voice, and though Gracie Fields may not be as sure of it as once she was she still outwarbles dozens of 'em. And her personality and showmanship are tops. In brief, the longish (over 10 minutes) spot she had in this vaude show from Associated TeleVision aired Wed. (15) was entertainment. "Dipping into my old disks," and with homely chat interspersed, she came up with favorites such as "My Blue Heaven," "Our Avenue," "When I Grow Too Old To Dream" and "Put Your Shoes On Lucy" to get encore cries from the unseen audience. Bill Blazzard accompanied on piano.

Rest of the bill was so-so, by and large, with Enrique del Rey and Winnie offering some competent juggling, Hattie Jacques and Eric Sykes doing a couple of mildly funny skits, Jimmy Lloyd singing pops pleasantly and 13-year-old violinist Florica Remetier attacking the instrument with immense zest. Last-named looks like a potential bet, with a flair for composition as well. Clifford Davis interlinked with some good patter, some corny stuff and a conjuring trick or two.

Desi Deplores Critical Brushoff Given Comedy; 'Mighty Tough to Do'

By BOB CHANDLER

Hollywood, July 21.

Since comedy is the toughest of all program types to bring off successfully in television, Desi Arnaz can't help but wonder why critics tend to "look down their noses at it" and awards juries tend to overlook it entirely.

Comedy, he points out, is "all black or all white. It's either funny or it's not. In dramatic shows, there are all kinds of shades of gray, but comedy has to be just right."

To Arnaz, a good comedy script must be able to go "either way, as a comedy or as a drama." The premise has to be drawn, the situation set up in a straight, logical manner. Then the story "takes off" into comedy, but it must be so constructed that it could just as easily be played straight. "If you throw a piece of pie in a man's face, there's got to be a good reason for doing it if it's going to be funny."

It doesn't matter whether it's slapstick or sophisticated comedy, the premise must be established and the option to go either way set. "Take Billy Wilder and 'Some Like It Hot.' He sets up two guys in women's clothing, and gives them a perfectly good and valid reason for it. At this point, he can go either way—he can do it as a straight drama, or he can let out all the stops as a comedy. It's a helluva picture."

It's this necessity for establishing a premise, says Arnaz, that decided him and Lucille Ball to go to an hour. In the half-hour form, it was too difficult to establish the premise — there wasn't enough time. Procedure was to set up Lucy's "block-comedy routine," her one big piece of business per show. "Sometimes we were lucky and we could set it up in just a few minutes. More often, we couldn't, and we had a so-so premise and the routine didn't come off as it should have."

In an hour, of course, there's plenty of time to set such a premise. In Arnaz's eyes, it must be based on one of the same passions or drives that motivate drama, and in the hour there's sufficient time to develop it properly.

As to the other hour shows, the straight dramatic "Desilu Westinghouse Playhouse," Arnaz believes that a trend toward more adult themes, with greater impact, is developing. He points to the same trend, to a far greater degree, in films—"Anatomy of a Murder" and "Room at the Top." Naturally, he says, you can't do a "Room at the Top" on television, but at a far lower level, the adult theme and approach is becoming far more acceptable to agencies and sponsors.

He points to the show in which he's currently starring for the "Playhouse," "So Tender, So Profane," in which Barbara Luna is cast as his kid sister, a prostitute returning home, as an example. But he stands by his refusal to "insult or offend" the livingroom audience for the sake of a controversial subject, pointing out that adult themes can be handled inoffensively. "It's much harder to do," he states. "It's pretty easy to kick someone in the groin, but it takes a lot more care to indicate someone's been kicked in the groin without showing it."

Talking about kicking, Arnaz takes a beating from Pedro Armendariz in one of the scenes, and the realistic staging last week proved a source of ironic delight to some of the old hands—the picture of the guy who owns the studio taking a beating on one of the stages.

Arnaz shrugs it off, but likes to hark back to 1940, when he arrived from New York to work for RKO under a year's pact, from which he was incidentally dropped after doing three pictures. He drove into Hollywood after buying a car in Detroit, and asked directions to the studio. Swinging down Gower, he saw an impressive archway, drove in and asked for the casting office. The man at the gate wryly informed him he was "a little early," that he had driven into the cemetery, Hollywood Memorial Park.

After straightening himself out, he drove on to RKO. Accompanying him in the convertible was his valet, in uniform, no less, so that when he told the guard he was "Mr. Arnaz from New York" he was waved right in and parked on the lot. The next day, after his name was on the roster, he tried the same bit but the guard was onto him. He was told—not very politely—to park where all the other actors park. Today, incidentally, that guard is now captain of the Desilu police, but he allows Arnaz in.

As regards operation of the studio, Arnaz states that from studio operations alone, Desilu is operating in the black. "Not much, but we're covering the overhead and making a little besides." He points out that the recent financial report does not include too much in the way of profits from Desilu-owned programs, in that the profits derive from summer repeats for which payment had not yet been made during the period covered by the report. Consequently, some of the profit in the report stemmed from operations alone, even though the studio is presently far from operating at capacity.

BRITAIN ALLOCATES TIME FOR POLITICOS

London, July 21.

The three principal parties are to get nine tv Party Political Broadcasts between them in the current year (July 1-June 30, 1960) and eight airings on radio. Schedule was drawn up by BBC and the Independent Television Authority following consultation with the Government and the Opposition.

Both Conservative and Labor speakers get four tv hearings, two lasting 25 minutes and two 15 minutes, with the Liberals getting one 15-minute showing. All the television broadcasts are being transmitted simultaneously on BBC-TV and the commercial network. Normal duration of the sound airings will be 15 minutes, with the Conservatives getting a total four, Labor three and Liberal one. BBC, which alone will handle the sound talks, will also pass them to BBC-TV for sound-only repeats.

ABC-TV Ups Barnathan

In a reshuffle of the station relations and research areas, Julius Barnathan, v.p. and director of research for ABC-TV, was promoted to the newly-created post of v.p. for affiliated stations.

Reporting to Barnathan in his new position will be the station relations department, station clearance and research. Barnathan's appointment was followed by the promotion of Frederick Pierce, manager of audience measurements, to manager of research for the web.

Alfred R. Beckman will continue as v.p. in charge of station relations, and Donald S. Shaw Jr., will continue as director of tv station clearance. Both will report to Barnathan.

Herb Swope Stuck With ½-Hr. '5 Fingers' Pilot —And It's a Pleasure

Hollywood, July 21.

What does a producer do with a successful half-hour pilot of a series which has been subsequently purchased as a 60-minute show?

This was the problem facing 20th-Fox Television exec producer Herb Swope Jr. on his "Five Fingers" series, which went into full production yesterday (Mon.) at the Westwood lot. Swope had made the pilot as a half-hour. NBC bought the series as an hour show. Swope had a half-hour of excellent film on his hands.

Swope decided to commission Dick Berg, who had written the pilot, to expand the script to an hour with a minimum of retakes on the existing footage. Berg turned the trick, even writing in a guestar role in which Eva Gabor was subsequently cast, opposite permanent stars David Hedison and Luciana Paluzzi.

From completion of the expanded pilot, Swope swings into regular hour production, and has lined up an impressive roster of writers, some making their plunge into telepix after live tv and screenwriting careers. List includes Jerry Devine (who packaged "This Is Your FBI" and "Mr. District Attorney" in radio), screenwriter Harry Brown, Leslie Stevens, Merle Miller, David Karp, Michael Dyne, Sumner Locke Elliott and William Templeton.

On the directorial side, Swope has inked to multpile commitments Robert Stevens, Allan Reisner, Lamont Johnson, Montgomery Pittman, Andrew McCullough and Jack Smight.

Clients Like ABC's 'True Minute Buys'

ABC-TV is making a lot of advertisers and agencies happy with the fractional availabilities ("true minute buys") on the fall lineup of hour shows.

Clients with lesser budgets, or seasonal products, and divisions of large companies that heretofore haven't had the money for network are finding the hours with six participations a handy vehicle.

New buys include Elgin watch into "Sugarfoot," "Adventures in Paradise" and "Bronco"; Seven Up into "Alaskans"; and Lewis-Howe (Tums) alternate thirds of "The Untouchables."

The pre-Christmas drive will see Van Heusen shirts on "Bourbon Street Beat" and Mattell toys on "Cheyenne." Same time, Manhattan shirts is taking a slice of CBS-TV's hour entry, "Lineup."

Other company names not so familiar to network that will be in on the hours include Corning Glass, "Cheyenne," "Lineup," "Sugarfoot" and "Bronco"; National Carbon, "Cheyenne"; Libby, Owens, Ford (last year on NBC with college football), "Bourbon Street Beat"; Glidden, "Sugarfoot" and "Bronco."

As one ad man commented "ABC must have a jigsaw computer to figure out the sales."

TV—Too Perfect for Comfort

Boston, July 21.

A new telescopic lens used by WHDH-TV on baseball games between the Red Sox and the Yankees turned out to be so good that Ford C. Frick, baseball commissioner, asked the station to discontinue it to avert possibility of signal stealing by opposing teams.

The Spacemaster lens, only one in Hub, was used during the week end games of 11-12. WHDH-TV fed the Sunday (12) game to NBC for net presentation, and NBC, following the Frick beef, said it would not use the lens in its telecasts.

WHDH-TV nabbed an avalanche of mail lauding the new tv technique of closeups, and William B. McGrath, veep and managing director, said "we will cooperate with Tom Yawkey, owner of the Red Sox, Joe Cronin, president of the American League, and the Red Sox management to give the fans the best possible coverage with no damage to the game.

"Our engineers made the pickup that fed NBC the game. We tried a new combination of lenses from center field that provided unusual closeups and we decided to use it. We used it judiciously. We used it for a play and then switched to something else with a continued coverage. Curt Gowdy commented on the tremendous effectiveness of it, as did Mel Allen working the game for NBC."

Tom Gallery, director of sports, NBC, said Comm. Frick suggested the possibility of a club putting a tv receiver in a dugout and thus getting a line on what pitches would be thrown. "I do not believe that would happen," he was quoted as saying, "but to avoid any difficulty, NBC agreed to discontinue use of the camera."

TV-Radio Production Centres

Continued from page 26

Fox where he'd been director and company secretary, and **Harry Norris** who till lately headed the Rank Organization overseas sales setup, join Granada TV network . . . After teeveeing "Henry IV" last week, BBC does a couple more Pirandello plays, this time on radio, next week. **Sir Donald Wolfit** stars in the first, "Six Characters in Search of An Author," Mon. (27), with **April Olrich** debbing on British radio in the stepdaughter role . . . Associated TeleVision began airing a skein of 15-minute musical shows, filmed in Australia with tenor **Patrick O'Hagan**, Sunday (19) . . . Scottish Television aims to average 50 minutes' transmission daily from the Edinburgh Festival.

IN BOSTON

Bob Clayton, WHDH-TV "Boston Ballroom," guesting **Tommy Sands, Kingston Trio, Impalas** on his dance show . . . WBZ-TV brass threw welcome home luncheon for program mgr. **Herb Cahan**, just back from European vacash, beard and all . . . **Jane Day**, Channel 4 weather gal, taking part in Nantucket's 300th anni . . . **Gus Saunders**, WNAC-TV, interviewing **Judge Dooley**, prexy Narragansett Park, on "Yankee Camera". . . WBZ-TV gen. mgr. **Frank Tooke** addressed NYU radio-tv summer workshop . . . Wire services picked up Navy Sec. William Franke's remarks made during exclusive filmed interview with WBZ-TV's **Betty Adams** following launching of first nuclear powered surface vessel at Quincy . . . **Joe Kelly**, WHDH-TV, featuring "farm safety" live and in color on his "New England Farm and Food Program" Thursday (23) at 12:30 . . . **Siobhan McKenna**, appearing in "Twelfth Night" at Boston Arts Center Theatre, guesting on WBZ "Newsmakers: 1959" show . . . **"Big Brother" Bob Emery**, vet broadcaster with 38 years on the air and mainstay of WBZ-TV programming since Dec., 1952, inked new three-year contract with station.

IN SAN FRANCISCO

Is Don Lee dickering to sell KFRC to Storz? Question's being asked around Frisco, especially with the accession of **Jack Thayer**, for three-and-a-half years boss at Storz' WDGY, Minneapolis, to KFRC's general managership . . . **Dave Segal**, who just sold his KOBY to **Kenyon Brown** group, checked into Frisco from Denver . . . New KFRC staffer is **Mike Secrest**, singer and ex-deejay at WHBQ, Memphis; KXYZ, Houston; KBOX, Dallas; WTIX, New Orleans . . . KPIX dropped the **Charlie Dugdale** morning show (and latter took off for New York), replaced it with "Close-Up," emceed by **Bob Douglas**, out of KOVR, Stockton . . . KPIX also starting a daily five-minute "Russ Hodges' Sports Final". . . New newscaster at KRON is **Art Brown** . . . **Yale Roe**, KGO-TV's national sales manager, in Children's Hospital for surgery on an ailing knee . . . **Bill Weaver**, the longtime KCBS deejay and interviewer who was exiled to KNX a year ago, returning to the **Les Malloy-Stan Breyer** indie, KSAY . . . **Frank Cope** quit the midnight-to-dawn slot at KSFO.

IN DETROIT

Toby David, CKLW disk jockey who also is Capt. Jolly, the host on "Popeye" cartoon show on CKLW-TV, is the new second veepee of the Adcraft Club of Detroit. David is a 25-year vet of radio and tv . . . **Fran Harris**, Women's Editor of WWJ-radio and a member of the staff since 1931, is the new prexy of the Women's Advertising Club of Detroit . . . **Richard E. Nason**, former general manager of WGBI, Scranton-Wilkes Barre, has been appointed general sales manager of CKLW . . . E. W. Wardell, for 10 years CKLW's radio sales manager, asked for and was granted an indefinite leave of absence because of illness . . . **Shirley Eder's** WJR advice show "Dear Shirley" is being syndicated by Harry Goodman . . . "Fun Alert" is a new **Dick Osgood**-WXYZ spot feature to be aired 13 times daily from noon to 9 p.m. to keep listeners informed of the many cultural and recreational facilities available in the Detroit area and where to go and what to see on specific days.

IN MINNEAPOLIS

Starting next fall, National Telefilm Associates' local non-network station, KMSP-TV, will carry four weekly one-half hour American Broadcasting Co. network shows series, the panel programs "Keep Talking" and "Take a Good Look," along with "Black Saddle" and "Man With a Camera." Deal was made despite fact that ABC has an affiliate here, Life-Time's WTCN-TV . . . "Captain Kangaroo" director **Dave Brown** in from New York to attend his mother's funeral . . . **Lucy Cook** resigned from the WCCO-TV promotion department staff to join the Sullivan & Speer advertising agency here. She'll be women's affairs director . . . WTCN-TV rerunning the "Amos 'n' Andy" films . . . Announcer-disk jockey **Dan Allan** a WLOL staff addition. He's a radio veteran here and has seen service with several other stations.

IN BALTIMORE .

Jimmie Rodgers was guest of honor at the sixth annual Holy Name Night held Friday at the Memorial Stadium where Baltimore Orioles met Detroit Tigers. **Ernie Harwell** was master of ceremonies . . . **Arnold Wilkes**, head of public service department of WBAL-TV has been elected one of four vice presidents of National Academy of Television Arts and Sciences. He is president of local chapter . . . **Ben Wolfe**, chief engineer of WJZ-TV, has been elected chairman of the Institute of Radio Engineers, Baltimore section . . . **Buddy Deane, WJZ-TV** jockey, is happy papa of third daughter, born July 12, named Dinah Dawn Deane . . . WBAL Radio has gone editorial. Station has introduced weekly editorial program, Manager's Microphone, with Station Manager **Thomas S. Carr** opinionating . . . **Rolf Hertsgaard**, WBAL-TV, has introduced new five-minute news spot aimed at housewife, Monday through Friday.

IN ST. LOUIS . .

Picture exhibitors, Radio Station KWK, the Globe-Democrat, and all retail record outlets huddling on plans for a city-wide motion picture industry salute, July 28 through Aug. 19 . . . **Ken Daust** handling the sports-announcing chores on KPLR, Channel 11 . . . KXOX offering $25 for the best news tip every week reported by the listeners . . . **Robert Hyland III**, son of KMOX Radio General Manager Robert Hyland, helping out at the St. Louis Hawks' summer basketball clinic . . . A newly-created feature for youngsters, "Sunrise TV Auction Show," premiered on KMOX-TV, with **Tom Brooks** as the star and Sunrise Meats as sponor . . . The former **Teddy Ingalls**, KXOX rebounding receptionist, back in charge of the Radio Park lobby with a new name and husband . . . KMOX-TV a first prize winner in Crusade for Freedom's Radio Free Europe promotion.

IN CLEVELAND

Art Schreiber in as news director at WERE . . . WJW-TV co-sponsored with Chamber of Commerce the "Miss Cleveland" contest . . . **Sammy Davis Jr.** in for a week at Cain Park summer theatre . . . **Earl Garner** made a one-day stand at Musicarnival tent theatre . . . WJW-radio dropping NBC Monitor on Saturdays in favor of new disk jockey **Kasey Kasem** . . . Baseball drew an 11 Pulse rating over WERE in ratings just released . . . Auditions to replace **Bud Wendell** as host of KYW-radio's Program PM still going on. Wendell upped to program director . . . Radio and tv quick to cover attempt by local group of musicians to break 85-hour music marathon record, in Play-more nite club.

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WHAT THE GAMES ARE

In brief, these are "The Olympic Games of the Western Hemisphere." Approximately 2000 athletes will compete — representing 27 nations of North, Central and South America and the islands of the Caribbean. Pan American champions will be determined in 27 branches of sport. The Games are being held for the first time in the U.S.

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CALL OR WRITE IMMEDIATELY

VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation, based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting, competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 150 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.

(Continued from page 30)

MPLS.—ST. PAUL

STATIONS: WCCO, KSTP, KMSP, WTCN. SURVEY DATES: JUNE 1-7, 1959.

RK.	TOP TEN NETWORK SHOWS PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Summer On Ice (Mon. 9:00-10:00)	KSTP	28.6
2.	Gunsmoke (Sat. 9:00-9:30)	WCCO	27.6
3.	Person to Person (Fri. 9:30-10:00)	WCCO	23.7
4.	What's My Line (Sun. 9:30-10:00)	WCCO	22.6
5.	Gary Moore (Tues. 9:00-10:00)	WCCO	22.5
6.	Red Skelton (Tues. 8:30-9:00)	WCCO	21.3
7.	Wagon Train (Wed. 6:30-7:30)	KSTP	21.0
8.	Danny Thomas (Mon. 8:00-8:30)	WCCO	19.8
9.	Ann Sothern (Mon. 8:30-9:00)	WCCO	17.9
10.	Perry Mason (Sat. 6:30-7:30)	WCCO	17.7

RK.	TOP SYNDICATED PROGRAMS PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	TOP COMPETITION PROGRAM	STA.	AV. RTG.
1.	Death Valley Days (Sat. 9:30)	WCCO	U.S. Borax	17.2	48.2	D.A.'s Man	KSTP	9.9
2.	State Trooper (Tues. 9:30)	KSTP	MCA	14.8	30.8	Garry Moore	WCCO	22.2
3.	Ten-4 (Thurs. 10:30)	KSTP		13.3	46.2	Movie Spectacular	WTCN	7.9
4.	U.S. Marshal (Fri. 10:30)	KSTP	NTA	13.1	43.5	Movie Spectacular	WTCN	11.6
5.	MacKenzie's Raiders (Sun. 9:30)	KSTP	Ziv	11.9	26.0	What's My Line	WCCO	22.6
6.	Mr. District Attorney (Wed. 10:30)	KSTP	Ziv	11.2	35.0	Movie Spectacular	WTCN	12.1
7.	Harbor Command (Tues. 10:30)	KSTP	Ziv	9.5	36.3	Movie Spectacular	WTCN	9.0
8.	Flight (Wed. 9:30)	KSTP	CNP	9.4	21.2	Wed. Night Fights News	WTCN	16.1
9.	Huckleberry Hound (Tues. 6:30)	WCCO	Screen Gems	9.3	36.6	Cheyenne	WTCN	10.1
10.	Sea Hunt (Thurs. 9:00)	WTC'	Ziv	9.2	18.9	You Bet Your Life	KSTP	17.9
10.	Sky King (Sat. 11:30)	WCCC	Nabisco	9.2	86.0	Detective's Diary	KSTP	1.5

KANSAS CITY

STATIONS: WDAF, KCMO, KMBC. SURVEY DATES: JUNE 1-7, 1959.

1.	Summer On Ice (Mon. 9:00-10:00)	WDAF	40.1
2.	Gunsmoke (Sat. 9:00-9:30)	KCMO	39.4
3.	77 Sunset Strip (Fri. 8:30-9:30)	KMBC	36.3
4.	Wagon Train (Wed. 6:30-7:30)	WDAF	32.0
5.	The Rifleman (Tues. 8:00-8:30)	KMBC	31.0
6.	Peter Gunn (Mon. 8:00-8:30)	WDAF	29.4
7.	Loretta Young (Sun. 9:00-9:30)	WDAF	27.3
7.	You Bet Your Life (Thurs. 9-9:30)	WDAF	27.3
8.	Have Gun, Will Travel (Sat. 8:30-9)	KCMO	26.4
8.	This Is Your Life (Wed. 9:00-9:30)	WDAF	26.4
9.	Ernie Ford (Thurs. 8:30-9:00)	WDAF	25.6
10.	Maverick (Sun. 6:30-7:30)	KMBC	25.2

1.	Mike Hammer (Sat. 9:30)	KCMO	MCA	28.6	65.3	D.A.'s Man	WDAF	9.1
2.	Highway Patrol (Wed. 9:30)	WDAF	Ziv	23.8	54.5	U.S. Steel Hour	KCMO	16.0
3.	Sea Hunt (Sun. 9:30)	WDAF	Ziv	21.6	41.9	What's My Line	KCMO	21.2
4.	Whirlybirds (Sun. 10:00)	KCMO	CBS	20.3	61.7	10 O'Clock Movie	WDAF	8.3
5.	Death Valley Days (Fri. 10:00)	KCMO	U.S. Borax	20.2	61.6	News; Weather Outdoorsman	WDAF	7.6
6.	Huckleberry Hound (Thurs. 6:00)	KMBC	Screen Gems	20.1	64.4	News; Sports News	WDAF	6.3
7.	State Trooper (Tues. 9:30)	WDAF	MCA	17.5	42.0	Garry Moore	KCMO	18.6
8.	Bold Venture (Thurs. 9:30)	WDAF	Ziv	16.0	36.6	Playhouse 90	KCMO	17.3
9.	MacKenzie's Raiders (Wed. 10:00)	KCMO	Ziv	15.0	56.6	News; Weather Jack Paar Show	WDAF	8.5
10.	U.S. Marshal (Thurs. 10:00)	KCMO	NTA	13.9	50.2	News; Weather Jack Paar Show	WDAF	11.9

LITTLE ROCK

STATIONS: KARK, KATV, KTHV. SURVEY DATES: JUNE 1-7, 1959.

1.	Gunsmoke (Sat. 9:00-9:30)	KTHV	48.2
2.	Have Gun, Will Travel (Sat. 8:30-9)	KTHV	39.1
3.	The Rifleman (Tues. 8:00-8:30)	KATV	34.6
4.	Zane Grey Theatre (Thurs. 8-8:30)	KTHV	33.4
5.	Wagon Train (Wed. 6:30-7:30)	KARK	32.5
6.	77 Sunset Strip (Fri. 8:30-9:30)	KATV	31.8
7.	Summer On Ice (Mon. 9:00-10:00)	KARK	31.7
8.	Ernie Ford (Thurs. 8:30-9:00)	KARK	30.9
9.	Father Knows Best (Mon. 7:30-8:00)	KTHV	30.5
10.	Bob Cummings (Tues. 8:30-9:00)	KARK	29.3

1.	State Trooper (Sat. 9:30)	KTHV	MCA	31.6	64.1	Decoy	KATV	9.5
2.	Mike Hammer (Tues. 9:30)	KATV	MCA	26.4	48.4	Garry Moore	KTHV	23.2
3.	Highway Patrol (Wed. 9:30)	KATV	Ziv	19.8	38.2	U.S. Steel Hour	KTHV	19.1
4.	Sea Hunt (Thurs. 9:00)	KATV	Ziv	19.5	30.7	You Bet Your Life	KARK	23.2
5.	Rescue 8 (Sun. 8:00)	KATV	Screen Gems	18.2	36.0	G.E. Theatre	KTHV	17.3
6.	Twenty-Six Men (Fri. 7:30)	KTHV	ABC	16.6	40.1	Walt Disney	KATV	16.6
7.	U.S. Marshal (Fri. 9:30)	KATV	NTA	16.2	34.6	Person to Person	KTHV	17.1
8.	Death Valley Days (Wed. 9:30)	KARK	U.S. Borax	13.0	21.6	Highway Patrol	KATV	19.8
9.	Woody Woodpecker (Mon. 5:00)	KATV	Kellogg	12.3	50.0	Academy Thea. Matinee	KTHV	9.3
10.	Huckleberry Hound (Thurs. 5:00)	KATV	Screen Gems	12.1	51.3	Academy Thea. Matinee	KTHV	7.1

Robt. Alan Aurthur

Continued from page 23

tor and several other crackerjack writers and directors. "If we discover two or three new writers and directors, all this will not have been in vain," Aurthur said. "If we can come up with a couple of new Bob Mulligans and John Frankenheimers, we'll feel like crowing."

He also plans button-holing Paddy Chayefsky for a script. "I'll try to get him in a moment when he's insecure," Aurthur cracked.

The Sabbath night drama list also will contain an Aurthur script tagged "Memphis By Morning" originally commissioned for the Kaiser Hour. "Memphis By Morning" is about a liberal Northerner who while driving through the South accidently kills a Negro woman. Sidney Poitier has been asked to play the lead, that of the dead woman's husband. All of the play's action takes place in one night.

It is Aurthur's belief that there is a far healthier climate today on the video channels and more of a stiffer backbone display on the part of broadcasters. He contends that until recently "a point of view" on video was indeed a rarity and that people were getting damnedly bored, but fortunately "tv is no longer the narcotic it once was." He thinks one of the turning points came when Edward R. Murrow launched his attack on the late Senator Joseph McCarthy. A number of talk shows also contributed to freedom of speech and subject matter, according to Aurthur, and he listed among them David Susskind's "Open End" and the Mike Wallace interview shows. "These talk shows are reality shows—and that's good for tv," he said.

For a period tv became a character study of non-characters, Aurthur said. He explained that the Westerns and the Private Eyes were not characters because there was never anything substantial underneath them. He was confident that tv, however, would become the medium of the future and that the writer of today should be able to write for the theatre, films and tv.

"The tv form is unique," he said, "and if the writer has something to say he damn well better learn to write for tv. The 'Sunday Showcase' will not be a return to the Philco days. The limited, imitated drama of the old days is gone and in this series we will try to do drama with theatricality, with 'size,' in other words. And we'll give our writers plenty of freedom of expression but with one exception—we won't get into any religious controversy. We'll do anything and everything that the late Robert Sherwood was promised when he agreed to write for NBC. We'll have, as I said before, 'a point of view' but we won't appear with editorial copy merely for the sake of creating controversy."

Aurthur said that Levy also had in mind the production of a drama depicting a onetime powerful senatorial figure in Washington who ultimately winds up an ignoble drunken figure.

He said his principal function on "Sunday Showcase" would be to make things as easy as possible for the Franklin Schaeffers and the Robert Saudeks who'll produce the dramas. "I'll give them the best of NBC's facilities. Our object is to fill the channel with adult, provocative drama."

Aurthur thought his new job at NBC wouldn't prevent him from writing at the same time. "What it means," he said, "is that I won't be sitting around in saloons so much."

Albany—Lee Ehrlich has been appointed local sales manager of WROW, CBS outlet in Albany. A former buyer for the Frear Department store in Troy, he has been associated with area radio six years.

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TRENDEX *

The Rankings:

✓	**1. What's My Line?**	**CBS**	**21.7**
	2. This Is Your Life	NBC	20.7
✓	**3. I've Got A Secret**	**CBS**	**20.4**
	4. You Bet Your Life	NBC	20.3
	5. 77 Sunset Strip	ABC	19.9
	6. Desilu Playhouse	CBS	19.7
	7. U.S. Steel Hour	CBS	18.9
	8. Bat Masterson	NBC	18.9
	9. Wagon Train	NBC	18.8
✓	**10. The Price Is Right**	**NBC**	**18.7**

** National Coverage*
Week of July 1-7th

GOODSON-
TODMAN
PRODUCTIONS

375 Park Ave., New York

449 South Beverly Drive, Los Angeles

RCA's '3C's' & Tint TV

Continued from page 1

W. Clipp and other broadcasting executives' opinions "that a $200 color tv set would sell like hot cakes," Burns is not in agreement that the key factor to color television's boom in 1959, or whenever, lies in the price factor.

He points to the fact that only 20% of automobile sales are those of the "stripped down" category; the other 80% always sell the many extras. He points to the upped income spiral as creating greater latitude in the "discretionary income" purchasing power, i.e. more available family money, over and above the basic necessities. Thus, he foresees that the price is still not the prime deterrent.

Fact is, however, that not enough people have been exposed to color tv; nor do they realize the plus values and that color-tuning is as easy as the now familiar black-and-white; what's more, the remote-control colorset-tuning permits the viewer to back away from the set and gauge the proper tints with ease and facility.

On the economic front, harking back to the figures published in VARIETY early this year, black-and-white sales have leveled-off to 600,000 sets, at factory cost, indicating anew that the industry's next big hypo must come from that extra set. In this case it must be the "Cadillac" or de luxe model (meaning color), as against the former trend for the portables and the auxiliary sets for the children or in the maid's room.

A merchandising offensive in the San Francisco and Bay area this fall will have top Hollywood stars participating. The acknowledgement by any number of independent affiliates that color beefs up lookership is another plus. From Detroit the automotive industries have cued their agencies in favor of color. Admiral thus far is the only independent set manufacturer to join the RCA color parade with a line of tint sets. The other two networks—CBS sporadically and ABC none—only will incline to color, apparently, under sponsorial influence because the trade still regards color as "RCA's and NBC's baby."

NBC, of course, is stepping-up its programming. Burns wants even the cartoons for the kids projected in color, and when some of the old film features are in tint he wants as much customer saturation and color awareness as possible.

Soviet Marathon Viewing

The American Exhibition opens in Moscow on July 24 and Burns will be in the Russian capital from July 23-29. The RCA-NBC crew will project color programming in marathon fashion, a la last year's Brussels Exposition, and a series of monitors will permit viewing by the Russians and others visiting the Yank exhibits. Burns goes to Rome, Berlin and Paris on his three-week business swing, flying both ways.

The current boom in all electronic stocks is probably born of the broadening of the base on the industrial side. Burns points up the difference between the rapid calculations required by the military as against the rapid access to calculations required by big business.

The segue from the computers designed for Army, Navy and Air Force usages to the evolution of the RCA 501 which is primed for lowest cost utilization by big business has opened wide horizons for electronics. This is especially true as today's statistics now indicate that the white-collar worker has passed in numbers the blue-collar worker.

This massive paperwork, by white-collar workers, cries for the need of rapid calculation electronic machines. When communications, computations and controls are tied into one machine its utilization is limitless. For example, almost all state highways (with the exception of New York) have a network of electronic communications between stations (toll gates, etc.), serviced by RCA. Ditto gaslines. Ditto N. Y. Life, Corning Glass, Atlantic Electric Co., Connecticut General Life, Travelers Life, N. Y. Telephone, Niagara Mohawk Power & Light, Alleghany Ludlum, department stores and other insurance companies.

This fall an RCA 501 will do the overflow work in the Goodbody & Co. brokerage, and the entire work in the E. F. Hutton brokerage. The input and output can be coded easily so that secrecy is preserved, the same as with the Army, Navy and Air Force commitments. This is where the difference lies between the rapid calculations for the military versus the rapid access to statistics for big business. Anything and everything where one can predict where the variables will be can be controlled electronically, says Burns, in spelling out the ever-broadening base of electronics' function. "It is already revolutionizing business so far as the white-collar worker is concerned."

This electronic data processing includes the Radio Corp. of America itself as a customer. Prime pursuit is to be able to produce this information at the lowest cost per transaction, be it a stock broker's bill to his customer, an insurance premium, a department store, electronic utility, phone or kindred statements.

Burns also accents the future of tape. RCA is going into tape-recording manufacturing. "Tape is the memory course of music, and tape is the paper of the future," he opines.

'Variety' Poll
vox-popping the industry on the
NAB's New Convention Format
has resulted in some interesting views
* * *
another Informative Editorial Feature in the upcoming
TV & RADIO REVIEW & PREVIEW NUMBER
to be published late in July
in
VARIETY

When Is a Special?

Continued from page 21

Westinghouse Desilu musical specials, three U.S. Steel specials, and 10 "General Electric Theatre" specials.

Industry, outside NBC and CBS, that is, views the list of specials as somewhat inflated. There is some doubt that both webs are playing it totally straight when they list programs—however special the material—that have fairly orderly time schedules. For instance, NBC lists the "Sunday Showcase" dramas as specials, yet they're on every week; ditto the Ford series; and CBS lists the Thursday "Revlons" and "Playhouse 90" as specials even though there is a consistent pattern in their makeup.

Station Buys

Continued from page 1

its distribution of its pre-'48 library to tv stations. It acquired and holds a 25% interest in KTTV, Los Angeles, indie. It also held a 25% stock interest in KMSP, before that station was sold to NTA. Now that stock interest no longer is held by Metro with 20th's 100% buyout of the station.

The KTVT, Salt Lake City deal, marks the second station unloaded by Time Inc. Previously the Henry R. Luce publishing interests had sold its V in Albuquerque.

President of the Salt Lake station is G. Bennett Larson, who has held a 20% ownership stake in the operation. Whether Larson will continue to helm the station for SG isn't known.

KMSP was acquired by NTA about 18 months ago, the new management putting the operation of the indie in the black. Sale price adds up to a healthy profit for NTA.

Sale by no means will trim NTA's sales on station buys, for aside from its WNTA-TV in the Newark-N.Y. market, and the parent National Theatres' ownership of its Kansas City station, NTA has eyes on Los Angeles and Dallas, among other potential tv station buys.

Since National Theatres, NTA's parent, is the theatre offshoot of 20th-Fox, there's some speculation as to the financial arrangement. 20th-Fox has just unloaded some 118 still-new-to-tv pre-'48 features to NTA, worth several million dollars. (Understood dickers have already been incepted with CBS for a sale of these features for upwards of $5,000,000 for the o&o stations.)

Sale of KTVT and KMSP are subject to FCC approval.

Inside Stuff—Radio-TV

Professional looksee at the thorny aspects of freedom of communications forms the basis of "Freedom of Speech by Radio and Television" ($4.50) by Elmer E. Smead, prof of government, Dartmouth College, published by Public Affairs Press.

Book also has a brief, sharp intro by Morris L. Ernst, who concludes his remarks with the question: "Should the licensees and the networks rightfully have the power to determine our mores on the French revolutionary thesis—'we follow the mob because we lead it'?"

Smead probes the problems of offensive content, lotteries, giveaways, defamation, commercial-sustaining balance and the vast reservoir of news handling on the airlanes. He also examines the question of governmental regulation vs. self regulation and closes with a reportage on the politics of regulation. Book is a sober, straightforward history of the manifold problems regarding regulation of programs and in typical academic fashion is heavily backed up with references. Closing pages of "Politics, Profits and Electronics" contain a particularly good wrapup of past contemporary questions confronting the beleagured FCC and broadcasting execs. Here the author discusses such harassing, perplexing questions as zoning of commissioners, standard band, power, clear channels, FM, tv's place in the spectrum and video in color.

"Freedom of Speech by Radio and Television" is the result of Prof. Smead's 10-year study of the industry. *Rans.*

All the broadcast stations in Greater Philadelphia last week got behind the launching of a year-long drive to "sell Philadelphia to Philadelphians." Beginning this week, each of the town's 11 radio stations began airing 10-second, 20-second and one-minute spot blurbs pushing the thought that "Philadelphia is a wonderful place to live, work and do business."

Campaign's objective, according to the Chamber of Commerce of GP, is to inspire natives to promote the hometown, which, evidently, means promote it across the country. On the broadcast committee are execs from WRCV-plus-tv, WFIL-and-tv, WCAU-and-tv, WDAS, WJMJ, WFLN, WHAT, WIBG, WIP, WPEN and WTEL.

Radio & Television Executive Society has blueprinted the start of the 1959-'60 time buying & selling seminar luncheons for Nov. 10. Group plans a full series of 16 weekly sessions under the control of Grey Advertising's R. David Kimble.

RTES has lined up the Hotel Lexington as the site for the luncheons for the second year. Seminars will be entering their sixth season.

Radio Press International pulled a switch last weekend when it offered its subscribers to "Radio Press Conference" a group of Washington politicos quizzing a capital newsman, instead of the other way around.

Table turning saw Oregon Senator Richard Neuberger, Michigan Representative Clare Hoffman and Philippine Ambassador to the U.S. Carlos Romulo throwing questions at columnist Drew Pearson, George Hamilton Combs, RPI chieftain, was moderator.

Pearson contended that the press wasn't as vigilant as it could be in uncovering corruption in government and that there was too much reliance on news furnished by the big press associations.

National Assn. of Educational Broadcasters has received a grant of $42.738 from the W. K. Kellogg Foundation for the 1959-60 semester, the amount representing first payment of a three-year donation by the foundation which ultimately will total $106,338.

NAEB had set up its national headquarters, permanent staff and educational radio network from a Kellogg grant in 1951. Present grant will be used to carry on NAEB's regular services, to pay a fulltime editor for its various publications and to facilitate seminars each year for advanced training of people in the educational broadcasting field.

It remained for the broadcast industry to provide the celebrity fare at Chicago's International Trade Fair, the gueststars serving as lure to the Star and Communications booth of Chicago Unlimited, trade organization whose purpose is to promote the Windy City talent pool and broadcast services. Booth was manned by Les Lear, promoter and once producer of two bygone network shows, "Welcome Travelers" and "Walt Disney Presents."

When the expo wound up last Saturday (18), over 100 local personalities had checked in, in addition to such national traffic stoppers as Hans Conried, John Carradine, Forrest Tucker, Joan Weldon, Ted Lewis, Fran Allison and Don McNeill. Numerous local radio shows originated from the booth. At Fair's conclusion, CU prexy Henry Ushijima observed, "We've done more during the past two weeks at the fair to foster interest in Chicago than we have in all the previous seven years of the organization's existence."

ITALY'S HOTTEST TV SHOW ENDING RUN

Rome, July 21.

"Lascia o Raddoppia" (Double or Nothing), probably the most popular and influential show in Italian television's young history, winds up this week with its 187th stanza. Based on the Yank "$64,000 Question," it saw the light of day in Milan on Nov. 26, 1955. Since then, only one regular show was cancelled (Christmas Eve, 1955), and 389 contestants have been questioned by U.S.-trained emcee Mike Bongiorno.

"L. o. R." in this period gave out some $830,000 in gold coins (no money allowed) and motor cars (consolation prizes). It's felt here that quizzer resulted in more set sales in this country than any other single RAI-TV presentation.

It also profoundly modified the entertainment pattern of the Italian. Originating on Saturday night at nine, it immediately resulted in empty pic houses throughout the country, and after protests from harried exhibs was shifted to Wednesday night, then to Thursday night, which then in turn became dead b.o. nights at the cinemas. For a long while, until its recent lessened popularity, "Lascia o Raddoppia" was also shown to moviegoers in between screenings of the current attraction at many Italian theatres.

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When the time comes for the lime peels to be added to a new "run" of Calvert Gin, skilled girls carefully peel the limes by hand. The skins then are added to the other Calvert "botanicals" while they are still fresh and moist.

All "Botanicals" Imported

In addition to fresh lime peel, other herbs, seeds and roots are imported for use in making Calvert Gin.

Some of these which lend their flavor or aroma to Calvert are juniper berries from the Italian Tyrol, cassia bark from Indochina, coriander seed from the Rhine Valley.

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RELAY, MD.—The maximum in gin dryness has been reached here by Calvert Distillers, it was revealed today. It was explained that no method previously known would produce a gin dry enough to be given the designation, "100% dry."

"We had to invent our own way to make gin," Fred Klayer, Calvert's Master Distiller, said. "It's called 'Dry Zone Distillation.' It makes a gin with the dryest, crispest taste in the world."

A New High in Dryness

"We distill Calvert London Dry Gin in a new way we developed," Mr. Klayer went on. "In fact, our gin is refined no fewer than 7 separate times. That's why it reaches a new high in dryness. There just isn't any way you can introduce short cuts if you want to reach absolute 100% dryness."

Calvert starts with basic spirits, as other makers do. These spirits are made entirely from selected grains. During every one of the seven refining steps, the sweet "head" flavors rise to the top of the distillation columns and are discarded. At the same time, heavy, perfume-y "tails" sink to the bottom and are thrown out.

Expensive Process

"This is a very costly process, of course," Mr. Klayer said, "but unless you get rid of every trace of these undesirable 'heads' and 'tails,' you wind up with a martini that tastes as if you have used too much vermouth. You won't ever say that about a martini made with Calvert Gin."

Calvert Flavor Recipe

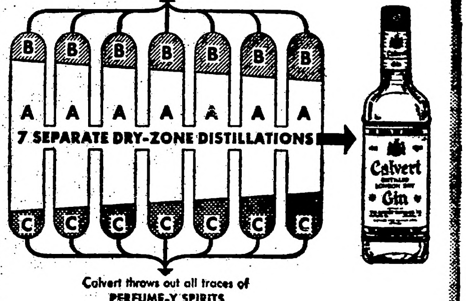
When the spirits have been refined, they are ready to be married to the imported "botanicals" that make up the exclusive Calvert Gin flavor recipe. This is done over very low heat, in order to keep the delicate flavors intact.

Filtered 12 Times

After the botanicals and the spirits have been perfectly married, the gin is ready for filtering. A total of twelve filters are used to safeguard the crystal clearness of Calvert Gin—never any less. After filtering, the gin is sent to the bottling line and labeled "Calvert London Dry Gin."

Here's how Calvert does it!

MASTER PLAN FOR 100% DRYNESS REVEALED!


Calvert throws out all traces of
SWEET SPIRITS
B
A
7 SEPARATE DRY-ZONE DISTILLATIONS
C
Calvert
Gin
Calvert throws out all traces of
PERFUME-Y SPIRITS

A Calvert Gin begins with basic spirits, which are refined seven separate times.

B As the spirits are distilled, sweet spirits rise and are discarded.

C Heavy, perfume-y spirits sink and are discarded. Only 100% dry spirits remain.

Drama—'Season of Crisis'

Continued from page 23

phemism only because NBC doesn't want to go on record as placing live programming above film programming, since the latter is NBC's "bread and butter" just as it is at CBS and ABC.

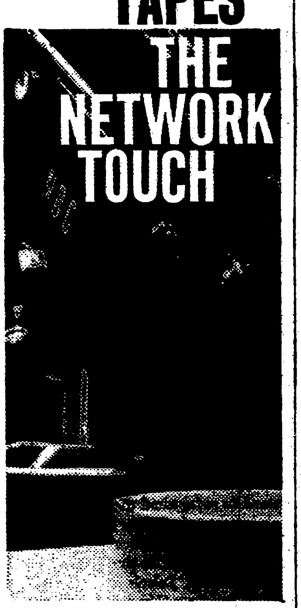
Speaking of ABC, the modus operandi of that network poses one of the most serious problems NBC faces in regard to promulgating live drama. ABC, which has had its own problems achieving equality with its rivals, has finally done so, in the eyes of the industry, by exercising a strong diet of Hollywood film staples. The action-adventure route has done well for ABC, making it harder and harder for anybody to compete with experimental program forms. Incidentally, it's ironical but true that live drama, tv's original staple, is now considered an experimental form.

Advertisers are riding harder all the time in the direction of filmed action stanzas, making it all the more difficult at the moment for a reverse-trend like live drama.

But in favor of continuance of dramatics is a novel thought borne out of the CBS-ABC-NBC dogfight for tv audience: All the webs are now about at the point, in nighttime programming, where they're fairly well cutting up the Nielsens evenly. As a consequence, one school of thought holds to the theory that NBC, in doing more live dramatics despite the monetary risk, may be benefitting itself by maintainig a "distinct image." There is an almost intangible value placed by the tv trade on network prestige.

It appears to be a case for "Sunday Showcase" and the diminished (23 programs), "Playhouse 90" wherein one or the other has to be a real smash next season—against rough, rough odds—before live drama gets what some people feel are its justly favorable deserts on video.

GIVE YOUR TAPES THE NETWORK TOUCH



For maximum effectiveness, your commercial tapes demand network quality production. And network quality is precisely what you get from NBC TELESALES.

Here you'll find everything that's needed to transform your commercials from initial concept to final air copy...black-and-white studios...color studios...mobile equipment...complete scenic, staging and technical facilities... A-1 technical and lighting direction...all provided by the same experienced hands who produce the top quality NBC network shows. And today NBC TELESALES is geared to give you faster, more complete service than ever before.

Give your next commercial the network quality touch—the NBC TELESALES touch!

NBC TELESALES

Demos Account

Continued from page 27

Co. and volunteers from other shops were also recruited.

NC&K this year may not be able to take on the campaign because of new (Hertz) and expected biz. "It's a tough assignment," says agency prez Norman B. Norman.

The agencies that last week made presentations will now follow up with written outlines and strategies to the national committee, and it's anybody's guess which will corner the biz. Kastor, Hilton etc. would seem to stand high, what with exec veep Lloyd G. Whitebrook a veteran Demo campaigner. He was active with the account when it was handled by the Joseph Katz agency in Washington in '52 and has been highly involved in state and local Democratic campaigns during the last eight years handled by Kastor.

Doyle, Dane, Bernbach is top drawer creatively and would undoubtedly run a campaign full of surprises, but may not be hefty enough in the all-important tv arena. The same applies in measure to Geyer etc., Doner & Peck and Al Paul Lefton. Fletcher Richards, Calkins & Holden recently broadened its tv activity with mergers that have brought packaged goods accounts into the shop.

Demo billing in the '52 campaign was close to $2,000,000 and climbed to $2,200,000 in '56. Spending next year will depend on the success of fund raising efforts.

'Omnibus'

Continued from page 23

in the web's ayem lineup, having purchased for the fall skip-week quarter hours in eight daytimers. Geoffrey Wade, a Chicago agency which also has Miles Labs, handles the account.

Culver's quarter of the golf series is worth $900,000, sans discounts. SG property is narrated by Bob Crosby and gives away $170,000 in prize money. Participating in the first go-round are such pro golfers as Sam Snead, Art Wall, Cary Middlecoff, Doug Ford and By Nelson.

It's possible, said an NBC exec, that if "Omnibus" is delivered with built-in sponsors it could be shown 5:30 to 6:30 p.m. through a shift of the 6 p.m. "Meet the Press" to a new time period. But it was indicated that "Omnibus" will not show up on the schedule if sponsors are lacking.

No Fringe, No Binge

Continued from page 21

Page One field day with them. A lot of the people get exasperated at what the networks do. But there's no denying that a big chunk of the 100,000,000 viewers get a bigger bang over what the networks provide in programming.

Give the networks their lumps, which they deserve. But they also deserve their due. They've done a lot for the viewer. They got television started in the first place—just a decade ago. They took the risks, the chances—$100,000,000 of cold cash chances that they poured into tv to prime the pumps before getting any profits back. The Johnny-come-latelies who want in now—want in by the crowbar of abolishing option time—were watching on the sidelines while the networks did their expensive work.

If Washington takes away option time, it can ask itself whatever happened to "Playhouse 90" to the Chet Huntley in-depth probings; to the ambitious and out-of-pocket news and public affairs projects, to the political conventions and the World Series.

The answer will be—they went thataway—riding into the great beyond on option time.

U.S. Info Agency 'Goes Tape,' Sets Program Entries

Washington, July 21.

A "new look" is in store for the United States Information Agency's tv service, Romney Wheeler, director of the video end of governmental agency, revealed this week. He said contracts had been placed for equipment that will produce video shows on tape in the basement quarters of the Health, Education and Welfare Building here.

Wheeler indicated that construction would begin shortly on two studios which would house two tv cameras and an Ampex videotape recorder as well as other basic material. The recorder will be equipped with a device to allow recording on any one of four international standards. Cameras and film-chain will be modified to permit operation either on conventional American standards or on European, British or French standards, Wheeler said.

Target date of Sept. 15 is set for preliminary tests and it is expected that the studios will be functioning on all four standards by Dec. 1. USIA's videotape facilities will be of particular interest to overseas outlets equipped with Ampex or RCA recorders.

However, the "live" programs produced here, Wheeler indicated, would be available also for use elsewhere by dubbing from videotape to conventional 16m kines. New studios also will be used for filming interviews, etc., on standard 16m film.

Meanwhile, USIA is engaged in developing a program for teaching English by tv. A 13-week series of 65 programs is contemplated. Also on the planning board is a series of experimental programs with correspondents of overseas tv networks or stations based in Washington or who may visit the capital at regular intervals. It is USIA's intention to make it possible for a correspondent to tape-record a special tv report from here combining "live" commentary on-camera with special film reports from the U.S. With jet transportation available, a show made here on a Monday afternoon could be telecast anywhere in Europe on Tuesday evening; or a tv program prepared on Friday could be seen on a Tokyo station on the following Monday, Wheeler said.

USIA reps overseas soon will get a batch of programs dealing with "The Challenge of Space." Also upcoming is a major series on "The Geography of Jazz." USIA also comtemplates a cooperative deal with National Educational TV-Radio Center for six half-hour programs on "The Big Count" dealing with 1960 census.

Wheeler this week announced that Peter Barker was the new tv field officer for Europe and the Near East, filling a spot vacated by Ted Arthur, who had become pubaffairs office for Haiti; Donald W. Duke had returned from Germany to take up duties as chief of production for USIA-TV, succeeding Daniel Lawler, who steps up into the role of special assistant to the director of tv for policy and programming. Giles O'Connor has switched from the Washngton production staff to special events production in the Gotham office.

Clete Roberts Junketing

Hollywood, July 21.

Clete Roberts, KTLA newscaster who covered the Sinai Peninsula trouble some years ago via taxi—at a cost of $1,300—is on a three-week European junket to scout news of worldwide import.

Paris, Berlin, Geneva, Rome and other major cities are on his itinerary. Films are being flown back for airing on KTLA as they arrive.

20th-Fox TV

Continued from page 25

also scripted by Stevens (he's completed two scripts for the show) will roll under Dunne.

Meanwhile, by virtue of two deals under which NBC and CBS hold options on "Whodunit" and "The New Frontier" for the January sales season, 20th Television is going ahead with script buying on each show. Network in each instance will pay for the scripts. CBS deal calls for financing of two hour films and 11 more scripts on "New Frontier," while NBC, in taking the January option on "Whodunit," paid out enough option money to handle purchase by Dunne of eight more scripts for the series. Pilots on both have been completed.

Still a third series, with pilot finished, is "Helimarines," and sales reaction has been such that producer Swope has ordered three more half-hour scripts on the show for protection in case of a last-minute sale or a late fall replacement deal.

SAG

Continued from page 24

able for 39 weeks while the producer attempts to line up a new sponsor or waits for the new selling season.

Guild in this area doesn't object to term pact options, since they are consecutive; it feels there is a complete lack of control on series options. SAG won't reveal the proposals it had in mind to cure the alleged abuses, since these will constitute its collective bargaining proposals, but it does feel that contractual controls over length of option and exclusivity clauses must be written into the next tv pact.

Dick Powell

Continued from page 23

tunately, Powell's pact with CBS allows him to sell it to another sponsor or agency if CBS can't clear the time, and prospects of an NBC deal is near.

Both shows, of course, started in mid-season. Powell doesn't want any part of this any more. With a fall start, if a show clicks, there's no time problem—the network keeps it on and helps it to build. But in mid-season even before the show has a chance to prove itself, the networks are masterminding their fall schedule without a serious thought to the replacement shows.

Squaw Valley

Continued from page 21

at the Roman games, which CBS now has exclusively.

The Squaw Valley Committee and its voluntary agency in the matter, J. Walter Thompson are expected to take steps (possibly legal) to force ABC-TV to fulfill the alleged commitment to air the snow sports coverage. If that fails, it is thought that another attempt to set up a pooled show among ABC, CBS and NBC will be made.

Scottish TV To Enrich Kemsley

London, July 21.

Kemsley Newspapers, one of the major British newspaper chains, becomes a partner in Scottish Television Ltd., commercial web for Central Scotland, under the terms of a deal whereby Canadian publisher Roy Thomson takes over control of the Kemsley press empire. The full scheme, now being circularized to Kemsley stockholders, is that the newspaper group should acquire the Ordinary capital of Scottish TV, of which Thomson holds 80%, and that Thomson should then get the Kemsley family's 40% holding in Kemsley Newspapers for $14 per $2.80 stock. The Kemsley family would then make $1,400,000, being $1.40 of this $14 per $2.80 stock, available to meet the cost of a cash offer of $12.60 per $2.80 stock to other holders.

The plan invovles the acquisition by Kemsley Newspapers of the 252,000 non-voting Ordinaries in Scottish TV in exchange for $2,800,000 in cash, $1,400,000 of the existing 3% First Mortgage debenture stock, and $5,600,000 of a new Deferred stock.

Scottish TV made a profit of $3,780,000 last year before tax and depreciation and is expected to hit at least $4,200,000 this year. On this basis, if the Thomson deal is okayed throughout, the total Kemsley earnings in 1960 should come to around $8,400,000 before tax and after providing for the added debenture interest.

Fryman, Ziv Partner In Three New Series

Hollywood, July 21.

Fryman Enterprises and Ziv Television Programs Inc., will be partnered in three teleseries, first to be "The Mickey Rooney Show," starring Fryman's largest stockholder. Pilot rolls Nov. 15.

Red Doff, prexy of Fryman, will produce "Rooney" and act as exec producer on second series, "The Lariat Kid," teenage western, both scripted by Hal Biller and Austin Kalisch. Third series is still in discussion stage.

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Fine home in beautiful setting. A-1 zoning. 2,150 sq. ft. on 1st. floor, Expansion attic. 1,600 sq. ft. finished basement, mahogany bar. Radiant heat in ceiling, basement floor and 2 car garage. 100% air conditioned. Lake in front yard landscaped. $65,000; terms. Call TUrner 8-7100.

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Magnificent country house on 2.4 acres. 3 B.R's, 4 baths, playroom, den, butler's pantry, extensive landscaping—and one of the most impressive living rooms this side of the Atlantic. Reduced to $52,500. With 1.4 acres, $47,500. CA 7-5555, Westport, Conn. Or write Box V-137, Variety, 154 W. 46th St., New York 36.

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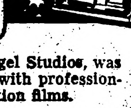

TAF, a subsidiary of The Walter Engel Studios, was organized to provide television talent with professionally directed and expertly edited audition films.

This service offered by skilled personnel familiar with the problems confronting the performer, the client and ad agency will, in great measure, eliminate time-consuming auditions and serve to present the performer's talent in a more "saleable" manner.

The services of TAF are available at a low "package" price of $150.00 which includes 100 feet of 16mm sound film.

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WOR in Surprise MBS Allegiance

WOR Radio, N. Y., in a surprise move, has in effect signed a new one-year reaffiliation contract with Mutual.

MBS, now under the presidency of Robert Hurleigh, is in the throes of reorganization under the Bankruptcy Act.

Throwing WOR Radio in the MBS corner under its limited affiliation agreement is understood to be some cash considerations. Web is understood to have scrapped its strict reciprocal deal, under which it swaps five-minute newscasts, one each hour alloted for web selling and the other within the 60-minute period given to the station for local selling.

There was talk that the web would have picked up WINS had WOR dropped out of the lineup. The RKO General Teleradio N. Y. flagship's decision to stay with the web should boost its sagging stature. Current affiliation agreement would have expired Aug. 8.

Under the limited affiliation agreement, WOR promises to pick up 60 five-minute web newscasts weekly, broken down to 25 five-minute newscasts from Monday through Friday and 35 Saturday and Sundays. In addition, station chose to pick up Fulton Lewis Jr., Cedric Foster and the "World Today" web programs. Under its deal, the station will not carry any web commercial religion or any sustaining web shows. Station also has the option to carry any news or special events shows which will bolster its own schedule in this area.

DELBERT MANN'S NOD ON 'SAMMY'

Delbert Mann has been inked by NBC-TV to produce and direct the two-part "What Makes Sammy Run?" for the network in "Sunday Showcase." Deal was made through Robert Alan Aurthur, hired by the network recently to act as executive producer for the house-produced Sunday dramas.

Mann is expected to start working on the "Sammy" shows within the next few weeks. Scripts have already been completed by Budd and Stuart Schulberg.

Meantime, Aurthur, who so far has been working with only a female assistant to coordinate the 17 NBC-made dramas for the 1959-1960 season, has hired away from Talent Associates veteran Alex March. March, who was slated by TA to associate produce most of the Art Carney specials, will instead serve as Aurthur's coordinator. As an added lure, March, who once directed some of the old "Robert Montgomery Presents" dramas on NBC, will direct a couple of the Sunday dramas next season. Which of the dramas he'll direct have not yet been decided.

Max Ehrlich to Brit. For 'No Hiding Place'

London, July 21.

Max Ehrlich, American tv writer, has arrived in Britain to act as script editor for a new Associated-Rediffusion crime series, "No Hiding Place." This will be a weekly, live, 60-minute skein skedded for unfolding on Sept. 16 and subsequent Wednesdays. This is the first time A-R has tackled such an ambitious live series.

Thirteen programs have already been slotted, featuring Raymond Francis as Superintendent Lockhart of Scotland Yard.

WNBK Fetches $225,000

Hartford, July 21.

Daytime radio station WKNB of nearby Britain has been sold to a New Jersey theatre chain owner for $225,000 by the Connecticut Television Inc. Latter recently purchased the AM'er as well as its sister tv station, WNBC, from NBC for about $1,000,000. Both sales are awaiting FCC approval.

Purchaser is the Beacon Broadcasting Co. of Newark, N.J., operator of WICO in Salisbury, Md., a 1000-watt daytime station. Sheldon Smerling, Beacon prexy, also owns a chain of film theatres in New Jersey as well as the Hippodrome in Cleveland.

L.A. Fire Chiefs Using KTLA's Laurel Canyon Footage as a Critique

Hollywood, July 21.

Group of 25 fire chiefs and government officials from Los Angeles, L.A. County and Beverly Hills met last week at KTLA to screen tapes of the station's nearly-six-hour coverage of the big Laurel Canyon fire. Officials will use the screening session as a critique to increase their firefighting efficiency.

Station, using primarily its Telecopter but supplementing this with three ground units, covered the blaze from 4:18 to 10 p.m. on July 10, at a total cost of $15,000. Figure includes commercial revenues preempted and crew and equipment costs. The civic officials will view more than two hours of the tapes.

Sidelight on the KTLA coverage came with a phone call from Alvin Flanagan, general manager of rival KCOP. Flanagan phoned KTLA at the height of the fire to ask the station to fly its Telecopter over his own home to see if it had burned or threatened, since he couldn't get into the area. KTLA obliged, reporting happily that his home had been spared.

Dearborn—Richard "Dick" Buller named director of WKMH, Dearborn-Detroit radio station here. Buller is oldest member of staff in point of service. Previous assignments at station included sports editing, news editing and post of chief announcer.

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8 ATLANTA STATIONS GET AM RENEWALS

Washington, July 21.

Federal Communications Commission has renewed licenses of eight Atlanta area radio stations which had been delayed pending review of program formats for deviations from promises in original applications.

Hold up of the renewals was regarded as harbinger of new get-tough policy by FCC regarding program deficiencies, and also shaped as a test case of the Commission's power over programming.

Commissioners Frederick W. Ford and Robert T. Bartley dissented from the renewal action. Their reasoning was not immediately available.

Stations whose licenses were renewed are: WGKA, WERD, WGST, WAKE, WQZI, WOAK, all Atlanta, and WTJH, East Point, and WEAS, Decatur.

Granada Research Chair

London, July 14.

Granada TV Network, the commercial tv company serving the North of England, is founding a Research Chair in Communication at the Univ. College of North Staffordshire. Work is skedded to start early next year, with the holder of the Chair undertaking research into fields such as linguistics and information theory for an initial period of seven years.

The network has previously offered other, similar encouragement to the arts and sciences.

Comm. Lee on TV Channel Shortage Solution: 'Too Little, Too Late'

Washington, July 21.

Federal Communications Commission's majority proposal for solving the television channel shortage provides "too little, too late" and is "fraught with uncertainty and delay."

This criticism was levelled by Commissioner Robert E. Lee in a strongly worded, and somewhat belated, dissent to FCC's allocations policy statement to Senate Commerce Committee last April.

Lee advocated a shift to all UHF television, declaring that this band may be the only choice left to FCC for an adequate television system.

Majority of his colleagues favored, as the most desirable course, an all-VHF system, enhanced to an optimum 50 channels by expanding into frequencies now occupied largely by the Government.

"Long in trouble and expense short in its ultimate results," were Lee's words for this plan. Everything hinges, he noted, on how much the military is able and willing to surrender. And Lee was frankly skeptical on this score.

"We are more likely to find ourselves with a 12-channel system or at best a 25-channel system," the Commissioner asserted.

At the same time, Lee saw dire results from FCC's interim plan for providing immediate relief to cities suffering critical tv shortages. Plan, already in implementation, involves dropping in additional VHF assignments even if mileage separation standards have to be winked at.

Lee declared that this means the "utter, complete and immediate end of UHF broadcasting" and would "perpetuate a substandard 12 channel system with perhaps more stations and less coverage."

Lee argued that UHF, through deintermixture, has never been given a fair trial, and criticized the Television Allocations Study Organization (TASO) for its report on the superiority of VHF vis-a-vis UHF. Only reason for this, he said, is that VHF transmission and receiving facilities are more elaborate and efficient, while UHF operators because of their economic positions, employ modest facilities and are plagued with poorly designed receivers.

Lee submitted graphs aimed to show that most of the technical difficulties in UHF can be overcome and that with proper equipment UHF signals can be made equivalent to VHF.

Moreover, an all UHF system would permit "vast flexibility with the distinct possibility of assigning as many as 35 channels to any given city" and allow small communities to have their own stations. Outlining courses whereby all UHF could be achieved, Lee said FCC could simply stop granting new applications for new or increased VHF facilities.

From the office of
EDDIE CANTOR
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"THE WAY I SEE IT" *
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The story of Bert Williams
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* This is the title of a book authored by Eddie Cantor and published by Prentice-Hall, Oct. 26.

** In collaboration with Elick Moll.

D.C. Reacts to Humphrey Nix

Continued from page 27

vising Sec. 315. But some result was achieved. Later, Humphrey announced Senate Majority Leader Lyndon B. Johnson of Texas, another Democratic Presidential possibility, had agreed to speed up Senate consideration of the "equal time" bill which exempts, among other things, panel shows like "Face" and "Meet the Press." The Senate bill, unanimously approved by Senate Commerce Committee as a compromise remedy, removes from Sec. 315 coverage "any newscast, news interview, news documentary, on-the-spot coverage of news events or panel discussions."

Bad Taste in D.C. Mouth

But while the episode may have rushed the Senate timetable on the bill, it didn't leave a universal good taste in the mouth on Capitol Hill. One Senator called it a "cheap publicity stunt" by CBS. Another—Sen. Mike Monroney (D-Okla.)—called it "the nth degree of absurdity." Monroney noted general tv public has no vote on who gets Democratic Presidential nomination. That's done by some 1,500 delegates to the Democratic National Convention, none of whom are yet chosen. General public can't vote for or against any candidate until the two major parties select their nominees at convention.

Cruel theory was also expressed on Capitol Hill that Humphrey had been invited on the show so he could be cancelled. This is known to be entirely false, but it was mentioned. It doesn't help CBS.

Presidential candidates, of course, like as much free tv time and exposure as possible, and the Humphrey incident may delay his personal announcement for the Presidency indefinitely. It may also slow other announcements unless Congress does exempt panel show. The "equal time" bill before the House leaves panel shows under Sec. 315, and the negative backwash of the Humphrey-CBS incident (there are no Presidential candidates in the House to get hurt) may work against any effort to amend the House bill to include panels among the exemption.

There is no question Humphrey was angered at losing the Sunday tv audience, figuring it would have helped his Presidential effort.

What has actually happened in Humphrey's case is that Minnesota's Governor (Orville Freeman) and other U.S. Senator (Eugene McCarthy) announced formation of a Humphrey-for-President Committee. Humphrey subsequently expressed the usual flattered feeling and said he would await results of the committee and "at the appropriate time" make "formal announcement of my candidacy."

Accurately, he has not announced himself to be a candidate.

And, in this status, he believes there is no difference between him being on "Face" than there was in Sen. Stuart Symington (D.-Mo.), another Presidential possibility, being on the same CBS show the Sunday previously. Also, he notes New York Gov. Nelson Rockefeller, a potential GOP White House candidate, appeared on "Meet the Press" the same day Humphrey was supposed to be on "Face."

"All I want," Humphrey said in a VARIETY interview, "is 'equal time' with my fellow un-announced candidates."

He added that if Rockefeller isn't a candidate for President, "he sure is one for reelection as governor."

Mickelson took the broad view based on the view of CBS lawyers: "This decision (to bump Humphrey) is impelled by the danger that he would be required, if Sen. Humphrey appeared, to devote 'Face the Nation' to insignificant or obscure or now-unknown aspirants for the Democratic Presidential nomination. Such a requirement would destroy 'Face' as an important informational program."

"Meet the Press" producer Lawrence Spivak stayed out of the dispute, but the fact that NBC invited Humphrey on another show, "Today," (where "equal time" would be easier to manage if CBS' position were accurate), indicates the different attitude of the two webs. NBC has always been more relaxed about "equal time."

"Meet the Press," according to Spivak, has invited all major Democratic and Republican Presidential candidates to appear during the pre-National Convention periods of both 1952 and 1956. When any didn't accept, they were asked to designate a spokesman. Spivak said the program has never been bothered by minor candidates asking equivalent time.

"Face" producer Ted Ayers, who has never invited an announced candidate on his show, also remained silent while Humphrey did most of the talking. Ayers problem was finding a late substitute for his Sunday show.

Ayers finally lined up Rep. F. Edward Herbert (D-La.), whose probes of the military have been hot in the news.

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Friendly

Continued from page 27

all production status. The two programs, which have not been picked yet (though they probably will come from the six being sponsored by Bell & Howell), will be handled by Friendly via the "Small World" production unit.

Friendly's present staff producer contract with CBS is due to run until the fall of 1960, approximately when the first 12 nighttime specials have been completed. But, to take care of the major additional chore of coordinating all 12 shows, Friendly will, according to the web, "receive additional compensation." Details of the contract additions are now being ironed out.

As for the other 10 shows, Friendly is free to borrow from any of CBS' regular special units. Already slated to do at least two of the programs are Les Midgley and Av Weston, a team from CBS special news programming. And it's anticipated Friendly will be borrowing producers from the public affairs division such as Jay Mullen and Steve Fleischmann. The new exec producer has apparently been given freedom to choose nearly anyone he deems appropriate to get the pubaffairs entries off to as good a start as possible.

Firestone

Continued from page 21

fashion" and "in all my experience in the industry I had never had anything like it."

When Firestone switched to ABC in 1954, Ryan said, it was done on representation by then prexy Robert Kintner and his successor Oliver Treyz who, he said, felt it was "a fine program with a loyal listening audience and a good investment for Firestone and most attractive to ABC."

Reciting the developments of last spring, Ryan said "he could not understand" ABC preempting "The Voice" period without previously discussing it with Firestone and in light of previous indications of continued web enthusiasm for the program.

Despite the fact that Firestone understood that ABC could preempt the time, Ryan said Treyz had assured him that if this were done, other "suitable" evening time would be made available. He said this wasn't done.

Earlier Howard Barlow, musical director for "The Voice" since 1943, described the objective of the program as "quality music in the best of taste, never vulgar or cheap."

Rumbles, Mergers

Continued from page 25

Gems television subsidiary into the overall Columbia Studio operation. Four key administrative areas of SG's Hollywood operation will be taken over by Columbia Studio execs—production, story, casting and publicity.

Official Films, in the recent past, bought out the principal stock in the company held by Four Star Films. Move came in the midst of an attempt by a Buckeye group to buy up the stock held by Four Star. Buckeye's move was prompted by a long-range plan to consolidate the Flamingo and Official operation.

Almost from week to week, there are fresh rumbles of acquisitions, some of which are effected. It may be the summer dog days, but that's hardly affected the tempo of the machinations in the telefilm biz.

Doerfer

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plight of viewers on the fringes of small communities who might be deprived of all tv service if a local station was knocked out by CATV, Doerfer suggested testily that "socialistic legislation" was the cure.

Doerfer at the end did offer hope that FCC would see the way clear to licensing VHF boosters, and said this might be done from within 60 to 90 days after enactment of FCC's proposals to this end. But he insisted he could not commit the Commission on this score.

Earlier, National Assn. of Broadcasters prexy Harold E. Fellows backed proposal to require CATV operators to get permission of stations whose programs they relay.

'CANNONBALL' REGIONAL

"Cannonball," series dealing with the adventures of two truckers, found a natural sponsor tie-up with Garrett Freightlines of Salt Lake City.

The trucking firm took the show for seven western markets.

Houston—Construction will begin this week on a $130,000 home for KHGM-FM and Muzak of Houston, according to Paul Taft, owner. The new project will be called "The Home of Good Music."

'Grand Jury'

Continued from page 25

for 44 midwest markets, with the good possibility of expanding its buy to more markets. Series, to be shot at Desilu, stars Lyle Bettger and Harold Stone. It has a Jan., '60 airing date.

Sillerman, explaining the vidtape stunt, declared "we used our medium to sell our medium." The 55-minute vidtape was made at NTA's Telestudios in N. Y. Because there wasn't a vidtape recorder available for the client screening in Tulsa, Okla., NTA's Telestudios transferred the vidtape show onto film. Sillerman credited the client's respect for NTA's technical know-how as another factor in clinching the deal. Agency is Potts Woodbury of Kansas City.

Credit for the vidtape approach also goes to Lester Krugman, v.p. in charge of advertising-promotion for NTA; Len Sirowitz, art director; and Ernie Fladell, in charge of copy.

Sillerman was on hand on the screen and in person at the client and agency meets.

WABC-TV

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its present syndication strip and concentrate its efforts in the 7 to 7:30 slot.

"Love Is the Problem," a Jerry Fairbanks filmed panel show, has been bought for morning stripping beginning the fall.

"Shock Theatre" has been discontinued with the mystery-mellers put in the regular late evening feature slots. "Shock" host John Zacherley will talk to management shortly on a possible new assignment. He's vacationing now.

The morning "Movie" strip at 9 a.m. is being discontinued with anthology reruns put in its place. Station bought up licensing on the old "Schlitz" and "Fireside" episodes. Outlet also is interested in deals on other syndicated properties, both first-run and rerun.

Rating picture also has changed for the station. There was a time —just over a year ago—when the station lagged behind the national Nielsens of the web by 34%. Latest Nielsen has cut that lag to 18%—quite a change for the o&o, reflective of the overall general rise of the station in the market.

'TV Image' Boys

Continued from page 27

tity, quickly agreed to pay $75,000.

At the meeting, the subcommittees formed included one to decide on TIO exact programming, another to pick a director for the org by Sept. 15 and a third to find office space, most probably in N.Y.

Plan was approved to send pledge forms to all tv stations, asking them to join as sponsors. Annual contributions will amount to four times a station's highest quarter-hour rate.

National Assn. of Broadcasters contributed $75,000 of its own toward the initial amount raised.

On the committee to find a director are: Clair McCollough of the Steinman Stations; Mike Foster, ABC-TV; Charles Steinberg, CBS-TV; Kenneth Bilby, NBC-TV; Willard Walbridge of KTRK-TV, Houston; Lawrence (Bud) Rodgers of WSAZ-TV, Huntington, and Wrede Petersmeyer of Corinthian Broadcasting.

NBC-TV Daytime

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dren tend to control sets during the summertime when school is out, and, in support of this theory, web claims that a goodly part of the audience quotient for ABC-TV's "Gale Storm Show," (which has been coming along faster by far than most of the other ABC daytimers) is loaded with kids in the 6 to 11 age bracket. Countering this NBC contention on the other hand, is the fact that most of the NBC audience is not going to ABC but to CBS, which, like NBC, primarily has an "adult" daytime program lineup.

"Queen For a Day," incidentally, is the show in which NBC has a quarter hour exceeding 30% audience share.

Culligan's Next: 'Image America'

With "Image Minorities" safely tucked away after a 20-hour, four-week run on NBC Radio, Matthew J. Culligan, exec veep in charge of the web, said he was planning to launch another "Image" series, this one dealing with "Image America" in collaboration with one of the major foundations in the country.

"Image America" will attempt to answer such questions as has this country lived up to the Bill of Rights, the Declaration of Independence and other democratic ideals. Unlike the previous "Image" programs (first one dealt with Russia) this one will get wide secondary distribution via booklets and brochures to be issued by the foundation.

As with previous "Image" programs, Bob Considine will be the narrator. Culligan expected to get the series started in October and estimates it will take some 60 hours to relate the full story.

On the planning board, after "Image America," is "Image Responsibility" based on a concept of Culligan's dealing with what the web exec describes as "RQ," namely responsibility quotient, a theme he expounded recently at the U. of Tampa where he had received an honorary degree.

Culligan noted that he recently-completed "Image Minorities" had received more newspaper space across the country than the previous programs on Russia. "Image Russia," however, was sufficiently important, he said, to merit the attention of American book publishers and would ultimately appear under the imprint of a leading book publisher.

WBS' Israeli Concert As Zionist Benefit

Atlanta, July 21.

WSB Radio is going to broadcast a special "concert" featuring the Israel Philharmonic Orchestra, playing compositions by Israeli composers, and, furthermore, the 3,500 Atlanta members of the Atlanta Zionist Council are going to buy tickets for musicale. Unique stunt is set for Thursday, Aug. 27.

Audience will stay at home to enjoy the music via WSB Radio and all proceeds will go to further the work of the Zionist Council.

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REV UP A '33' COL DISK WAR

Columbia Pitching 'Profit Pack' Angle As Fall Merchandising Peg

Columbia Records unveiled its fall program at its annual sales meet (16-20) held at Miami Beach's Americana Hotel. Attending were more than 325 members of Col's sales org as well as international representatives.

The sales program will center around a "Profit Pack" embodying fully integrated fall product presentation. The "Profit Pack" offers not only current product but suggested bestselling inventory for each catalog category — Masterworks, pop, Adventures in Sound, and the low-price Harmony line.

Columbia's restocking plan offers new August and September releases as well as the complete active catalog (except for Harmony and single disks) at normal suggested dealer cost, less 10%, during billing months of August and September. Distributors and branches will be offered extended dating terms (October, November, December) on purchases of all eligible catalog and new releases through August and September. Distribs and branches will pass along these credit deals to their dealers based on their local policies and credit terms.

Col also is presenting a completely reorganized accessories program. A hefty consumer ad program has been blueprinted for the fall program push.

Col Records Trots Out Big Roster of Talent At Miami Beach Parley

Miami Beach, July 21.

Columbia Records annual conclave for its distribs and dealers, returned to Miami Beach after a one year hiatus with Americana Hotel again the setting for the three-day meet, wound with a dinner show Saturday (18) in the inn's Bal Masque Room that paraded a goodly representation of the company's talent roster.

With prexy Goddard Lieberson again displaying his flair for highly literate wit and emceeing, the reception of the talent parade got from the big gathering augured a solid sales-push return for their product by the distributors; show had the Columbia regulars and new pactees. Standouts of the evening were the Dave Brubeck Quartet, whose intro of a new arrangement following two of his standards might well indicate a different approach to his upcoming releases. The arrangements bore the exciting touch of a building series of progressive bars in the modern French (Milhaud) composers' genre. The mitting came continuously through its solo and group progressions.

Cliff Arquette broke them up with excerpts from his "Letters From Mom" newie for Columbia; Lola Albright left "Peter Gunn" to trip in from the Coast for a pretty speech, but didn't warble; still, the eye appeal and charm won the dealers. The Hi-Lo's—with two new replacements—had them pounding for more, as did Sylvia Syms in some solid blues chirping.

Of the younger artists, 16-year-old Leslie Uggams earned several callbacks via her two basics, "I Believe" and "Got The Whole World In His Hands." She encored with a cannily arranged and artfully shaded blues cleffing. The attractive youngster, a smooth in-person performer, is a bet for cafes, as

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Garner $5,400, Cleve.

Cleveland, July 21.

Erroll Garner and his duo grossed about $5,400 Sunday (19) in matinee concert at Musicarnival Tent Theatre.

It was first jazz program put on under canvas by Johnny Price, impresario of the musical tent, with a top potential of around $5,850 at a $4 top.

WALL OF FAME

British Ballroom Sets Up Foot-Prints A La Grauman's

Manchester, Eng., July 21.

The new $750,000 Belle Vue ballrooms here are doing a Grauman's.

Celebrities are being invited to plant their footprints in a wall of fame.

Gracie Fields, vet English vaude and concert warbler, left her mark here as one of the first. Before prints were made of her bare feet, they were rubbed in olive oil to prevent cement sticking to them.

As a Belle Vue girl employee washed Miss Fields' feet afterwards, the performer went coy with photographers. "No," she said, firmly, "you're not going to watch me putting my stockings on."

Miss Fields is 61.

Gabriel Soria May Buy Out RCA's Interest in Spain, Operate on License Deal

Madrid, July 21.

Understood RCA Victor will get out of its remote-control operation of RCA Espagnol in this country and operate with Gabriel Soria solely on a licensing arrangement. Soria would become 100% owner of the local company, buying tapes and equipment from the American electronic outfit. Heretofore it was a 50-50 partnership.

The Spanish subsidiary was set up about the same time as RCA Italiana, in Rome, but the latter operation is being continued under direct control of RCA International, from New York.

AIR FORCE BANDS FOR N. M. STATE FAIR

Albuquerque, N. M., July 21.

Three top military bands, including the U. S. Air Force band of Washington, D. C., have been lined up for the nine days of the New Mexico State Fair.

The Randolph (Tex.) AFB band is skedded to appear Sept. 26-29, the first four days of the annual show, and this is to be followed by the Corpus Christie, Tex., Naval band on the next four days (Sept. 30, Oct. 1-3). The USAF Band has been booked for the final day of the fair, Oct. 4.

Both the Randolph AFB Band and the Corpus Christi band will perform on the grounds as well as in the Coliseum regular shows. The USAF Band is skedded to give one performance, at the afternoon Coliseum show.

Only expenses involved are travel and food allowances.

Recording Studio For Chi's Int'l Music Fair

Chicago, July 21.

A recording studio in actual operation will be a feature of the International Music Fair slated for Navy Pier here Nov. 13-22. Exhibits are planned from major record firms, hi-fidelity and musical instrument makers. Top disk artists are being lined up for performances.

Besides the operating recording studio, public will also be able to see the pressing, processing and packaging of platters.

Promoters of the expo say they plan similar shows for Detroit, Cleveland, New York, Los Angeles and other key cities.

LABEL'S 7-INCH STEREO SINGLE

By HERM SCHOENFELD

After a 10-year truce, the war between the 33 rpm and 45 rpm again broke out this week with Columbia Records' introduction of a seven-inch 33 rpm stereo disk aimed at the single market. Since 1949 when the original fight was settled, or rather suspended, the disk industry has settled down to a double speed setup in which 33 rpm has become standard for LPs and 45 rpm for the singles.

Columbia, which pioneered the LP disk and attempted from the outset to get the 33 rpm speed established as the universal industry standard, now believes that the advent of stereo has made the time ripe for another try at 33 rpm singles. The monaural 33 rpm singles of 10 years ago were ultimately swept from the field by the huge promotion for the 45 rpm singles engineered by RCA Victor.

Goddard Lieberson, Columbia's prexy, stated that the new stereo 33 rpm singles, dubbed "Stereo Seven," were designed "to reach a new and broader audience for single records, the mature audience which has largely abandoned single-disk collecting in recent years." Lieberson said: "These mature listeners have become such enthusiastic and consistent 33 rpm buyers that this speed now represents 80% of the total record market dollar volume."

Pegged at 98c

He pointed out that the steadily growing number of stereo buyers is drawn from the LP audience. "We believe," he said, "these mature listeners will be attracted to a 33 rpm stereo single disk as a logical development in their record purchasing. Stereo Seven, with its exciting potentialities for new effects and special material, will bring a new era in sound to single records and will thus revitalize that market." Col's stereo 33 rpm singles are being priced at 98c, competitive with the monophonic 45 rpm singles.

Reaction to Col's move by the other majors was generally cool. One competitive label stated that

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Tap Krefetz As UAR Sales Head

Lou Krefetz has been named national sales manager for United Artists Records, filling the vacancy caused by the recent death of Lester Lees. An industry veteran, Krefetz pinchhit for Lees shortly before the latter died and then was asked by UA Records' exec v.p. David W. Picker to take over the slot permanently.

Krefetz operated his own label, ARA Records, several years ago and then spent several years in distribution with Oriole Distributors in Baltimore. In 1951, he discovered the Clovers, a vocal combo which made several hits, and then moved to Atlantic Records as sales chief.

Arthur Murray Studio In St. Paul Gets Probed

St. Paul, July 21.

The city council has launched an investigation of the Arthur Murray dance studio and to determine if such businesses should be licensed and regulated. Action was taken after Commissioner Milton Rosen reported the receipt of numerous complaints about the studio, including reports of sales of expensive memberships.

The council directed the city and county attorneys and the licensing inspector to look into the studio's operation.

Songo for Ingo

Chicago, July 21.

Already celebrated in song in his native Sweden, Ingemar Johannson, the heavyweight sleeper with the sledgehammer right, has become an American folk hero, too.

A pair of WBBM staffers—Josh Brady, who hosts a daily radio show, and Paul Severson, trombonist in the station's orch —collaborated on a folk-type tune honoring the European prize fighter who's now heavyweight champ. Brady's lyric, to be sung in a Swedish accent, goes like this:

Ingemar, Ingemar, the walloping Swede
We thought he had nothing but a left hand lead;
But we changed our mind when the champ was floored
With a fist like a ham from a smorgasbord.

Monterey Jazz Fete Lines Up Big Roster For Oct. 2-4 Blowout

Monterey, Cal., July 21.

Count Basie's Band, Woody Herman's Band and the Modern Jazz Quartet are among the groups signed to appear at the five-concert Monterey Jazz Festival Oct. 2-3-4.

General Manager Jimmy Lyons said a specially organized all-star band, picked by Herman and the festival's music consultant, John Lewis, will present new pieces by Lewis, Billy Strayhorn, Gunther Schuller, J. J. Johnson, Benny Golson, Andre Hodeir, Jimmy Guiffre and Quincy Jones at the festival's two afternoon gigs. Herman and Schuller will take turns leading the orch.

Others signed for this second annual festival include: Sarah Vaughan, the Lambert-Hendricks-Ross Trio, Jimmy Rushing, Coleman Hawkins, Ben Webster, Sonny Rollins, Lizzie Miles, the George Lewis New Orleans Band, the Chris Barber Traditional Band from England, Oscar Peterson Trio, Cal Tjader Quintet, Earl (Fatha) Hines, Tito Puente and J. J. Johnson.

LOCAL 802 P.A. SEES ORIENT FLOODING U.S.

Tokyo, July 14.

Vacationing Abe Savage, press-agent for New York Local 802 of the AFM, declared, "In five years, certainly 10, the Orient will rival Europe in supplying entertainers (including musicians) to the U.S."

Asked about union barriers, Savage added, "I would imagine that something could be worked out. Right now what the American Federation of Musicians resents bitterly are all the tapes recorded overseas for movie backgrounds—not so much in Japan, but mainly in London. But there is no objection to an interchange of talent. I'm sure there will be a relaxation of the barriers."

Right now, Savage said, visiting musicians don't have to belong to the union if they come only for a limited stay or a single tour. "The AFM sanctions foreign stuff all the time," he stated.

Writes His Own Ticket

Dallas, July 21.

Not since Phil Regan has show biz had a real singing policeman. But Dallas has one in the person of George Kent, a dispatcher with the Dallas Police Dept., who not only sings, but writes songs and accompanies himself on the guitar.

He is slated to appear on WSM, Nashville, on "Friday Night Frolics," and "Grand Ole Opry" to sing a couple of his own songs on each show.

RCA Victor's Anti-Static Disk Hailed as Technical Milestone

An important new technical advance in the recording art has been made by RCA Victor which has come up with a new anti-static ingredient in the manufacturing compound. The new substance, tagged 317X, removes the dust-attracting property of the vinylite LPs and also eliminates the snap, pop, and crackle, so vital to breakfast cereals, that frequently plague LPs. RCA Victor v.p. and general manager George R. Marek, hailing the new ingredient as "one of the great technical advances in recording of the decade, said that all RCA Victor stereo LPs in the future will be "miracle surface" records.

Victor is kicking off the new processing development with a heavy advertising campaign in conjunction with its August release schedule. All Victor stereo packages will carry a special "miracle surface" sticker on their front covers.

Although not planned immediately, the new ingredient is due to change current packaging techniques. The inner LP sleeve, intended as a dust jacket, may disappear eventually since its protective function will no longer be necessary.

The new playing surface will also be a factor in maintaining the lead which disks currently have over tapes. One of the major advantages of tape has been its comparatively low music-to-noise ratio. Any marked improvement in the quality of disks now makes a mass switchover to tapes even more unlikely.

W. German Radio Cancels Lyttleton in Answer To Brit. Union's Koller Ban

Berlin, July 14.

The recent banning of German tenor saxophonist, Hans Koller, by the British Musicians Union has led to immediate counteractions in Germany. The W-German radio station, Suedwestfunk (SWF), which had hired the British Humphrey Lyttleton orch for its jazz session in July, cancelled this commitment immediately. Furthermore, SWF informed the German press that it will not hire any British musicians for its jazz broadcasts as long as the British Musicians Union is not willing to let an equal number of German musicians play in England. SWF says it has been hiring 60 to 70 British musicians within the past few years and calls the British banning of Koller a scandal.

Koller, one of the most prominent German jazz soloists, had played at the English Bath Festival with such success that the English bandleader Johnny Dankworth invited him to perform in his BBC show a few days later. Shortly before this show, the union informed Dankworth that Koller's participation in this show would not be permitted.

SWF will apply to the German Jazz Federation to take similar measures. It calls the banning "unfair" and "deplorable" in view of the fact that it has so often been emphasized that music is international and contributes to better relations between nations.

MGM's Nassau Powwow

MGM Records will hold its annual distributor convention July 30-31 at the British Colonial Hotel, Nassau. This marks the first time that the diskery has gone outside the U.S. for a meet.

Arnold Maxin, MGM prexy, will head the conclave at which diskery's fall and winter program will be unveiled. Eddie Heller, diskery a&r staffer, Sol Handwerger, publicity chief, and engineer Ed Budzinski will head an advance party to Nassau to make preparations for the distribs who'll begin pouring in on Wednesday (29).

Jocks, Jukes and Disks

By MIKE GROSS

Felicia Sanders (Decca): "IN OTHER WORDS" (Almanac*) is a pretty ballad with a meaningful delivery that should mean something to jocks who go for tasty programming material. "SUMMER LOVE" (Victor Young Publications*) is an attractive ballad and another good deejay bet for programming to adult tastes.

Jaye P. Morgan (MGM): "SOMEBODY ELSE IS TAKING MY PLACE" (Shapiro-Bernstein*) is in good hands this time out and rates a strong crack at the deejay tables. "SOMEBODY LOSES, SOMEBODY WINS" (Hecht, Lancaster & Buzzell*), is an above-average ballad that gets a pullout chance because of thrush's solid styling.

Jacques Arle (ABC-Paramount): "TANGO MILITAIRE" (Shapiro-Bernstein*) blends a martial beat with a tango flavor for good instrumental results. "POSTILLON D'AMOUR" (Symphony House*) has a brisk instrumental flavor that some jocks may go for.

Dolph Prince (Strand): "NOBODY UNDERSTANDS ME" (Raleigh†) has a good swinging ballad beat that gives this newcomer a fancy start. "MY OWN TRUE LOVE" (Remick*) is a neatly concocted ballad that the crooner whips out for overall good results.

Braga Sisters (Felsted): "THIRTY YARDS OF PETTICOAT" (Le-Bill†) stretches the juve angle with an average beat and story to match. "LITTLE GIRL BLUE" (Le Bill†) is a teen-tagged tune without any merits. It's no relation to the Rodgers & Hart standard of the same name.

Bruce & Jerry (Arwin): "I SAW HER FIRST" (Daywin†) has an interesting duet approach with enough of a rocking lilt to get the message across. "TAKE THIS PEARL" (Daywin†) is a routine attempt at the rocking mood.

Carole Bennett (Shad): "OUR KIND OF LOVE" (Admont*) gets by because of the way thrush moves in on a ballad mood. "TO EACH HIS OWN" (Paramount*) could pick up new plays in this effective rendition.

Jess Duboy (Colonial): "PUPPY LOVE" (Bentley†) barks up the same old teenage tree in lyric idea and beat. "ECHOS" (Brewer*) is an average ballad that won't be heard too often.

The Plaids (Era): "AROUND THE CORNER" (Pattern*) is a noisemaking rocker that the juke set could go for. "HE STOLE FLO" (Pattern*) won't steal any play although it's in the familiar raucous groove.

Jimmy Harrison (Atco): "HICCUPS" (Dara-Progressive†) grinds out a solid teen beat that's good for some juke action. "GEOMETRY OF LOVE" (Progressive†) is a square rocking ballad that fails the course.

Astor Piazolo (Tico): "LA COQUETTE" (B. F. Wood*) is a lighthearted Latino piece with a winning instrumental approach. "LULLABY OF BIRDLAND" (Patricia†) spells out the jazz classic in neat chile terms.

The Upbeats (Joy): "TO ME YOU'RE A SONG" (Joy*) is a workable ballad that the group develops into an attractive slice. "UNBELIEVABLE LOVE" (Joy*) puts together some nice harmony techniques on a lilting ballad effort.

Edison Youngblood (Hanover): "TENNIS SHOES" (Figure†) follows the teenage garb fad with a beat and a lyric that will mean something to the kids. "MAYBE NOW" (Vision†) is just a fair ballad with a rocking touch.

Tommy Williams (Vica): "MY DREAM AND MY PRAYER" (Virgo†) takes a couple of ballad basics and works them into a dramatic side with a spinning potential. "LATE LATE LAST NIGHT" (Virgo†) swings according to the rocking rote with no new twists.

Jerry Fuller (Challenge): "BETTY MY ANGEL" (Horn-Jat†) follows the romantic teenage approach in melody and lyric thought but lacks a takeoff punch. "MEMORIES OF YOU" (Horn-Jat†) is a routine rocking ballad but Jerry Fuller gives it some spinning importance.

Tony Toran Orch (Counterpoint) "LIMELIGHT CHA CHA" (Bourne*) gives Charlie Chaplin's clicko theme of a few years ago another spinning chance with this Latino tempo. "DARK SHADOWS" (Cascade†) is peppered with a chile beat that the gringos can take.

Tony Lee (King): "SOMEONE TO LOVE ME" (Jay & Cee†) has a catching rocking sway for okay spinning chances. "I DON'T CARE WHAT YOU DO" (Jay & Cee†) doesn't do much for the rocking ballad field.

Best Bets

TOMMY EDWARDS .... **I'VE BEEN THERE**
(MGM) .... **I Looked At Heaven**

Tommy Edwards' "I've Been There" (Korwin) is a standout ballad that will roll to the top even in this rocking era. "I've Looked At Heaven" (Yukon*) is a pleasing ballad with a happy lilt that Tommy Edwards knows how to handle so well.*

* * *

EDD BYRNES .... **LIKE I LOVE YOU**
(Warner Bros.) .... **Kookie's Mad Pad**

Edd Byrnes' "Like I Love You" (Witmark) will hit the payoff columns on the basis of his popularity and the hip-talking teen approach. "Kookie's Mad Pad" (Witmark*) puts "Kookie" in a jazz setting and more hip talk that the kids dig.*

* * *

AMES BROS. .... **NOW HEAR THIS**
(RCA Victor) .... **Now It's Me**

Ames Bros.' "Now Hear This" (George Paxton) is a vigorous item about a sailor's love that the boys march right into the big spinning circles. "Now It's Me" (Winneton†) has a pretty ballad lilt and should do well on the spinning circuit, too.*

* * *

NAT KING COLE .... **SWEET BIRD OF YOUTH**
(Capitol) .... **Midnight Flyer**

Nat King Cole's "Sweet Bird of Youth" (Comet) will fly to the top of the spinning heap because of the way he handles the tender ballad sentiments. Tune, incidentally, has nothing to do with Tennessee Williams' click drama of the same name. "Midnight Flyer (Winneton†) breezes along with an infectious boogie beat that will give its ballad mate a run for the money.*

* * *

DELLA SISTERS .... **TEACH HIM TO LOVE ME**
(Urania) .... **The Last Bell**

Della Sisters' "Teach Him To Love Me" (Reis†) works up a neat harmony attack that's surefire for current tastes in the ballad field and should come out of left field for a big score. "The Last Bell" (Bell†) may ring the right note for some swinging teeners.

* * *

BOBBY RAY .... **LITTLE GIRL LOST**
(JDS) .... **Girls Were Made For Boys**

Bobby Ray's "Little Girl Lost" (Joel-Peer†) is tailormade for the teen market in vocal approach and lyric angle, a blending that pays off. "Girls Were Made For Boys" (Joel†) has an okay swinging beat and the adolescent singing style could win the young femmes.

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* ASCAP. † BMI.

Newest Dot Records Album

"The Voices and Strings of LAWRENCE WELK"

(DLP No. 3200)

Featuring Joe Feeney, Alice Lon, Lennon Sisters, Glee Club, Maurice Pearson, Jim Roberts

Carlos Hatvary's Diskery

Carlos Hatvary, singer at New York's Cafe Grinzing, is setting up a new label to be known as Grinzing Records. He'll be featured on Grinzing's first LP.

At one time, Hatvary recorded his Hungarian folk songs for Columbia Records.

Album Reviews

Mitch Miller: "Party Sing Along With Mitch" (Columbia). Mitch Miller latched on to a strong selling idea with his "Sing Along" series and he's pouring 'em out for top commercial results. Latest follows the pattern of singable, hummable songs delivered with typical Miller orch and chorus zest. The accompanying lyric aides make it all easy to follow.

Chet Atkins: "Hummm and Strum Along" (RCA Victor). This follows the "sing along" formula with a peg for those who lean toward the alfalfa beat. Chet Atkins is a solid exponent of the hillbilly style and the package looks like a natural for big sales. As an extra added attraction the set features a songbook with ukulele and guitar chords info.

Ruth Welcome: "At A Sidewalk Cafe" (Capitol). Continental tunes are excellently suited to delivery by a zither and when the instrument is handled by Ruth Welcome it emerges as an expert blending. Miss Welcome's zither is accomped by the Milt Shaw Trio (violin, bass, accordion) to help round out a strong sound on such as "J'attenderai," "Domino" and "Under Paris Skies."

Tommy Dorsey Orch Starring Warren Covington: "Dance and Romance" (Decca). Here's a neatly fashioned disk that makes dancing easy and appealing. With Warren Covington giving the downbeat to the Tommy Dorsey crew, the tunes are delivered with an agreeable lilt. "You Go To My Head," "Night and Day," "I Married An Angel" and "Why Do I Love You" are some of the standards that make up the package.

"Modern Times" (United Artists). Success of the reissue of Charlie Chaplin's 1936 film, "Modern Times," has sparked the release of this soundtrack item. It's a strong entry for collectors and pic's big b.o. should rub off with good disk sales. The score, with some intriguing themes composed by Chaplin, is expertly conducted by Alfred Newman and the sound is top-grade.

Ruth Brown: "Late Date With Ruth Brown" (Atlantic). "Late Date" opens up new vistas for Ruth Brown. Heretofore relegated to the blues or rhythm & blues beat, Miss Brown shows here that she's an admirable purveyor of the pop standard. She delivers with a vocal punch that gives the oldies a fresh and penetrating meaning. In her repertoire are such as "Let's Face The Music and Dance," "I Love You, Porgy," "You and the Night and the Music," "Bewitched" and "It Could Happen To You." Richard Wess rates a bow as aranger-conductor.

David Terry Orch: "Stereo Goes Waltzing" (Warner Bros.). This set has the basic ingredients for good sales among waltz fans. A big sound enhanced by a load of strings and woodwinds on a repertoire that captures and sticks to the waltz mood. It's all unpretentious and melodically attractive.

Stanley-Johnson Orch: "Have Harp Can't Travel" (Liberty). The harp takes the spotlight in this orch set and it comes off winningly. Ray Stanley and Hal Johnson have placed Dorothy Remsen and Catherine Johnk in the harp chairs and they make their instruments sing. "I Got Rhythm," "Me and My Shadow," "Holiday For Strings" and "Dancing On The Ceiling" are among the choice items in the repertoire.

Ed Begley: "Walt Whitman's Leaves of Grass" (Caedmon). Stage and screen thesp Ed Begley comes across as expert reader of Walt Whitman's verse. From the opening "I Hear America Singing" through pieces from "Faces," "The Sleepers" and "Song Of Myself," Begley takes hold with dramatic impact.

Hillel & Aviva: "A Concert With Hillel & Aviva" (Elektra). The songs of Israel get a dynamic treatment in the hands of Hillel & Aviva. They've got plenty of knowhow and song-selling savvy and they give their native repertoire an authentic and exciting approach. Set was recorded at N.Y. Town Hall concert last March.

Robin Roberts: "Fair and Tender Ladies" (Tradition). Robin Roberts makes a pleasant contribution to the folk shelf with this roundup of tunes concerned with rejected love and its affect on "fair and tender ladies." She's got an attractive way with a folk lilt and helps it along by self-accomping on guitar. Eric Darling comes in nicely with a banjo assist.

Gros.

Erie County's $180,000 Subsidy for Buff Symph Comes Under Legal Fire

Buffalo, July 21.

Alleging that the County of Erie had paid "illegally" nearly $180,000 for the support of the Buffalo Philharmonic Orchestra, James C. Heaney, a local lawyer, has brought suit against the county requesting that further payments should be discontinued and immediate action taken to collect the funds which have already been paid.

Heaney, complaining as a private citizen, alleges that the money paid to the Philharmonic was a "gift of public funds to a private organization contrary to law." He stated that he was being required to pay taxes to the County for the support and maintenance of a private organization and thereby has "suffered irreparable harm along with other taxpayers of the community."

He pointed out that the County had paid the Philharmonic $42,000 in 1956, $50,000 in 1957, $50,000 in 1958 and $37,500 so far this year. In addition to the funds contributed by the County, the Philharmonic also has been receiving approximately $30,000 a year from the City.

Maiden Year's Progress Cited by Pennsy Dealers

Philadelphia, July 21.

Significant progress marked the first organizational year of the Pennsylvania Assn. of Retail Record Dealers, according to Jack Jolley, retiring president.

In addition to joining the fight for passage of the proposed Federal Fair Trade Act, the org was instrumental in forcing the record manufacturers to discontinue a coupon deal, which would have benefited only the larger discount houses.

Sidney Myers has been named prez for the 1959-60 terms. Other elected officers include Mark Rubinstein, v.p.; Walter H. Keller, secretary, and William Barwis, treasurer.

Rank Records of America has taken over the distribution rights to Venus Records' coupling of "Ma, She's Making Eyes At Me" and "Yes, We Have No Bananas" by the Bentley Bros.

VARIETY 10 Best Sellers on Coin Machines

1. LONELY BOY (6)	Paul Anka	ABC-Par
2. BATTLE OF NEW ORLEANS (9)	Johnny Horton	Columbia
3. WATERLOO (5)	Stonewall Jackson	Columbia
4. A BIG HUNK OF LOVE (2)	Elvis Presley	Victor
5. THERE GOES MY BABY (1)	Drifters	Atlantic
6. MY HEART IS AN OPEN BOOK (2)	Carl Dobkins Jr.	Decca
7. SWEETER THAN YOU (1)	Ricky Nelson	Imperial
8. PERSONALITY (10)	Lloyd Price	ABC-Par
9. LAVENDER BLUE (1)	Sammy Turner	Big Top
10. LIPSTICK ON YOUR COLLAR (5)	Connie Francis	MGM

Second Group

TIGER	Fabian	Chancellor
MONA LISA	Carl Mann Conway Twitty	Phillips MGM
DREAM LOVER	Bobby Darin	Atco
WHAT A DIFFERENCE A DAY MAKES	Dinah Washington	Mercury
CIAO CIAO BAMBINA	Jackie Noguez	Jamie
RAGTIME COWBOY JOE	David Seville	Liberty
HALF BREED	Marvin Rainwater	MGM
M. T. A.	Kingston Trio	Capitol
I ONLY HAVE EYES FOR YOU	Flamingos	End
KANSAS CITY	Wilbert Harrison	Fury

(Figures in parentheses indicate number of weeks song has been in the top 10)

Boy With Build In RCA Buildup; Taylor To Riverside; Other Pacts

RCA Victor: Johnny Restivo

A new 15-year-old singer, Johnny Restivo, will be in the spotlight of RCA Victor's biggest artist promotion this year in behalf of his first release, "The Shape I'm In" and "Ya Ya." "The Shape I'm In" tune is a reference to the fact that Restivo was recently named "The Most Perfectly Proportioned Teenager in America in 1958" by a national health magazine.

Ben Rosner, RCA manager of radio and tv relations, called a meeting of his national staff last week to get the promotion underway. In the next four weeks, Restivo will launch a national disk jockey tour. Restivo was inked by RCA pop artists & repertoire chief Steve Sholes, who was responsible for getting Elvis Presley to the label. He's hoping lightning strikes again.

Riverside: Billy Taylor

Billy Tylor, jazz pianist, has been inked to an exclusive deal by Riverside Records. Currently appearing at the Hickory House, N.Y., Taylor will be backed on his first set for Riverside by a combo containing four flutes.

Epic: Shelton, Bledsoe

Orchestras Inc. has set record pacts with Epic for Gary Shelton and Steve Bledsoe & Blue Jays. Shelton (ex-Mercury and Mark labels) will front a rock 'n' roll group for his Epic etchings.

Elektra: Anita Ellis

Anita Ellis has joined the indie Elektra label. Thrush, who's featured in the Broadway legituner, "Flower Drum Song," will cut her first LP in September.

Mex Govt. to Ask U.S. To End Cleffer Bite

Mexico City, July 14.

The Mexican Government will step in to negotiate for elimination of a U.S. tax damaging to the interests of Mexican composers, according to Luiz Martinez Serrano, head of the Pham music firm.

Serrano has been waging a one-man campaign to achieve abolition of the 30% levy on royalties accrued to Mexican tunesmiths. While his work was fruitless in past few years, in his last visit to the U.S. he obtained copies of agreements made between the U.S. government and other Latin American nations in which tax payments have been cancelled.

The Departments of Education and Foreign Relations will now work towards obtaining "tax relief" for Mexico's ill-paid fashioners of words and music.

British Disk Bestsellers

London, July 21.

Dream Lover (London)	Darin
A Teenager in Love (Philips)	Wilde
Battle New Orleans (Pye)	Donegan
Roulette (Columbia)	Conway
Peter Gunn (London)	Eddy
Living Doll (Columbia)	Richard
Personality (Decca)	Newley
A Fool Such As I (RCA)	Presley
Lipstick on Collar (MGM)	Francis
Waited So Long (Decca)	Newley

Strand's Singles

Strand Records, diskery newly launched by Marv Holtzman, is putting the stress on single releases until mid-August when it has scheduled its first LP. Its first three singles have hit the market.

Meantime, Holtzman has been bolstering his roster with the signing of Don Cherry and the Miller Bros. Cherry previously recorded for Columbia while the Miller Bros. a young vocal group, appeared with Duke Ellington's "Jump For Joy" in Florida.

The Strand label will be distributed through Decca Distributing Corp. and Coral Record branches.

Disk Sales In Britain Still Down But Decline Narrows After 1st Qtr.

London, July 14.

Though disk sales are still a matter for gloomy comment here, there's room for a faint smile in that the graph is showing a rise from the levels of the year's first quarter.

Whereas, in March, manufacturers' sales were 26% down on March, 1958, the April figures as published by the Board of Trade show only a 6% decline on last year's corresponding month. And whereas a first-quarter comparison reveals a 21% drop, a first-four-months ditto offers the comparatively cheerful figure of 18%.

Monetary value of April sales was $2,721,600, bringing the total for the first four months of the year to $11,026,400. In those four months 78 rpm disks sold amounted to 4,099,000 as against 13,897,000 in the corresponding 1958 period. This crop was eased by a rise in the production of 45 rpm platters—12,319,000 as compared with 7,195,000. At 4,555,000, the production of 33⅓ disks was 18% lower than the 5,555,000 of the 1958 period.

Ken Nordine to Emcee French Lick Jazz Fete

Chicago, July 21.

Ken Nordine, Chi's freelance announcer and Dot disk personality, has been tapped for emcee chores at the French Lick-Sheraton Jazz Fest July 30 for four days.

Label is releasing his new album "Next," a sequel to his earlier "Word Jazz" platter.

Reopen Phoenix Riverside; Name Orchs' 1-Nighters

Phoenix, July 21.

The Riverside Ballroom, long popular South Phoenix spot, has been reopened by the Riverside Amusement Co. headed by Robert MacFarlan. With an original investment of $300,000, MacFarlan plans an ambitious expansion program that includes a 40-lane bowling alley, 7,000-seat sports arena and restaurant with cocktail lounge.

At present, policy is nightly dancing to Chen Dondi's band, to be augmented by strong one-nighters. Confirmed bookings to date include Orrin Tucker, Guy Lombardo, Les Elgart, Count Basie and Glenn Miller's orch with Ray McKinley conducting.

The Paradox Of Billie Holiday

Billie Holiday, noted blues singer who died in Metropolitan Hospital, N.Y., July 17, was a music business paradox. Unanimously recognized by critics as the greatest jazz singer since Bessie Smith and a major influence on scores of other singers, Miss Holiday never attained wide public recognition.

Although she had several big disks to her credit, notably "Strange Fruit," "Fine and Mellow" and "Travelin' Light," Miss Holiday never had a 1,000,000-record seller in her long diskography. She was until the very end the idol of a relatively narrow jazz circle, unknown to the millions of kids who buy records made by singers who basically owe their phrasing and projection techniques to Miss Holiday.

Miss Holiday, who was brought to the hospital almost two months ago suffering from liver and heart troubles, was under arrest during her last few weeks. She was charged with illegal possession of narcotics, a rap which she experienced a couple of times before. For the past 20 years, she had been plagued with drug addiction despite arrests, imprisonments and voluntary efforts to kick the habit.

Up From Eleanora Fagan

Born Eleanora Fagan in Baltimore, Miss Holiday summed up her family life in her autobiography, "Lady Sings The Blues," written in collaboration with Bill Dufty. She said: "Mom and Pop were just a couple of kids when they got married. He was 18, she was 16 and I was three."

When she was 13, she worked in a Harlem restaurant operated by her mother and sang for tips. Already at that time, she was listening closely to records by Bessie Smith and Louis Armstrong, the two most important influences on her style.

At 14, she applied for a dancing job at a Harlem night club, Pod's & Jerry's. She failed the hoofing audition but was taken on as a singer. It was while working for $2 a night in a Harlem club that jazz critic John Hammond discovered her. He recommended her to Benny Goodman, then a rising young swing clarinetist who hired her for her first recording

(Continued on page 46)

RETAIL ALBUM BEST SELLERS

VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This wk.	National Rating Last wk.	Artist, Label, Title	Boston—(Jordan Marsh)	Albany—(Ten Eyck Record Shop)	Washington—(Super Music)	Philadelphia—(Goody's)	Pittsburgh—(National Records)	Chicago—(Lyon-Healy)	Miami—(Spec's Records)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Atlanta—(Rich's Dept. Store)	Memphis—(Trent Wood Records)	Louisville—(Shackleton's)	Minneapolis—(Dayton's Dept. Store)	Kansas City—(Katz Drug)	Portland—(Madrona Records)	San Francisco—(Sherman Clay Co.)	Hollywood—(Wallich's Music City)	Seattle—(Frederick & Nelson)	TOTAL POINTS
1	1	**KINGSTON TRIO** (Capitol) **At Large** (T1199)		2	1	3	4		4	2	6	4	8	1	1	1	1		2	1	124
2	3	**JOHNNY MATHIS** (Columbia) **More Great Hits** (CL 1344)			4	2	1	6	2	1					8	4	9		3	2	79
3	2	**MARTIN DENNY** (Liberty) **Exotica, Vol. I** (LRP 3034)		4	3				1	3	1	1	9	9	4	3					72
4	5	**HENRY MANCINI** (Victor) **More Peter Gunn** (LPM 2040)		7		1	2									2	3	9	8	3	53
5	4	**HENRY MANCINI** (Victor) **Peter Gunn** (LPM 1956)			6		6	2	5		4	5	1						7		52
6	8	**SHELLY BERMAN** (Verve) **Inside Shelley Berman** (MGV 15003)			7				10	5					2		6	3	1	7	44
7	..	**MARTIN DENNY** (Liberty) **Quiet Village** (LRP 3122)								4	3							2	6	8	32
8	6	**GIGI** (MGM) **Soundtrack** (E 3641)	7	10	9	10		5			5	6					7				29
9	..	**VAN CLIBURN** (Victor) **Rachmaninoff Concerto No. 3** (LM 2355)				4			6			2		10				6			27
10A	14	**SOUTH PACIFIC** (Victor) **Soundtrack** (LOC 1933)		1			10	8		7					7		8			10	26
10B	22	**BELAFONTE/HORNE** (Victor) **Porgy & Bess** (LOP 1507)		3				3				3			10				10		26
12	7	**GYPSY** (Columbia) **Original Cast** (BL 5420)			2		5				9			6				10			23
13A	..	**MITCH MILLER** (Columbia) **Folk Song With Mitch** (CL 1316)	9					1	4						9					5	22
13B	15	**PORGY & BESS** (Columbia) **Soundtrack** (OL 5410)					7				8			5				8	5		22
15	10	**ARMSTRONG & FITZGERALD** (Verve) **Porgy & Bess** (MG 4001)	1	9	5	8															21
16	9	**FRANK SINATRA** (Capitol) **Look To Your Heart** (W 1164)						10	3	9							2				20
17	..	**KINGSTON TRIO** (Capitol) **The Hungry i** (T 1107)		8			8			6							4				18
18A	16	**PREVIN/ROSE** (MGM) **Songs For Young Lovers** (E 3716)							7						5					6	15
18B	13	**MANTOVANI** (London) **Film Encores, Vol. II** (LL 3117)	4										3								15
18C	12	**MILES DAVIS** (Columbia) **Porgy & Bess** (CL 1274)											5	2							15
18D	..	**MANTOVANI** (London) **Film Encores, Vol. I** (LL 1700)	3											4							15
22	..	**FRANK SINATRA** (Capitol) **Come Dance With Me** (W 1069)	8									9	2								14
23A	..	**PAT BOONE** (Dot) **Tenderly** (DC 3180)		5		6										9					13
23B	19	**ARTHUR LYMAN** (Hi-Fi) **Taboo** (E 806)									7				6			7			13
25	18	**ROBERT RUSSELL BENNETT** (Victor) **Victory at Sea, Vol. I** (LM 2335)			8									3							11

SPEBQSA Winners

Chicago, July 21.

Four Pitchikers of Springfield, Mo., copped top honors in the quartet class, and the Pekin (Ill.) Chorus dittoed in the chorus category at the 21st annual convention of the Society for the Preservation & Encouragement of Barbershop Quartet Singing in America.

Organization's new prexy is Clarence Jalving of Holland, Mich., replacing Joseph E. Lewis of Dallas. Next year's meet is skedded for Dallas.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST																SOUTH					MIDWEST										FAR WEST									TOTAL POINTS
						Stan Z. Burns—WINS—New York	Fred Fiske—WWDC—Washington	Bob Mowers—WLAM—Lewiston	Joe Ryder—WEZE—Boston	Ed Truman—WSAR—Fall River	Tony Davis—WOCB—West Yarmouth	Gregg Ide's—WKNE—Keene	Sherm Noel—WHEB—Portsmouth	Danny Stiles—WNJR—Newark	Harry Pitts—WIRY—Plattsburg	Ed Meath—WHEC—Rochester	Ron Curtis—WHEN—Syracuse	George E. LeZotte—WTRY—Troy	Harvey Sanderson—WRUN—Utica	Bob Penn—WARD—Johnstown	Chuck Stevens—WRIB—East Providence	Bob N. Perry—WCKR—Miami	Paul Drew—WGST—Atlanta	Bob Kay—WAVE—Louisville	H. Duane Wadsworth—KELP—El Paso	Bill Davis—WLOW—Norfolk	Jim Mills—WGN—Chicago	Buck Leigh—WTRC—Elkhart	Gene Chamberlain—WREN—Topeka	Bob Freeman—KFBI—Wichita	Gene Clifford—WBCK—Battle Creek	Dan Allan—WLOL—Minneapolis	Don Warnock—KUDL—Kansas City	Bill Dawes—WCPO—Cincinnati	Bill Dason—WLMJ—Jackson	Allan Michaels—WTOL—Toledo	Lamar Sherlock—KEZY—Anaheim	Pearl Jacobson—KIEM—Eureka	Wink Martindale—KHJ—Hollywood	Pat Page—KTYM—Inglewood	Ed Perry—KFOX—Long Beach	Earl McDaniel—KPOP—Los Angeles	Len Ross—KDB—Santa Barbara	Con Schader—KICN—Denver	Doug Sutherland—KALL—Salt Lake City	
1	2	8	Paul Anka	ABC-Par	†Lonely Boy		2	3	9	4	2		1	3	8	7	3		1	8	3	2	8	3		1		3		3	2	9			1	2		2				1		5	2	211
2	1	12	Johnny Horton	Columbia	†Battle of New Orleans	2	1	5		6				1	4		4	8	4	7							8	1	3	6	3					3		3					1		4	135
3	3	9	Stonewall Jackson	Columbia	†Waterloo	9	4	4		5					7	2			10	9						4		5	4	10	1			8		5		7	8					3	1	103
4	7	9	Connie Francis	MGM	*Lipstick on Your Collar			1	3	7			2	10	9					10	1			2			9	4				8				4	7	1			5	7				95
5	6	4	Carl Dobkins, Jr.	Decca	†Heart is an Open Book	10	5	2				5						2						4		6		8	6	2	4	1	7								9				10	84
6	13	2	Elvis Presley	Victor	†Big Hunk Of Love			8										1					1		1	7		6	1			5		10					1			6		1		81
7	38	3	Ricky Nelson	Imperial	†Sweeter Than You							1						3									5			4			2	1	6									4		62
8	9	6	Kingston Trio	Capitol	†M.T.A.	8	10					9				3	1		2			6	6						10		10	3											4			60
9	4	11	Lloyd Price	ABC-Par	†Personality	3				9				5	5	8				4				7				2			8										8					51
10	23	4	Drifters	Atlantic	†There Goes My Baby							6											9			2						8			7				2			2		2		50
11A	8	6	Dinah Washington	Mercury	†Difference Day Makes	1					9			2		6	8																1		10	1							2			49
11B	5	4	Fabian	Chancellor	†Tiger		9									4		5	9					5			10	7		9	5		9	9	4			9								49
13	28	2	Skip & Flip	Brent	†It Was I				2			3	3								2		5		6																					45
14	10	4	Duane Eddy	Jamie	†40 Miles of Bad Road																		10			8	1		5	5						6									3	39
15	16	5	Jesse Belvin	Victor	*Could've Been Worse					1					1					1																			4							37
16A	30	3	David Seville	Liberty	*Ragtime Cowboy Joe							7							7						5				9					4							10	4	7			35
16B	18	7	Mystics	Laurie	†Hushabye						1				10								4								6				5	8								8		35
18	35	2	Elvis Presley	Victor	†My Wish Came True		6					4							3														5		3											34
19A	28	11	Hugo & Luigi	Victor	*La Plume De Ma Tante					2					2					2																							5			33
19B		1	Jan & Dean	Dore	*Baby Talk					8					6					5																	6		3			5				33
21A	15	3	Falcons	Unart	†You're So Fine		3				6													1								7														27
21B		1	Tempos	Climax	*See You in September				6		3		4								4																									27
21C	19	3	Ricky Nelson	Imperial	†Just a Little too Much							10							8					8	7				7					2											8	27
24A	22	3	Frankie Avalon	Chancellor	*Boy Without a Girl			10																						8						7		6			4				6	25
24B	12	4	Flamingos	End	*Only Have Eyes for You																	10				3		9						5								3				25
26	20	10	Jimmy Dean	Columbia	*Sing Along					3					3					3																										24
27	29	3	Tony Bellus	NRC	†Robbin' the Cradle																									1			4												5	23
28	33	5	Jerry Keller	Kapp	*Here Comes Summer						4	8		6												10		10																7		21
29	24	2	Platters	Mercury	*Remember When									4		10								10	3																					19
30A	34	3	Anita Bryant	Carlton	*Till There Was You	6											7																		8				7							18
30B	17	4	Frank Sinatra	Capitol	*High Hopes	7											2								9																		8			18
30C		1	Joni James	MGM	*I Still Get Jealous				7				8				6				6																			10						18
30D		3	Mitch Miller	Columbia	†Jine the Cavalry																																			2	2					18
34A	45	4	Johnny Mathis	Columbia	*Small World												5												8								3									17
34B		1	Conway Twitty	MGM	*Mona Lisa																											2								3						17
36		1	Bobby Rydell	Cameo	†Kissin' Time				1				7								9																									16
37A	14	7	Frankie Avalon	Chancellor	*Bobby Sox to Stockings					10										6		4																								15
37B		1	Jerry Wallace	Challenge	†Primrose Lane																																			4	3					15
39A		1	Annette	Vista	†Lonely Guitar							2						6																												14
39B		1	Ray Charles	Atlantic	†What'd I Say																		2											6												14
41A		6	Dee Clark	Abner	†Just Keep it Up																													7		10		5							9	13
41B		1	Mimi Harp	Mun-Rab	†Ridin' on a Mule																																			8	1					13
43A	25	4	Perry Como	Victor	*I Know											5						5																								12
43B	27	8	Freddy Cannon	Swan	†Tallahasse Lassie																	3								7																12
43C	21	10	Connie Francis	MGM	†Frankie																		7								7														7	12

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Inside Stuff—Music

Ira Gershwin's first book, to be published by Knopf on Oct. 19, titled "Lyrics on Several Occasions," will contain not only the words to 104 (out of almost 800) of the songs he wrote with his brother George, Jerome Kern, Kurt Weill, Harold Arlen, et al, but also inside on how they were written and the idiosyncrasies of producers, collaborators and stars involved. The memoir, running to over 50,000 words, is said to provide a highly personal and informal history of Broadway music-show biz of the last 35 years. It's studded with anecdotes about the Adele Astaires, Gertrude Lawrence, Danny Kaye, Judy Garland, Ethel Merman, Fanny Brice, Bing Crosby, Nora Bayes, Gene Kelly, Bobby Clark.

Irving Fields, currently appearing with his trio at Wentworth Hall in Jackson, N.H., played the same spot some 16 years ago and was inspired by the scenic background then to write a symphonic work, "An American Forest." Coincidentally with Fields' return date to the N.H. hotel this year is the fact that Fields has been set to perform his symphony at Carnegie Hall, N.Y., Oct. 18.

Songsmith Al Stillman sums up the "evolution" of latterday pop music as follows: from rockabilly to rock 'n' roll; r'n'r to rack-and-ruin; and rack-and-ruin to no rack and complete ruin. (The "no rack" refers, of course, to the Music Dealers' Service having eliminated its music racks.)

Vet British songsmith and ex-music publisher Jimmy Campbell (Connelly & Co.) had to have his left eye removed as result of an auto accident in Tangier, Morocco, which has him bedded at the Middlesex Hospital, London. His leg is okay, however, and he is now able to walk around on crutches, but the specialist thought the eye removal advisable. Campbell cracks, "Maybe you see a better class of a&r men with one eye!"

In its bid to get a larger slice of the pop singles market, Urania Records is taking the "master buying" route. Bill Nielsen, general manager and director of sales, is out to buy masters of all types of pop material. Label currently is running with its latest purchase, a coupling of "The Last Bell" and "Teach Him To Love Me" by the Della Sisters. Platter was kicked off in the New England area.

International Recording Contest, strictly for amateurs, is to be held in London for the first time this year, Oct. 29-Nov. 3. Entries will be on tape. BBC is showing a benevolent interest in the proceedings, having promised to try to make available a studio for the judging panel, on which one of its producers, Douglas Cleverdon, will sit. Corporation also plans to air some of the top tapes in its Network Three program for radio and recording addicts, "Sound."

Muzak Luring Lotsa Sales as Opening In Greater London Nears

London, July 21.

Aug. 1 is D-Day for launching Muzak to a bevy of subscribers in the Greater London area. Though the terms of the franchise don't permit names of outfits taking the service to be made public till that date, it's learned that inquiries have been rolling in from offices, factories, department stores and such at an estimated 50 a week.

Two subsidiary companies to operate Muzak and associated products have been set up by Associated TeleVision Ltd. which is the U.K. franchise owner. They're Planned Music Ltd. and Planned Communications Ltd., headquartered in Regent St. where a central transmission centre is being built. Directors of the two setups are Sir Robert Renwick, chairman, Val Parnell, Lew Grade, J. A. L. Drummond, the Earl of Bessborough, Anthony Gishford, Sir Ben Barnett and the general manager, Neil D. Margerison. Planned Music Ltd. puts out the actual Muzak service while the other firm is more concerned with the development of allied projects such as intercommunications, timing systems and fire alarm services.

Muzak is already installed at the new hq of ATV near Marble Arch, ATV House, while pilot schemes are in operation in Shell Petroleum and Rank Organization buildings. After tackling the Greater London area, Planned Music Ltd. aims to develop on a national basis.

Victor's 'Music-In-the-Hair' Drive For Fall LPs in Deal With Breck

In another cooperative tieup deal, RCA Victor is launching its 1959 "best buy" program with one of the most extensive advertising and promotion drives in alliance with John H. Breck Inc., hair lotion manufacturers. It's figured that over $500,000 will be spent in the promotion.

As its part in the campaign, Breck is offering an RCA Victor LP sampler containing 12 longhair and pop selections from the 24 releases which Victor is issuing under the "New Golden Age of Sound" banner. Breck is offering the sampler at $1.25 for the stereo LP and $1 for the monaural plus a Breck boxtop. The offer will run from Sept. 1 to the end of the year.

Breck will spotlight the Victor sampler in a heavy advertising spread in a large roster of top consumer mags. In addition, Breck is scheduling plugs for the sampler offer on the September and October "Shirley Temple Storybook" shows which it is bankrolling. Some 15,000 beauty shops, moreover, will get point-of-sale display material for the disk premium offer.

On its own, Victor is giving a heavy ad accent to its "best buy" LPs, which are being sold with the new "miracle surface" angle (see separate story). The Victor packages are also getting heavy tv exposure via the NBC-TV "Bonanza" show plus a flock of network plugs on other tv and radio shows. Gold foil, in line with the "Golden Age of Sound" slogan, is being used liberally by Victor in its dealer window displays and LP wrappers.

Victor introduced its new line at a series of regional distrib meetings held throughout the country last week. Following the regional confabs, individual distribs held their own conferences to introduce the line to local dealers.

Italian Disk Bestsellers

Venus (Chancellor)	Avalon
Notte, Lunga Notte (Fonit)	Modugno
Vieneme 'Nzuonno (HMV)	Bruni
Arrivederci (Phillips)	Barreto Jr.
Smoke Gets in Eyes (Mercury)	Platters
Sarra (RCA)	Reno
Personal Possession (Capitol)	Cole

UA IN BIG PUSH FOR 'PORGY & BESS' JAZZ LP

United Artists Records is coming up with its biggest promotion to date for a non-soundtrack set in behalf of its new "Jazz Soul of 'Porgy and Bess'" package. The label is planning a heavy ad campaign for the set in addition to mailing pieces and special displays plus maximum coverage of disk jockeys. As a new wrinkle, UA is selling the chain of FM "good music" stations on programming the LP in full.

Set, which was arranged and conducted by Bill Potts, features an all-star lineup of jazz performers in big band versions of the Gershwin tunes.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 18 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Gaiety Music Shop)	Boston—(Mosher Music)	Albany—(Van Curler Music Co.)	Washington—(Super Music)	Philadelphia—(Goody's)	Pittsburgh—(National Records)	Miami—(Spec's Records)	Louisville—(Variety Records)	Memphis—(Tent Wood Records)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Chicago—(Hudson-Ross Music)	Detroit—(Harper Music)	Minneapolis—(Don Leary Music)	Kansas City—(Jenkins Music)	San Francisco—(Columbia Music)	Hollywood—(Wallichs' Music City)	Seattle—(Sherman-Clay)	TOTAL POINTS
1	1	**PAUL ANKA** (ABC-Par) **Lonely Boy**	5	1	..	2	2	5	1	6	9	1	1	2	2	8	..	2	..	1	117
2	2	**JOHNNY HORTON** (Columbia) **Battle of New Orleans**	1	2	5	1	1	..	3	..	2	..	4	1	8	10	..	1	..	4	99
3	3	**LLOYD PRICE** (ABC-Par) **Personality**	2	..	8	..	..	10	2	7	5	2	2	..	5	..	4	4	..	8	73
4	4	**CONNIE FRANCIS** (MGM) **Lipstick On Your Collar**	3	..	..	..	4	..	5	2	..	..	..	..	1	3	5	..	..	5	60
5	5	**STONEWALL JACKSON** (Columbia) **Waterloo**	4	5	..	4	..	..	4	9	3	..	..	4	3	..	7	8	..	..	59
6	6	**CARL DOBKINS, JR.** (Decca) **My Heart Is An Open Book**	..	10	2	5	..	..	..	..	6	..	..	..	..	2	1	5	..	..	46
7	8	**ELVIS PRESLEY** (Victor) **Big Hunk of Love**	..	..	1	..	..	..		..	1	8	..	..	4	1	..	..	..	..	40
8	7	**FABIAN** (Chancellor) **Tiger**	..	..	..	9	5	4	8	..	..	7	9	..	..	..	..	..	5	2	39
9	10	**FALCONS** (Unart) **You're So Fine**	..	..	..	3	..	..	..	1	..	..	5	7	..	..	..	..	2	..	37
10	13	**DRIFTERS** (Atlantic) **There Goes My Baby**	..	..	6	..	..	3	..	..	..	3	..	..	7	..	..	..	4	..	32
11	18	**SAMMY TURNER** (Big Top) **Lavender Blue**	..	..	..	8	7	1	7	..	..	..	..	..	9	..	..	..	..	..	23
12A	..	**DINAH WASHINGTON** (Mercury) **What A Difference A Day Makes**	7	8	..	..	9	9	..	..	..	..	..	9	..	..	3	..	10	..	22
12B	15	**FRANKIE AVALON** (Chancellor) **A Boy Without A Girl**	..	..	..	..	6	6	..	..	..	5	..	..	..	..	..	..	9	7	22
14A	11	**BOBBY DARIN** (Atco) **Dream Lover**	6	..	..	..	..	..	6	..	..	9	7	..	..	..	..	..	..	6	21
14B	..	**DUANE EDDY** (Jamie) **40 Miles of Bad Road**	..	..	..	..	3	8	..	..	..	..	..	..	..	..	..	..	1	..	21
16	19	**RICKY NELSON** (Imperial) **Sweeter Than You**	..	..	3	..	..	..	..	..	..	4	..	..	..	2	..	..	..	..	17
17	..	**SHIRELLES** (Sceptre) **Dedicated to the One I Love**	..	..	4	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	15
18	..	**CONNIE FRANCIS** (MGM) **Frankie**	9	..	..	..	..	..	..	..	..	..	8	..	..	..	..	3	..	..	13
19	..	**MYSTICS** (Laurie) **Hushabye**	..	..	..	..	..	..	10	8	..	..	..	3	..	..	..	..	..	..	12
20A	9	**FLAMINGOES** (End) **I Only Have Eyes For You**	10	7	..	..	..	..	..	..	..	6	10	..	..	..	..	..	..	..	11
20B	16	**DEE CLARK** (Abner) **Just Keep It Up**	3		..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	11
22A	12	**FREDDIE CANNON** (Swan) **Tallahassee Lassie**	..	..	..	..	..	..	9	..	..	..	6	..	..	..	..	..	..	9	9
22B	..	**RICKY NELSON** (Imperial) **Just A Little Too Much**	..	..	..	..	..	..	..	5	..	..	..	10	..	..	9	..	..	..	9
24A	21	**FRANKIE AVALON** (Chancellor) **From Bobby Sox To Stockings**	8	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
24B		**SKYLINERS** (Calico) **This I Swear**		9				7	..			10			10		..		..		8

Stereo Singles

Continued from page 41

the 33 rpm single would add to the difficulties of the dealer who already has enough inventory problems with the current two-speed, monaural-stereo releases. This label's spokesmen said that stereo singles have already come out on the 45 rpm speed, hence Col's move is only a technical matter representing no fundamental advance in the recording art.

Another disk exec pointed out that whatever market existed for the stereo single was now based on the 45 rpm speed. The juke operators, for instance, are using 45 rpm singles in the stereo boxes and could not be expected to go for the 33 rpm speed after investing in 45 rpm machines. Doubting that any significant section of the adult audience would be converted back to the single market because of a matter of speeds, this exec asserted that, in any case, the great bulk of phonograph machines now in homes were equipped to play both 45 or 33 rpm disks and hence disk buyers have no special loyalty to either speed.

Could Cue 1-Speed

In favor of Columbia's 33 rpm single is the argument that it represents a step in the direction of a one-speed standard in the disk industry. There is no dispute that if one speed had to be adopted, 33 rpm would be it since it can do anything that the 45 rpm speed can do, while the same cannot be said for the 45 rpm speed.

Col's initial release of the Stereo Seven singles is made up of recent and new releases by its top artists, including Johnny Mathis, Duke Ellington, Johnny Horton, Mitch Miller, Johnny Cash, Tony Bennett, the Four Lads, Percy Faith, the Kirby Stone Four, Frankie Laine and Ray Conniff. The disks will have a new multi-colored label and will be encased in special black-and-white envelopes.

AURA SUCCEEDS COASTAL

Aura Recording is the new outfit succeeding Coastal Recording in N.Y.

Four engineers, who were employed at Coastal, are the owners of Aura Recording. They are Herb Kaplan, Heinz Kubicka, Allan Merchin and Benjamin Stern.

Billie Holiday

Continued from page 43

date, singing "Your Mother's Son-In-Law."

A couple of years later, she established her reputation as a jazz stylist with a series of Columbia recordings made with a group headed by pianist Teddy Wilson. In this combo was the late Lester Young, Count Basie's tenor saxist, who nicknamed Miss Holiday "Lady Day." She, in turn, dubbed him "Pres" and both monickers stuck throughout their subsequent careers. Young died only a couple of months before Miss Holiday.

In 1938, Miss Holiday joined the Artie Shaw band as vocalist. She worked for Shaw for several months and then moved into Cafe Society, then a major N.Y. talent showcase, for a long run. Her reputation as a jazz singer had by that time been solidly established.

In 1947, Miss Holiday was arrested on a narcotics violation for the first time. She was committed to a Federal rehabilitation centre for a year in an attempt to break the habit. When she was released, she starred in a Carnegie Hall, N.Y., concert and subsequently gave numerous performances at both Carnegie and Town Halls, but was not permitted to work in any N.Y. night club since the police refused to grant her a work card.

'New Orleans' Film

Miss Holiday appeared in a 1946 film, "New Orleans," and was featured on a 1958 tv show, "The Sound of Jazz." She was also the lyricist of several songs, including "Fine and Mellow," "God Bless The Child" and "Don't Explain."

In recent years, Miss Holiday made numerous albums for various labels. Norman Granz's Verve Records has been issuing them regularly, the latest being "Stay With Me." MGM Records had a two-album deal with her and was able to complete one of the packages before her death. It's expected that now there will be a stream of postmortem disk releases and memorial albums. Her longtime manager Joe Glaser handled her various deals.

She is survived by her third husband, Louis McKay, from whom she was separated for the past 18 months.

The HIT! OF THE WEEK

CLYDE McPHATTER

Sings

TWICE AS NICE

and

WHERE DID I MAKE MY MISTAKE

K12816

M-G-M Records

VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).*

TALENT

POSITIONS This Week	Last Week	ARTISTS AND LABEL	TUNE
1	1	**PAUL ANKA** (ABC-Par)	Lonely Boy†
2	2	**JOHNNY HORTON** (Columbia)	Battle of New Orleans†
3	5	**STONEWALL JACKSON** (Columbia)	Waterloo†
4	3	**LLOYD PRICE** (ABC-Par)	Personality†
5	4	**CONNIE FRANCIS** (MGM)	Lipstick On Your Collar* Frankie†
6	9	**ELVIS PRESLEY** (Victor)	A Big Hunk O'Love†
7	6	**CARL DOBKINS, JR.** (Decca)	My Heart Is An Open Book†
8		**DRIFTERS** (Atlantic)	There Goes My Baby†
9	7	**FABIAN** (Chancellor)	Tiger†
10		**RICKY NELSON** (Imperial)	Sweeter Than You† Just A Little Too Much†

TUNES

POSITIONS This Week	Last Week	TUNE	PUBLISHER
1	1	†LONELY BOY	Spanka
2	2	†BATTLE OF NEW ORLEANS	Warden
3	5	†WATERLOO	Cedarwood
4	3	†PERSONALITY	L-Logan
5	4	*LIPSTICK ON YOUR COLLAR	Joy
6	9	†A BIG HUNK O'LOVE	Presley
7	6	†MY HEART IS AN OPEN BOOK	Sequence
8	..	†THERE GOES MY BABY	Jat-Prog.
9	7	†TIGER	Roosevelt
10		*LAVENDER BLUE	Joy

* ASCAP † BMI F-Film

On The Upbeat

New York

Miriam Bienstock, of Atlantic Records, and **Fred Bienstock**, of Hill & Range, off to Europe for four weeks . . . **Cedric Dumont**, Swiss radio music director, in N. Y. for a looksee at the Tin Pan Alley scene . . . **Frankie Avalon's** "Venus" slice is on the Chancellor label in Italy, not Globe as indicated in VARIETY'S "Italian Disk Bestsellers" chart . . . **Wild Bill Davison & His Dixieland All-Stars** and the **Don Shirley Duo** opened at the Roundtable Monday (20) . . . Pickwick Sales moving to new hq in Long Island City in mid-August . . . **Warren Covington & Tommy Dorsey Orch** touring in North and South Dakota.

Irving Fields Trio currently playing at Wentworth Hall, Jackson, N. H. Fields has a concert scheduled at Carnegie Hall Oct. 18 . . . **Bernard Peiffer Trio** and the **Vic Dickerson Quartet** will launch the new Arpeggio jazz room July 28 . . . **Cozy Cole** returned to the Metropole last night (Tues.) . . . **Lionel Hampton** held over at the Riviera in Las Vegas . . . Jay-Gee Record Co. switching its base to new offices on W. 47th St. . . . **Don Elliott** set for the Toronto Jazz Festival Saturday (25) . . . **Connie Francis** set for Convention Hall, Asbury Park, N. J., Aug. 8 . . . **Conway Twitty** goes to the Pacific Paradise, Honolulu, July 31 . . . **Tom Lehrer** returns to the Music Barn, Lenox, Mass., Saturday (25).

London

Pye diskery team under a&r manager **Michael Barclay** heads for Blackpool Sun. (26) to press platters with **Marion Ryan, Edmund Hockridge, Roy Castle** and **Cherry Wainer**, now playing summer dates at the seaside resort . . . **Jack Payne** starts a new series of "Words and Music" pop and light programs on BBC-TV July 30 . . . Top Rank releases **Curt Jurgens'** first-ever disk, the theme music from the "Ferry To Hong Kong" pic with lyrics provided by **Paddy Roberts** . . . **Petula Clark** and **Paul Anka** among those skedded to attend the Knokke (Belgium) Song Fest starting Fri. (24) . . . Dates for the **Poni-Tails** vocal group, who came over to do a BBC-TV "Drumbeat" show, are snowballing, taking in further tv appearances and a recording session with HMV next week.

Hollywood

RCA's Coast chief **Bob Yorke** winged to Frisco for talks with distribs anent company's new fall program . . . **Jean Westad** has joined **Mike Conner's** office as promo gal. . . . **Don Ralke** will score the title and background music for Warners' new hourlong vidpix series, "Bourbon Street Beat." Warner diskery will also release Ralke's "Bourbon" album . . . **Jack Marshall** has been set by the J. Walter Thompson ad agency to arrange-conduct a new Schlitz commercial with **Margaret Whiting** and **Ferlin Husky** . . . **Tony Harper** cut her first RCA album comprised of original songs by **Hal Levy's** UCLA lyric-writing class . . . **Max Schulman** joined the ASCAP fold . . . **Nino Tempo** switched his recording name to **Tony Sheppard** . . . Pianist **Joe Bushkin** set for solo spot at Hollywood Bowl's "Cole Porter Night" Aug. 8.

Chicago

Ramsey Lewis Trio playing Curro's, Milwaukee, with **Gene Krupa** due there Aug. 17. The drummer also signed for the Chi London House Dec. 22 for three frames . . . Capitol disk organist **Jackie Davis** opens at the Beachcomber, St. Louis, Friday (24) . . . **Marian McPartland** follows her French Lick (Ind.) jazz fest appearance with a week at Scaccia's, Louisville, Aug. 4. **Bobby Hackett** opens there Aug. 25 . . . **Ivy's Quartet**, now at the Van Orman Hotel, Ft. Wayne, plays Mr. K's, Minneapolis, Aug. 10 for a single stanza . . . **Gene Smith** combo to the Embers, Ft. Wayne, Oct. 19 for two.

New Chi Diskery

Chicago, July 21.

Jerry Allan, vet publicist in the disk field, has formed his own label, Allan Records. First release, with nitery warbler Bob Anderson, is "Kiss of Perfection" backed by "Wild Ecstasy."

Allen, who's also in artist management, previously promoted Audio Fidelity and MGM Records in this territory.

MITCHELL-RUFF DUO

Now Russian Concert Tour

Currently MOSCOW

Opening Aug. 13 BASIN STREET EAST, New York

Roulette Records

Booked Exclusively by

ASSOCIATED BOOKING CORPORATION

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407 Lincoln Rd. Miami Beach, Fla. JEfferson 8-0383

8619 Sunset Blvd. H'wood 46, Calif. OLympia 2-9940

Col's Fla. Meet

Continued from page 41

well as the video and recording courses.

Ditto Billy Storm—detailed under New Acts on basis of his current date in the Bal Masque.

Johnnie Ray was the vet topper who finaled the affair, with warm kudos for Lieberson following his hot turn. Spoofing followed the work of Jimmy Dean, Johnny Cash, Johnny Horton (who also led a country & western shindig Thursday), with Lieberson playing a straightfaced "singing" participant. Mitch Miller was also subject for heckling.

Others on the lengthy roster included Ronnie Chapman, the Coronados (who went big), Percy Faith (in for a bow), Richard Maltby (in a funny spoof on stereo recording), Bernie Richards (well received), Ernie Sheldon, Ray Conniff and Frank DeVol. Local ace batoneer Dave Tyler and Miami AFM band turned in a masterful job at backing the proceedings. *Lary.*

Urania's Avon Label

Urania Records is launching a new label, Avon Records, for the production of low-price stereo and monophonic albums and singles. First LP to be issued on Avon is "My Fair Lady," featuring an all-British cast accompanied by the Knightsbridge Theatre Chorus & Orchestra. Cast is headed by Hubert Gregg, Elizabeth Larner and John Slater. Conductor is John Gregory. It'll be available in stereo and monophonic packages.

Sieg Bart, Urania prez, is planning a regular monthly release schedule for Avon in addition to the regular Urania releases.

"SAY ONE FOR ME"

SAY ONE FOR ME

LEO FEIST, INC.

D. J.'s are flipping over . . .

RUSS CONWAY'S smash #1 instrumental in England ROULETTE on CUB (#9034)

MARTINIQUE great rendition by MARTIN DENNY on LIBERTY (#55199)

MILLS MUSIC, INC.

HEADIN' FOR THE TOP

WITH OPEN ARMS

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KAPP RECORDS

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NEW PACE-SETTERS FROM MPHC

BEI MIR BIST DU SCHÖN

KEELY SMITH · LOUIS PRIMA · DOT

I ONLY HAVE EYES FOR YOU

THE FLAMINGOS · GONE

BLACKPOOL THRIVING ON TV

Wildwood Looks for Wham Season After Hot '4th'; Nitery Matinees Big

Wildwood, N. J., July 21.

This hectic, happy resort by the sea is roaring along to what may be a banner summer.

Business got off to an unusual booming start in late June with a great July 4 adding to the cash register symphony. Business ebbed ever so slightly after that and then started mounting again during the past week as heavy record week-long rains forced motel and room-confined vacationists into theatre and night club diversion. After eight days, the rains subsided.

Wildwood niteries make up one of the better night club resorts still existing in the country. Local clubs have made a success of three unusual features.

(1) Wildwood night clubs successfully charge an admission on weekends, holidays and other busy times. Untaxed by Uncle Sam, as in the case of the cabaret tax, this charge is usually all gravy and is requested and easily obtained by clubs with both name and run-of-the-mill rock 'n' roll attractions.

(2) Wildwood clubs achieve an almost around the clock operation with matinee entertainment or jam sessions usually playing to capacity or near-capacity crowds. A number of clubs such as the Hurricane and Rainbow hire talent specifically for afternoon appearances. In many cases, the mid-day musicians never set foot onstage at night here. This feature is most unusual in the U. S. where few places have ever convinced patrons that they should attend night clubs in the afternoon.

(3) Wildwood bonifaces make hay with the musical bar. This is the feature where the talent performs on a stage inside the main bar. The vast majority of clubs here have a stage within the confines of rather massive bars.

Top business is being racked up by Ben Martin's poshy, all-new Club Bolero. Powerhouse names promise to give Martin his best season. So far, Jimmie Rodgers and Connie Francis have been his blockbusters with Tommy Sands opening to heavy reservations Monday (20).

Rock 'n' roll attractions are

(Continued on page 51)

ROY ROGERS HOT 77G IN 10 AT ORE. EXPO

Portland, Ore., July 21.

The Roy Rogers Show grabbed a sizzling $77,000 in seven evening performances and three matinees at the Oregon Centennial Exposition Arena ending Thursday (16). The bill included Dale Evans, Rogers' Famly (5), Trigger & Jr., Sons of the Pionners (5), Homer Garret & His Hollywood Square Dancers (8), Pat Brady, Rafael Mendez & Mendez Twins, the Rudells (2), Les Marthys (2), Liberty Horses (8), and Rafael Mendez Orch 15). The 5,700-seater was scaled to $2.50.

Layout played behind the main gate with an additional $1 tab. Show set a new attendance record and only fell $5,000 short of the "Ice Capades" gross. Icer had a $3.50 top. Three matinees were SRO despite the 93-degree heat. Arena producer Wayne Dailard got the Exposition out of a two-week downbeat with this show. Lawrence Welk follows.

Multilingual Doris Day

Hollywood, July 21.

Doris Day will warble in five different tongues for an upcoming Columbia Records album, first time chirp has ever cut an LP in that many languages. She'll sing 12 numbers in German, Spanish, French, Italian and Japanese.

Label hit on idea for multi-tongued waxing after Nat Shapiro, international repertoire director, found singer's disks are big sellers abroad, during a recent 20-nation tour of South America and Europe.

Piaf to Play L'Etoile If Jo Gets Olympia H.O.

Paris, July 21.

According to trade sources here, a handshake agreement has been made by Edith Piaf and Josephine Baker that if the latter's show, "Paris Mes Amours," is still doing boff biz—as it is now—at the Olympia Music Hall next October, Miss Piaf will not press for her contractual stint there but do her stint at the Theatre De L'Etoile instead.

Olympia prexy Bruno Coquatrix signed Miss Piaf to headline a vaude show in October. The present Baker show was primarily a summer entry but sock response may have it run well into next season. Miss Piaf would head a vaude bill if she does her show at the Etoile.

Miss Piaf's last appearance at the Olympia in '57 stretched from one month to four due to SRO biz. She stopped only because of health reasons.

Names Lacking, Chi Paree Takes 4-Week Hiatus

Chicago, July 21.

Its quest for strong headliners to no avail, the Chez Paree will shut down as of Sunday (26) with reopening slated for Aug. 21. Big cafe figures it'll be cheaper than trying to keep the doors open with second-line acts.

Just who'll relight the club isn't certain yet. Firmed dates don't start till Jimmy Durante comes in Sept. 7. Also booked for the fall are Nat King Cole, Joe E. Lewis, and the McGuire Sisters. Current bill, in only for six days, consists of comic Billy Falbo and Jean Shannon & Brooks Bros.

Bright side to the impending hiatus is the fact it'll expedite some remodelling that started this week, most of it backstage.

DANNY KAYE $260,000 IN MONTH AT SYDNEY

Sydney, July 21.

Danny Kaye racked up a record $260,000 or better for his four-and-one-half week engagement at the Empire Theatre here ending Saturday (18).

Star and his troupe, including ventro Senor Wences, the Dancing Dunhills and juggler Francis Brunn, opened four-week stand last night (Mon.) at the Princess Theatre, Melbourne.

Royal Scots to Toot & Hoot-Mon in Glasgow

Glasgow, July 21.

Vaude is on a hoot-man music kick now!

The Band of the Royal Scots Greys, famed Auld Lang Syne regiment, will headline on the vaude stage at the Empire Theatre here Monday (27). Spectacular movements are promised, together with the regimental bagpipes and Highland dancers. Program will range in music from the traditionally martial to modern beat.

Band is being presented for the first time on any stage.

The Andrew Macpherson Singers will provide vocal backing in layout, being staged twice nightly.

Tartan-tailored bands are regularly seen in open-air spectacle, and turn out for the annual Edinburgh Festival Tattoo on esplanade of Edinburgh Castle.

'ARMY GAME' PLUS VAUDE AS LURES

By GORDON IRVING

Blackpool, Eng., July 21.

Link up strong vaude acts with a crowd-pulling tv show, preferably one from the Top 10 in ratings, and you have the probable answer and solution to the declining theatre boxoffice in the U.K.

That's one lesson deriving from the stage version of "The Army Game," presented in the ABC Hippodrome here by Bernard Delfont, London producer, by arrangement with Granada TV.

Vaude interest here is an encouraging feature in the British light entertainment field as audiences all over England, Scotland, Ireland and Wales gradually decline in favor of fireside tv customers. Once again Blackpool, often described as the "Las Vegas-cum-Coney Island" of northwest England, houses over a dozen ambitious stageshows, all drawing big holiday audiences at the height of the vacation season. Teeming millions spill over into this show biz playground from the industrial north and midlands of England.

The tv show "The Army Game," now translated into a simple stage episode of three scenes, is a weekly item of comedy centered round the adventures of a group of Service recruits, talking back and occasionally wilting under the blistering tongue of an irate sergeant-major. Thanks to the power of tv, the various types (Corporal Springer, Private Bisley, Private Cook and Pri-

(Continued on page 50)

JERRY LEWIS $46,000 NORTHWEST; PORT. 11G

Portland, Ore., July 21.

The Jerry Lewis Show racked up a near capacity $11,000 in one night performance at the Paramount Theatre last Tuesday (14). The 3,400-seater was scaled to $4.50.

Lewis was originally set for two nights but had to cancel the July 15 date because of a film commitment. Bill included The King's IV, DeCastro Sisters, Half Bros., Amazing Mr. Ballantine, Lew Brown orch (24).

This was first trip into the northwest by the comic. He played Spokane July 9 ($7,000), Seattle July 10-11 ($20,000), and Vancouver BC July 13 ($8,000). Only Vancouver and Spokane were disappointing. Total for the five performances was $46,000. Northwest Releasing handled the entire tour.

'Zorro,' Ballet Espanol, Shriner, Woody at ESE

Springfield, Mass., July 21.

"Zorro" has been signed by Eastern States Exposition general manager Jack Reynolds to feature the Championship Rodeo nightly show in the Coliseum for the Sept. 20-26 fair. The two-hour show will be comboed with Royal Canadian Air Force Band (60) and exhibition ride by Royal Canadian Mounted Police. Fair dates are Sept. 19-27.

As a new feature of the fair, the new Musical Tent theatre will be taken over by the exposition with three shows. Booked are Ballet Espanol for three days, Sept. 19-21; Herb Shriner in "An Evening of American Humor and Music," assisted by George Alexander, Sept. 22-24; Chris Barber and Woody Herman in a jazz festival, three days, Sept. 25-27.

Smiley Burnette for K.C.

Kansas City, July 21.

Smiley Burnette is to be here for appearances in connection with the Kansas City (Kan.) Centennial program July 31-Aug. 7. He's in for personals at the opening bill and each night of the seven shows at Wyandotte Highschool Stadium.

Kansas portion of the metropolitan area has been girding with beards and bonnets for this show for several weeks.

Rainfall Slugging Outdoor Spots In Mass.; Losses Put in Millions

Boston, July 21.

Generally improved weather in New England over the weekend, first hot one without rain in some time, bolstered hopes of operators. Despite the unusually wet weather and the fact that tourist trade is estimated as off $500,000 a day in the Cape Cod area alone, there are now growing evidences of optimism.

Outdoor show biz in this state has been hit with millions in losses because of the rains. About 14 inches of abnormal rainfall on Massachusetts' coast since the start of June has cost fun spots $1,000,000 in revenues a day since the start of the vacation season in mid-June.

Beaches, parks, pools, tent theatres, roadside niteries, and amusement biz from Old Orchard Beach, Me., to the tip of Cape Cod, look to have trouble making the nut this season, according to reports from ops. Cape Cod, where hotels, motels and tourist traps are operating at 75% of capacity, is losing about $500,000 a day, according to Norman Cook, exec director of the Cape Cod Chamber of Commerce.

Beaches around the Hub area, Nantasket, Revere, Salisbury, have had their spending crowds cut by 50% this season because of the weather. Concessionaires at the beach spots are losing their shirts.

The rain, 4.39 inches so far in July (to the 17th), added to 8.63 inches at Boston for the month of June, has hit the Cape spots hard. Nantucket Island, celebrating its tercentenary, was described as "hard hit," business off by 25%, according to John Golden, director Chamber of Commerce and member of the Tercentenary Committee.

The North Shore, Gloucester-Rockport area, reported biz off as much as 60%. At Nantucket, the Chamber of Commerce is prepping a report on the washed-out vacash situation. Tourers are cutting their time short, and some are leaving after spending only a few days, the Chamber said, and daily boat traffic from the mainland is off 50%.

Incessant rain has washed away the profits of the fun spots and the situation is now reported so bad that only fair, hot weather can save many of them from going under.

A. C. Also 'All Wet'

Atlantic City, July 21.

Only the 18,000 here attending the 31st National Housewares Exhibit in Convention Hall the past week saved all resort business from a disastrous week stemming from rains which started on Sunday (12) and continued with little letup until Friday (17).

While the rains—and some 15 inches was dumped for a new record—chased most of the early July vacationists out of town and stopped most of the others from coming in, the Housewares group had to stay. They took in the exhibits during the day, but when they closed late in the afternoon the 14,000 turned on the town.

The result was a week of good business during the rain. Without them the resort would have been dead. Night clubs, 500 and Club Harlem especially, did well, former playing Sammy Davis Jr., and latter Larry Steele "Affairs." Business at the boardwalk Warren where Martha Raye was playing in "Bells Are Ringing" perked up after a slow start.

Casino Paris to Bow New $275,000 Show in Nov.

Paris, July 21.

The Casino De Paris, the big revue house second to the Folies Bergere, will finally do an all-new show Nov. 15 after running its last entry, "Sensations," for six years. Henri Varna, Casino owner, has decided to go back to the format of backing a singing star with a revue after the boff success of Josephine Baker in this format at the Olympia Music Hall.

Varna has hired Line Renaud, a top disk and in-person singer, to star. Show will be called "Extase" and the house will be refurbished for the occasion. Theme is Paris and its different sections and will cost $275,000 with 70 sets, 1,500 costumes and 1,500 props. Miss Renaud will sing 12 songs in the revue. Casino seats 1,500.

Jack Teagarden's New Song: Repeal 20% Nitery Bite

Jack Teagarden, better known for his trombone arias than for his vocals, is still a guy who apparently likes to sing. He resents being forced not to give vent to his vocal feelings when the mood, occasion and arrangements call for it, and he is asking the public to do something about it.

In his engagement at the Roundtable, N. Y., which ended last week, Teagarden at his own expense had printed up a number of table cards with petition to Congressman attached for repeal of the 20% cabaret tax. Under terms of cabaret definitions, the 20% tax is applicable in spots where there is singing, dancing or any kind of exhibition present, other than music.

In his appeal, Teagarden states, "I do have a right to sing the blues, but the 20% cabaret tax makes it impossible for me to do

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AGVA INITIATION FEE RISING TO $150 AUG. 1

The American Guild of Variety Artists is slated to raise its initiation fee from $100 to $150 starting Aug. 1. Move was okayed at the national board meeting held last month in Washington.

It's the second time in recent years that initiation coin has been hiked. For many years the entry fee was $50.

Scandinavian Dates For Owen McGiveney Jr.

Glasgow, July 14.

Owen McGiveney Jr., 19-year-old U. S. performer following in his father's footsteps as a quick-change dramatic actor, is pacted for dates in Scandinavia following his vaude week at the Empire Theatre here.

He is skedded to open Thursday (16) at the Casino, Oslo, Norway, for a 16-day stint, following this with four weeks at the China Theatre, Stockholm. A two-week engagement in Copenhagen, Denmark, may follow.

On his present trip he has played five vaude weeks in the U.K., plus a Sunday night peak-hour slotting on the Prince of Wales, London, tv show.

The McGiveneys Sr. are at home in Sherman Oaks, Cal.

Blue Angel Reopening Bill

The Blue Angel, N. Y., currently shuttered to give the staff a vacation, will reopen Aug. 3 with a bill comprising George Matson, Diane Trask, Ronnie Schell and Budd & Travis.

Herbert Jacoby, who operates the spot along with Max Gordon, is currently in Hollywood gandering acts for subsequent bills.

Names Only as Good as Their B.O., So No More Stratospheric Salaries For U.S. Acts on Brit. Moss Empires

London, July 21.

The days of "sky's-the-limit" fees for Yank performers in British vaude are over. As of now they must be prepared to back up their own opinion of their b.o. pull by settling for a percentage deal. This is part of a new, long-term policy to keep provincial vaude theatres out of the red, as laid down by Leslie Macdonnell, co-topper of Moss Empires.

Macdonnell told VARIETY: "As an ex-agent of many years standing I'm up to all the tricks. Certain performers such as Liberace and Connie Francis pull in the customers and they can write their own ticket. Others don't. In future I shall consider every act on its individual merit. Maybe a guarantee. Maybe just a percentage deal."

Macdonnell, who has just completed 26 weeks in the hot seat of British vaude, is by no means anti-American. He's equally forthright about British performers. He said: "There are only a handful such as Harry Secombe, Norman Wisdom, Max Bygraves, Frankie Vaughan and the new boy, Bruce Forsyth, who, on their own, can be relied upon to bring in the customers. So we have got to find new formats because though vaudeville may be dead in Britain, live entertainment is not. It's up to me to find that entertainment and as far as I'm concerned, anything goes. If necessary I'll put on flying fish if the customers want to see flying fish."

Macdonnell's first half-year has seen progress. "The graph was going down. Now it's just taking a slight upward turn. I inherited a challenge for I've not only had to convince the public but also counter pessimism in my own ranks. I've travelled miles around our theatres convincing my managements and the local press and public that we are going to keep live entertainment going. I shall have spent nearly $850,000 in my first year improving the circuits and beating the big drum. But I guarantee I shall show a profit."

Far from closing theatres down Moss Empires' has its eye on expansion. In its 60th year in business, it has just spent $2,200,000 on buying the Palace, Manchester, a city in which it was not represented. "Does that look as if the live theatre in the provinces is dead?" he asked.

How does Macdonnell see the future? In staging shows like Sadler's Wells opera and ballet, D'Oyly Carte, the Festival Ballet. In putting on lavish musicals with big names which will play for two to six weeks' seasons in all Moss Empires' key cities. "One-week shows will soon be out," opined Macdonnell. "I'll scour the world for attractions if necessary. And I won't forget my own doorstep. I'm touring the band of the Royal Scots Greys and backing them with a 100-strong local choir. When they opened at Birmingham a local newspaperman ribbed me. 'Who wants to see a brass band?' he wrote, 'why, people won't even pay to see a brass band in the local park.' At the end of the week in his column he retracted. The spectacle and the boxoffice receipts convinced him."

On Jan. 1 Macdonnell takes over from Val Parnell as boss of

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Lake George Spot Bows

Lake George, N.Y., July 21.

Ray Eberle orch and the Morgan Bros. opened the Gaslight Village here last week. It's an elaborate new entertainment development in Lake George Village. Spot, running daily through Labor Day, features nightly dancing to the music of Paul Jarvis High Hats.

SINATRA TO 500 CLUB, A.C.

Atlantic City, July 21.

Frank Sinatra will do a nine-day stint at Paul (Skinny) D'Amato's 500 Club, coming in July 25.

Club will then black out for five days as far as big Vermilion room is concerned to reopen with Milton Berle on Aug. 8.

Afro-Ballet Dancer Thelma Oliver's Sked

Hollywood, July 21.

Thelma Oliver, afro-ballet and rhythm dancer who clicked at the 1959 International Folk Festival in Los Angeles Philharmonic Auditorium and in Jeni Legon's "Caribbean Fiesta" show at the Wilshire-Ebell Theatre, has been signed to join Yma Sumac and her troupe for a South American tour during the summer of 1960, booked by Moises Vivanco and the William Morris Agency. Following dates in Rio de Janeiro, Montevideo and Buenos Aires, the Sumac company will play Moscow, Leningrad, Kiev and elsewhere in Soviet Russia at the invitation of Yuri Fantalov, cultural director of the Bolshoi Theatre.

Miss Oliver is the daughter of the late "Cappy" Oliver, first trumpet player with the Lionel Hampton Orchestra. Haitian folklore officials recently awarded her the Lavinia Williams Scholarship for four weeks research of voodoo ceremonials in Port-au-Prince. While there she will be guest soloist in open-air dance concerts at the Theatre de Verdure.

Alberto Torrientes, Cuban choreographer, will feature her in his new "Tropicana" revue in Havana for the ASTA (American Society of Travel Agents) convention Oct. 17-25.

Teamed with Vera Oliver, her sister, she jets to Europe in November for a stage show tour with Sir Lancelot and his Trinidad Steel Band, under management of Irwin Parnes.

Previn Cancels Cafes

Chicago, July 21.

Picture-scoring commitments for Metro have forced Andre Previn to cancel a couple of midwest engagements next month.

Pianist was slated to play a week at the Brass Rail, Milwaukee, starting Aug. 3, following with four frames at the London House here Aug. 10.

P.A.'s Suing Sammy Jr.

Los Angeles, July 21.

Sammy Davis Jr. was slapped with Superior Court action demanding a total of $9,750 for services assertedly rendered by pair of Chicago publicists, Vincent Tubbs and Louie Robinson.

Complaint charged that entertainer on March 15, 1958, had made an agreement to pay firm $125 weekly to handle his publicity, and such services had been rendered. Plaintiffs asked $8,250 plus $1,500 for expenses.

Dick Seeks Chi's Black Orchid Op

Chicago, July 21.

A "private eye" has been authorized to track down Pat Fontecchio, missing former owner of the defunct Black Orchid. Move, an unusual one, is in connection with bankruptcy action against the darkened nitery.

Attorney Michael Gesas, repping three waiters who petitioned in Federal District Court for a total of $1,847 in back wages, made the request for a detective, explaining that Fontecchio's presence was needed to hasten proceedings because "several prospective buyers have shown an interest in the club."

Uncle Sam padlocked the Orchid July 9, and is owed about $150,000 in back cabaret taxes. Gesas said he believes some $100,000 of the club's funds had been diverted to gambling in Las Vegas.

'Water Follies' 20G, N.H.

Concord, N.H., July 21.

Sam Snyder's "Water Follies," 36-person unit, racked up a smash engagement here for the Chamber of Commerce, which has inked for a date next year. Playing five performances, "Follies" pulled 10,700 paid admissions to gross $20,000.

In at a $2.50 top, the show was rained out one night performance, and played an extra afternoon on Sunday (12), in the 3,000-seat stadium.

"Water Follies" pulled out of Concord for Binghamton, N.Y., where it played for the Rotary Club at the ballpark, 17-19. It has a tour of South Africa booked for the fall with Japan to follow. Preceeding the tours, it will be playing expositions in the midwest and northwest.

Inside Stuff—Vaude

Elitch's in Denver has done it again—this time with a popular local tv personality. So successful was the 68-year-old amusement park's Silver Dollar stunt a few weeks ago in drumming up biz (they made the gate admission the mere showing of a silver dollar) that the popular Denver radio and tv personality, Pete Smythe, has been engaged for a day of personal appearances. The mere mention of his name will pass anyone in free today (Wed.). Smythe "runs" an oldtime country store on KOA-TV and KOA Radio, and five days a week "philosophizes" with his cronies over the cracker barrel or around the pot-bellied stove in "East Tincup, Colorado." Now, for a day, the store and proprietor may be seen in person in the park.

Jimmy Joyce, Boston-based Irish comedian and opera singer, is invading the borscht belt with Irish comedy. It's the first booking of an Irish comic into the Jewish hotels in the Catskills. Joyce, who averages to fill in at Blinstrub's in the Hub a dozen times a season, has gone on for many of the top acts. One of his toughest was the night he went on for Jimmy Durante at Blinstrub's and when the announcement was made "Jimmy———Joyce," a groan came up from the crowd. He went into his Irish story routine of the "Tads," and had them eating out of his hand in five minutes. When Myron Cohen plays the Hub, he calls himself "the Jewish Jimmy Joyce," and Joyce, returning the gag, goes on as "the Hibernian Myron Cohen." Joyce took his Irish stuff to New York's Latin Quarter a few weeks ago.

Bill Hahn, hotel owner of Westbrook, Conn., and a show biz fan from way back, carried on a tradition he started some years ago by birthday-hosting some 450 guests at a dinner-entertainment pitch for Cancer Fund contributions. Amount turned in by Hahn was $40,136. Annual affair is livened by show biz personalities, in this case being topbilled by Betsy Palmer and Kurt Kasznar, who were doing a week of "Once More, With Feeling" at Ivoryton strawhat. To date, Hahn's parties have netted the fund over $140,000.

Barnee Breeskin, former bandleader at the Shoreham, Washington, and now in the public relations field, has done well for himself as far as the Congressional Record is concerned. Sen. James E. Murray of Montana entered Breeskin's suggestion that Alaska be known as "Up Over" as an antithesis of Australia which is Down Under. The Congressional Record devoted two full columns to the senator's treatise on that subject.

Ottawa-Hull nitery area will get a second film name within a short span if Diana Dors is able to make her contracted date for Joe Saxe's Gatineau Club Aug. 20. She's currently doing a picture in Spain whose close is uncertain. Yvonne DeCarlo recently broke in her act at J. P. Maloney's Chaudiere Rose Room there. Gatineau Club has Billy Williams Quartet opening tomorrow (Thurs.); Jack Carter, July 30; Connie Francis, Aug. 13; Carmen McRae and Della Reese in separate weeks later, depending on the Dors date.

TALENT'S SELLER'S MARKET

Not since the heyday of vaudeville has the situation where variety talent is enjoying a seller's market been as apparent as now. It's particularly true of the names.

Jobs are still not overly plentiful for the average turns, but between the competitiveness for headliners in the Nevada-Florida sectors and television spectaculars gobbling up names for next fall's series of "specials," it is a seller's market indeed for the talent.

Even on another level, a spot like Chicago's Chez Paree is taking a sabbatical because of marquee paucity. In New York, the Waldorf-Astoria's Starlight Roof did a foldo on July 1, a first in history, because of inability to spot-book talent that would pull over the summer.

As for the top names, it's a case of pick-and-choose. Price seems to be no object for the right attractions, whether LV or tv.

Grock's Death at 79 Recalls Heyday Of Europe's Great Musical Clowns

By LEONARD TRAUBE

The death of Grock in Imperia, Italy, last week (14) closed out an era in which for 50 years of this century he was on top of the heap among musical clowns and with seemingly nothing in view from any living quarter, anywhere, to challenge his eminence. The obliteration of vaudeville and progressively less opportunity for clowns, at least in the United States, would indicate that Grock, at 79, died with the key.

In the 19th century the big gun among the American harlequins was Dan Rice, who was also a showman and circus owner and the $1,000-a-week blockbuster of his time. Other names, here and abroad, who achieved local or international reputations in varying degrees, included the world renowned Toto; Joey Grimaldi (the word "joey" has long since become a generic term for a clown); Marcelline (the N. Y. Hippodrome's leading merryandrew); Slivers Oakley (the one-man baseball team); George L. Fox of "Humpty Dumpty" pantomime fame; John May, singing clown of the 1860s; John Gossin (creator of many clown tricks still in use today); Sam Long, an acrobatic funster once married to Madame Delphine, a French adventuress with some kinship to Tommy Manville (she had seven other husbands); Tom Hanley, clowning gymnast.

For a generation or more, the foremost traditional clowns in this country have been Felix Adler, Lou Jacobs, Paul Jerome and a couple of others of the Ringling contingent, and among the tramps, Otto Griebling and Emmett Kelly. Away from circus, Grock's global counterparts were Chaplin and the Frenchman Marcel Marceau, the latter, of course, more of a subtle satirist.

Grock was born Adrian Wettach in Geneva, Switzerland, but was considered a Frenchman and embraced by them, due to his long tenure with the Cirque Medrano in Paris, among other spottings on the Continent, including the Scala in Berlin, his first major click.

According to his obituary in the N. Y. Times, "Grock's brand of humor failed only in the United States, where he appeared in 1918. His notices were good but the crowds were small on his tour."

VARIETY caught up with him as a New Act (26 minutes) at the Riverside, N. Y., December, 1919, as part of the bill's Christmas period fare. The reviewer was *Jolo* (the late Joshua Lowe) who, characteristically, used the opportunity to insert international news values rather than to compose an evaluation of Grock's act. In his review he tipped off why it was so difficult to translate the clown onto paper. *Jolo* had this to say:

> "Without programming or announcement, Grock, the European musical clown, was projected into the bill at the Riverside Tuesday night, with the signs on the sides of the proscenium merely registering 'Extra.' Just arrived from London and with scarcely time to rid himself of his 'sea legs,' this inimitable artist was given what is probably the severest kind of a test. Had he failed under such adverse conditions it should not have reflected on his ability; but the fact that he registered the biggest kind of a hit thus handicapped, stamps him as one of the world's greatest entertainers.
>
> "To those in America who may not have heard of Grock, a brief pedigree may not be amiss at this time. He worked for years with the Circus Medrano on the Continent and an entire year in Berlin without any of the booking scouts realizing his possibilities. Always with a 'feeder,' the team was originally Antoinette & Grock, the assistant, as now, being a violinist and straight man. Then he tried it with a dancer, but with indifferent success, and went back to the violinist.
>
> "About half a dozen years ago Clifford C. Fischer booked him for London with Sir Alfred Butt and he has played England practically ever since. Around five years ago William Morris wanted him to come to America for the Harry Lauder

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TV Specs Cut Name Rosters For Niteries

The television network hunger for spectaculars topped by the upper echelon of names is likely to affect cafe bookings. With networks and agencies bidding on virtually every headliner to the absolute limit of the budget, it's feared that taxwise it may be unprofitable for the attractions to make more than one or two appearances in cafes, and these would be in Las Vegas or Florida.

Concern for the ability to get a sufficient roster of headliners for niteries is being voiced by several talent agencies. Cafes which would like to draft a prospectus of attractions for the coming season haven't been able to get the real heavy artillery such as Frank Sinatra, Dean Martin, Danny Thomas and others in that category.

Even names that have been around for some time such as Milton Berle, Tony Martin, Peggy Lee and others in that sphere, are being submitted to webs. The networks and ad agencies are considering virtually everything at this point.

The niteries in New York, Chicago and elsewhere would be hit severely should some of those counted upon as regulars fail to make an annual appearance.

Of course, video has provided the major source of competition to cafes for headliners for many years. However, this year, the heavy accent on toppers for the 60 and 90-minute specs will be more than cafes can compete with.

What source will be used to compensate for these names hasn't yet been determined. In Las Vegas, for example, there is frank talk about repeating acts for more than once a year, if the pinch gets acute. The operators realize the native Las Vegans won't like it, but they have no choice. In New York and Chicago, ops may have to rely more on record names, which haven't proved too potent, or they may have to resort to the category of comics that have been around for years.

Vaude, Cafe Dates

New York

Jimmy Komack goes into the Bon Soir Sept. 10 . . . **Joey Bishop** to the Sands, Las Vegas, July 22. . . . **Mello Larks** to the Riviera Hotel, Las Vegas, Aug. 17 . . . **Joanne Wheatley** to the Holiday House, Pittsburgh, Jan. 31. **Andrew Sisters** report there Oct. 5. . . . **Anton & Curtis** on Eddys', Kansas City, card Sept. 4 . . . **Lou Wills Jr.** booked for the Riviera, Las Vegas, Aug. 17.

Felix Marouani (& Tavel), the French percenter, in from Paris to gander talent and to visit his son **Philippe**, now with the William Morris Agency . . . **Billy Fields** opens tomorrow (Thurs.) at the Astor, London . . . **Eagle & Man** open Nov. 16 at the Holiday House, Pittsburgh . . . Dancers **Harrison & Fisher** leave for Rome next week to work on a picture, "Il Mondo di Notte," for Julio Films. They follow this assignment with a gala in Monte Carlo . . . **Vivienne Della Chiesa** set for the Drake, Chicago, Sept. 10.

Chicago

Edd (Kookie) Byrnes added to the Tribune's Chicagoland Music Fest Aug. 22 at Soldier Field . . . **Dick Haymes** current at the Tower Club, Hot Springs, Ark . . . Omaha's Colony Club set **The Playmates** for Aug. 6-15; **Four Coins**, Aug. 21-29; and **Henny Youngman** starting Sept. 17 . . . **Kirby Stone Four** into Eddys', Kansas City, Aug. 7, with **Margaret Whiting** signed for Oct. 2 . . . **Nino Nanni** to Hadley's Steak House, Ft. Wayne, Aug. 10. **Lou Carter** opens there Aug. 31 . . . **Frank Fontaine** set for Ray Colomb's here Sept. 29 for two . . . **Mark IV** start today (Wed.) at the Club Moderne, and inked for the Canyon Lake Club, Rapid City, S.D., Sept. 1 . . . **Princess Abilia & King Christian Lamont** started at the Chi Blue Angel.

Atlanta

Pianist-singer **Johnny Ryan** opened (20) at Buddy McMahon's Zebra Lounge in Howell House Lobby, with chanteuse Eloise Bryant, who also plays piano, spelling him . . . Exotic **Betty "Blue Eyes" Howard** has the top spot in Club Peachtree's new show, backed up by dancer **Joy Mack**, who also plays piano, exotic **Ginger Gray** and emcee-accordionist **Frank Capri**, now in his eighth week at Fred Turner's downtown spot . . . **Dobi Cole** is thrushing at Living Room in Cox-Carlton Hotel on same bill with comedian **Dick Havilland** and singing pianist **Mervin Moss** . . . Exotic **Mary Mack** heads the bill at Harem Club . . . Holdovers include **Bill Grassick** orch (6) alternating with **Two Tones** in Henry Grady Hotel's Paradise Room; Singing **Four Flickers**, dancer **Hedi Richmond**, comedian **Max Cooper** and stripper **Sherry Lynn** at Dominio Lounge in Imperial Hotel; **Ralph Mayes** band and **Dave Hudson's Bourbon Streeters** at Bayou Lounge; and **Herman Foretich** and his dixieland crew at Hank & Jerry's Hideaway.

Houston

Jaye Bros. are on for two weeks at the Tidelands. They follow **Dorothy Claire** into the spot . . . **Dick Stahl** orch opens a two-week stint at Glenhaven Country Club with **June Brae** as vocalist . . . **Earl Grant**, pianist-singer, is slated to open a three-week stand at the Tidelands Club July 27 . . . **Ramiro Torres** orch, Mexico City group, were in to play a one-nighter at Sylvan Beach . . . **Johnny Maddox** pianist, is at Cork Club for two weeks. **Mel Arvin** orch continues at the spot.

Detroit

Swank new Maison Riviera has been opened by **Mitchell Housey** in River House, making it one of plushiest eateries hereabouts. **Rudy Zsiga's Riviera Strings** provide entertainment nightly . . . Comic **Morty Storm** is at Club Alamo . . . The three vocalizing **High Lites** and the comedy-dancing **Three Renowns** have joined the "Cover Girl" revue at Elmwood Casino . . . **Robin Nelson's** "Jamboree on Ice" appropriately hit the Roostertail in the midst of an extended dry-hot spell . . . Former leader of the **Four Aces**, **Al Alberts** is the new song star at Club Cliche . . . **Gloria Dee**, who leaves soon for a USO tour of Europe, is featured singer at Commodore Supper Club in Windsor . . . **Barbara Carroll** and her trio are in their final week at Baker's Keyboard Lounge . . . **Miami Beachcombers** are in their second week at Knife & Fork Club.

St. Louis

Will Holt, Dolly Jonah & Co. rounding out a fifth week at the Chase Starlight Roof . . . **The Compass Players** at Crystal Palace where booked for entire summer . . . **Paul Gilbert** packing 'em in at the Zodiac where he'll hold forth to mid-August . . . Comic **Dink Freeman** getting to be a fixture at Caesar Room . . . **Rock King** singing and keyboarding at Claridge Lounge . . . Gagster **Bill Roberts** in his umpteenth week at Rio Club.

Dallas

"Bottoms Up!" revue held over at Adolphus Hotel's Century Room through Aug. 15. **Jimmy Komack** comes in Aug. 27, with **Sophie Tucker** inked for Sept. 10-23, **Tito Guizar** for Sept. 24-Oct. 7, **Marc Antone & Jackie Curtiss**, Oct. 8-21, and **Jean Fenn** for Oct. 22-Nov. 4. . . . King's Club, with **Dick Curtis** current, has **Del Rio Triplets** for Aug. 3-16, with **Chuck-A-Lucks** opening a fortnight Aug. 17 . . . . . . Comic team of **Chase & Mitchell** open July 23 at the Statler-Hilton's Empire Room for two frames. **Paul Mazursky** succeeds, Aug. 6-19; **Lew Marsh & Toni Adams** have a Aug. 20-Sept. 2 date and **Enrico & Bobbi Baker** come in Sept. 3 . . . **Juan Alvarado**, singing guitarist, at the Flamboyen . . . Pianist **Eric Niborg** in for two month at Casa View Country Club. . . . Local singer **Delores Emmett** joined **Ted Weems'** band for a three-month southeastern tour of one-nighters . . . **Ukie Sherin** back at private University Club for an extended run . . . **Lucille & Eddie Roberts** into the Palmer House, Chicago, July 23, for five weeks.

Cultural Exchange Artists Inc. has been authorized to conduct an amusement business in New York, with capital stock of 100 shares, no par value. Directors are: Ferando B. and Jane B. Howard, and Bruce McM. Wright of Manhattan.

'No Stooge for Jackie Bright' Avers AGVA Prexy Candidate Joey Adams

Joey Adams says he is nobody's stooge. Nobody can order him around and that goes for Jackie Bright too. (AGVA national administrative secretary). Adams, who is candidate for the presidency of the American Guild of Variety Artists and will run against Penny Singleton in the forthcoming union elections, vehemently declared that if Bright steps out of line, he will see to it that he (Bright) "will get out of the union." If there is anything wrong with the operation of the AGVA Country Club & Recreation Centre, he says, he will see that it's corrected. If it cannot be turned into a home for the AGVA aged and indigent, he will see to it that "it's sold within 24 hours" within his ascendency to the presidency.

Adams, wearing a lapel button the size of a 50c piece, with the legend "Joey Adams for AGVA president" (the photographic likeness is a more youthful Adams), is incensed at the idea of anybody calling him a Bright stooge. He says he is welcoming Bright's support, and admits that many close to Bright have urged him to run, but he's nobody's "man."

Adams gave Miss Singleton, the incumbent AGVA president, credit for being probably the only AGVA prexy who has tried to do a job within the union. However, Bright says that he "can do it better." He lauded Miss Singleton's courage and efforts in the union's behalf, but he says that she cannot do half the things he proposes to do in addition to cleaning out all evil elements in the union.

Adams says that he will try to interest major sponsors in live variety shows. He will talk to New York's Mayor Robert F. Wagner to try to get a variety theatre in the forthcoming Lincoln Centre, N. Y. He will attempt to get various chain stores and manufacturers to sponsor variety shows on tv, and he aims to create "thousands of jobs for actors."

Adams, however, admits that he has never attended a union meeting, and until he was urged to run for president had interested himself very little in union affairs. However, since becoming a candidate, he says he is imbued with the idea of working on behalf of his fellow performers. He pointed out that Pres. Eisenhower had never actively interested himself in politics until he became a presidential candidate.

Adams says he will strive to elevate AGVA to the level of the other affiliates in the Associated Actors & Artistes of America, with which AGVA is affiliated. He deplores AGVA's lack of stature within the 4A's, compared to AFTRA, SAG, Equity, etc. He has a lot of schemes to create employment. He says he knows the people who can help bring it about and he will become a dedicated man once he is elected to office.

'5-Past-8' for Glasgow

Glasgow, July 21.

Stewart Cruikshank, London impresario, will bring his two "Five-Past Eight" revues into this city next month, resulting in a switch of title for the incoming Edinburgh production, currently at Lyceum Theatre in that city.

The major and more lavish production of "Five-Past Eight" will retain its tenancy and title at the Alhambra Theatre, with Jimmy Logan, Jack Radcliffe and Eve Boswell as its principals. The more intimate "Five-Past Eight" will open August 24 at the King's Theatre here, moving in from Edinburgh when the International Festival starts in the Scot capital. Title will be changed to "The Other Show," and starting time will move forward from 8:05 to 7:30 p.m. Principals in "The Other Show" will be, as at present, Rikki Fulton, Digby Wolfe, Peter Butterworth, Janet Brown and Jean Bayless.

Dick Hurran helms both revues.

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ERIC BRENN'S PERSONAL
MANAGER IS SYD FOX

Blackpool Thriving on TV

Continued from page 47

vate Bone, plus Sergeant-Major Snudge) have become household names in most parts of the U.K. to which commercial tv permeates.

Stout Advance

Army comedy is no novelty in any form of show biz (stage, films or tv), but it seldom misfires when effectively devised. The strong family following of the British tv series (currently "rested" from the video web for the summer) is shown by hefty b.o. advance, plus coach party traffic from such distant parts of the British Isles as Folkestone in extreme south of England.

In addition, the five performers concerned are being mobbed nightly at the stage door, and have obviously strong family and moppet appeal.

Wisely, Delfont has backed it up with several solid vaude acts. These include the Fredianis (acrobatic quartet), Albert & Les Ward (comedy musical twosome), Saveen (ventriloquist), chirper Rosemary Squires and juggler Ugo Frediani.

Also, Ted Lune, tall gangling member of the "Army Game" squad, meets north-of-England vaude appetite with his own comedy act. Lune, an exceptionally thin and wiry type, is a natural yock-raiser merely to look at. Although featured in a Frankie Vaughan show at Blackpool's North Pier Pavilion three years ago, he was completely unknown nationally until he replaced Bernard Bresslaw in "The Army Game" tv series.

Other members of the tv thesping team taking part in the stageshow are Michael Medwin (who plays Corporal Springer), diminutive Alfie Bass (cast as Private "Excused Boots" Bisley), Norman Rossington (as Private "Cupcake" Cook), and Bill Fraser (as the irascible Company Sergeant-Major Snudge, nicknamed ("Beady Eyes"). "The Army Game" show is staged by Albert J. Knight, with dances by Marie de Vere.

'Look,' 'Jubilee' TVers

Another television angle here is the combination of two national tv shows, "New Look" and "The Jubilee Show," at the Tower Company's 2,000-seat Palace Theatre. It's presented by George & Alfred Black, English impresarios.

Show makes the prime error of attempting to cater to two different species of customer—the younger crop who prefer their fodder fast and modern, and the middle-aged and mature who are believed, sometimes wrongly, to go for oldtime tunes, nostalgia and earthy comedy.

Major show of the 1959 vacation season here is, as per usual, the George & Alfred Black presentation of "The Big Show of 1959."

The Black brothers, with four shows running simultaneously, have reportedly invested $750,000 in production costs and salaries. Their current Opera House operation is their 12th successive summer stint here. According to producers, this year's cost of layout in the 3,000-seater is in region of $75,000.

Empress Buildings

Most of the main buildings in town centre are linked with show biz. F'rinstance, the Empress Bldgs. section of the Blackpool Tower Co.'s "entertainment empire" houses two-and-a-half acres. This embraces the 3,000-seat Opera House, the 2,000-seat Winter Gardens Pavilion, and a ballroom with capacity for over 2,000 dancers.

At peak of holiday time, 18,000 customers pay admissions nightly to enter the Empress Bldgs., which also contain an entire suite of restaurants and 11 bars (saloons).

Much family patronage is attracted to the annual Blackpool Tower Circus, billed as "the world's greatest one-ring circus." Staged twice (and sometimes thrice) daily, it is directed by Kathleen Williams, booking head of the Blackpool Tower Co., and features such acts as Charlie Cairoli (longtime chief clown at this operation), Trio Morlidor, Pusztai Troupe, the Dubowys, and Four Palacios, Mexican trapezists.

Local Fodder

Other shows on offer for the millions of vacationers descending on the holiday town for the next three months include a local-flavored comedy "Happy Days," by Walter Greenwood; presented by the Black firm at the Grand Theatre, main legit house. It is a homely trifle with little to commend it apart from Thora Hird's thesping and its local flavoring, being largely set in a Blackpool boarding house.

Dickie Henderson, tv and vaude comedian, stars in James Brennan's show at the Queen's Theatre. Charlie Drake is the comedian in Bernard Delfont's "Showtime" at the North Pier Pavilion, where singer Edmund Hockridge registers strongly, and Dave Morris, local Lancashire (northwest England) comedian, is featured at the South Pier Pavilion. More local comedy from Morecambe & Wise and Jimmy James at the Central Pier. Charlie Chester, London comic, stars in the Black brothers' layout at the Winter Gardens Pavilion, where costly prizes are given away in competitions to outfronters each night.

Geographical footnote: Blackpool, breezy seaside resort in northwest England, is adjacent to the populous mill-and-factory country of industrial Lancashire, whose teeming millions throng in from May to October for diversion and entertainment. While the caviar set may give majority of shows the cold shoulder, the average working-class, middle-class and sprinkling of upper-middle-class types flock to this show biz mecca in steady numbers. Town's live shows provide solid work for nearly 3,000 members of the entertainment industry, and that figure doesn't include numerous sideshows and fairground offerings on constant tap.

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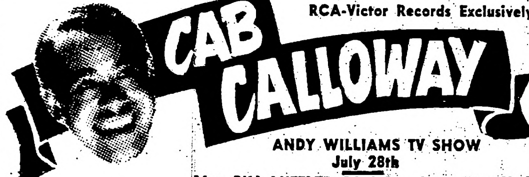

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Circus Review

Circus Franz Althoff

Vienna, July 7.

Franz Althoff production with Eugen Poludniak, Mister Charles, Theo Lingen, 2 Du Carrois, Miss Jeanette, 2 Fraentis, Carly Bremer, Ernst Ross, Harry Althoff, Jeanette Bremer, Carly Bremer, Carly Cossy & Partners, 3 Rogges, Antar Wazzan Group, Los Prietos, Karl Kassmayer, Bubi Froechte, Klein Juergen, 3 Henry's The Bent Nielsens, Jolly Bronley's Flying Constellation; Filax; Little Ferry, Gin, Koan, Horst (clowns); Ernst Riediger Orch. At Prater, Vienna; $1.80 top.

For the first time a three-ring circus guested in this once extremely show-minded capital. Excellent b.o., but this system of three different acts at the same time in the oblong arena (placarded as a la Americaine) did not meet with approval. General comment: One act in an arena is enough for the eyes.

It is a fast-paced, three-hour program with animal display and variety show entertainment evenly balanced. There are no lagging spots.

U.S. contribution is the Flying Constellation (Bronley). This aerial act, as well as all others, are executed without a net, thus missing out on the climactic jump traditional with flying turns.

Show starts with lions, polar bears and tigers, followed by elephants and at times 48 horses. Same objection as before—too much for the eye. Nevertheless, Althoff's horseshow is unique in Europe.

Among best numbers are Carly Cossy, globe-walking girls (Rogges), one-finger handstander Jolly. Good also are Los Prietos cowboys and girls. Bubi Froechte, rope walker Klein Juergen and jugglers Three Henrys rate mention for excellent routines. There's something new in sea lions (Mr. and Mrs. Bent Nielsen). One of the animals finds a way to place the ball on his nosetip by first pushing it all along the arena. Orchestra directed by Ernst Riediger is good, as are all technical details. *Maas.*

Grock's Passing Recalls

Continued from page 48

show, but they couldn't agree on price. When Charles Dillingham began casting his show for the current season's entertainment at the Hippodrome he negotiated with Grock on the basis of $500 a week, but the deal fell through. Just before 'Happy Days' opened at the Hipp, Mr. Dillingham raised his offer to $600, but without avail.

"About this time Eddie Darling was in London and booked Grock for $1,000 for a week (salary for remaining time to be agreed on after opening) and he was scheduled to open Monday at the Riverside, but failed to arrive in time.

"By this time you may be chafing a bit and asking, 'Well, what does he do?' He does acrobatics, plays the piano, concertina, talks, sings, dances and—oh, it's no use trying to describe him. The dramatic editor of the London Times recently wrote a very learned article on clowns and devoted a good deal of its space to Grock. He confessed himself unable to describe this individual and wound up by declaring that probably Grock pleases because he is Grock."

Thirteen years later, Grock got himself another New Act, this time at his home base in Paris. He was covered by VARIETY's *Maxi* (Maxime de Beix) at the Cirque Medrano, seat of the clown's fame, in a turn that lasted "50 minutes in the ring." Under a March 30 Paris dateline, issue of April 13, 1932, *Maxi* noted:

> "Packing Medrano, mob is coming to see his 'new' number, though Grock's personality is the whole thing and change of partners and adding an accordion doesn't effect much change. Act opens with Fiers, accordionist, appearing first, immediately followed by entrance of Grock and his new partner, George Lole. Accordionist is good enough to be worth staging an act by himself, but his solos are entirely subsidiary in the act to Grock's tricks, mannerisms, and patter, which he carries on with his new partner as he used to do with the old one. A noticeable change is that Grock has suppressed his miniature violin."

Sidelights on Grock

Rome, July 21.

Death came to Grock the Clown last week (14) in his palatial villa at Imperia, on the Italian Riviera.

The man who was to become one of the most celebrated clowns in the world began his artistic career—after having tried his hand at numerous other activities—by running off with a troupe of gypsy musicians. Slowly, he worked his way up the circus hierarchy, until a meeting in 1906 with Antonet, the famed "white clown," decided his career. The team became known the world over.

Grock became the toast of the nobility, played to kings and queens, was idolized by show business figures. The story goes that the Queen of Spain once had to leave her loge in a hurry when seized by a non-stop laughing spell induced by Grock's antics.

In 1919, he married an Italian girl, Ines Ospiri, and built his "Villa Bianca" on the Italian Riviera for her. After W.W. II, Grock also headed a circus which bore his name until his retirement in 1955. Thereafter, in his vast home, he enjoyed his favorite hobby, mechanics, practiced the many musical instruments he was able to play, and occasionally made guest appearances on television.

Teagarden

Continued from page 47

during World War I, reapplied during World War II, and means either the management must pay one-fifth of the gross receipts or add an additional 20% to your bill. The application of this tax is keeping thousands of musicians and entertainers out of work all over America. Large sums of hard-earned money provided by the entertainers and musicians for legal representation have produced no conclusive results.

"Will you the public help us to encourage the repeal of this unjust and discriminatory tax? Please write your protest against the cabaret tax on the detachable addressed card—give it to me and we musicians will mail it for you."

Room in which Teagarden is playing is exempt from the cabaret tax just as long as there is no singing and dancing. However, a neighboring room, the Embers, has a continual problem when performers as Dorothy Donegan are working. Miss Donegan was cancelled at one time because her mutterings and writhings could be construed as singing and dancing and thus the patrons would be faced with the bite. A compromise was made. She is not to leave the piano and she is to do her best to refrain from muttering audible words.

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New Acts

NINA SIMONE

Songs
30 Mins.
Village Vanguard, N.Y.

Nina Simone avoids the cliches. She's a song stylist with something to say and she says it differently and interestingly. Although there are plenty of wrinkles in her 30-minute turn, the Negro thrush shows up as a standout bet for the intime cafes and one who's worth watching as a disk potential. She's currently being primed for a hefty push by Colpix Records, disk subsid of Columbia Pictures.

Major drawback in her song-selling effort, but one that's easily remedied, is the slow, drawn-out pace which she's scheduled for herself. Elimination of a couple of those folk ballads and the insertion of more like her zingy "Fine and Dandy" would help her cause plenty.

She's a casual worker with a style peg that's completely winning. Her phrasing gets the most out of the lyric values and even though she streaches the songs to their limits, she manages to hold audience interest. In her repertoire are such other items as "Black Is the Color of My True Love's Hair," "That's Him Over There," "Children Go Where I Sing You," "I Wonder I Never Got Married," "Tomorrow" and "I Loves You, Porgy." At the Vanguard showcasing, Miss Simone is ably assisted by the Kenny Burrell Trio. *Gros.*

LINDA LAWSON

Songs
20 Minutes
Ye Little Club, Beverly Hills

Marshall Edson's Ye Little Club certainly should be renamed to "A launching pad for girl singers" because, more often than not, the newcomer either moves on to a higher plateau from here or stays grounded.

This time around, Edson has tapped brunet songstress Linda Lawson as his latest find headed for stardom—and he could be right. She has looks that resemble Gene Tierney and a sexy, whimsical manner of projecting her vocal chords. Both are necessary ingredients for the bigtime.

A good word-of-mouth from the sparse crowd that was on hand to greet Miss Lawson at Tuesday's (14) opener should be the needed tonic to boost business. Her interpretations of "Trolley Song," "Ain't Necessarily So," "Hi Lili Hi Lo" and "Let's Face the Music" are sold with the proper feeling and obtain the right reaction from patrons. Singer, who is also slated to cut an album for Chancellor Records next month, is worth a listen at least once.

Joe Felix on piano, and Red Nichols, bass, continue aging here in their usual good musical fashion. *Kafa.*

RON & NAMA

Israeli Folksingers
40 Mins.
Village Gate, N.Y.

This youthful pair of Israeli folksingers now have a nice act whipped together. It is a turn which should win plenty of future bookings because the boy-girl combo (they fought in the Israeli army) have the voices and variety of material to please many types of audiences. Both are excellent vocalists and do well together, the lad, Ron, strumming a mean guitar.

Their choice of numbers for the most part is superb. Effecting colorful garb, they intro with several typically Israeli songs. Then they swing into "Knights of the Round Table," a French selection in which they sing not only in French but English and Hebrew. Pair introduce "Desert" as typical of Israel.

"Graveyards of Old Engines" provides them with a chance to use various sounds and whistles to typify the subject matter. For a change of pace, they do "I Wish I Was." Then comes the real rouser, "MacMurray," which they put across with aplomb. Team should have been stopped with this. Instead, they brought on one of those audience participation numbers which went big here but is doubtful material for many spots.

They follow it with a Latin-American tune, which was not too clear and lacked impact. Number is a poor choice. Combo still uses its very clever sign-off, "Roll Over."

Ron & Nama have too much ability to lapse into the common failing of staying on too long. Twenty-five to 30 minutes is plenty for any song team. *Wear.*

BILLY STORM

Songs
25 Mins.
Americana, Miami Beach

Billy Storm is Columbia Records—and Mitch Miller's—newest intro to the singing-upcomers ranks and, unlike too many recording finds, he seems to have the equipment that can be built into the zoom-up clicks a la that company's Johnny Mathis.

Young, handsome Negro songster will cause talk, even if only on basis of a tricky set of vocalistic approaches. It is in this phase of his budding start that he'll have to settle on a surer course. As of now, his startling range, running from deep baritone to high falsetto—reached without any forcing—is applied to majority of the tunes in his book. While it creates audience buzz-buzz it tends to wear in the novelty sense. When he essays a straight, driving beat, such as in a wham arrangement of "Ol' Man River," he shows the soundness of his considerable potential for cafes and vaudeo circuits.

The firstnighters in the posh Bal Masque stamped him a solid click after absorbing the odd approach in initial numbers designed to display the pipes-range. Adding to impact is a smooth, flowing delivery worked out with hand-mike, that belies his inexperience in the medium. First nervous hesitancy disappear with second offering and he sails from then on into a palming payoff climaxed by a bi-voiced version of "Summertime" that is inventively staged. Shadow and spot plays heighten the impact of the switches from male to femme falsetto toppers that add dueting shadings the arrangement calls for. His manner is on the intense side, with a continuing inner drive always apparent, whether on a ballad or an upbeat tempo.

Storm needs only several tunes tailored to his odd range to round out his act. He also needs a broadening of the book and a definite approach in terms of utilizing warm, youthful appeal and a settling on a range-course to balance off the bi-vocaled "Summertime" and other arrangements that tend to become too much of a novel style, where that natural gimmick could be used for) the climaxers. As is, he's a far cut above most of the new crop and, with proper handling, due for the better songsters rank. *Lary.*

DARLA DARET & THE DOWNBEATS (5)

Songs
40 Mins.
Showboat, Las Vegas

Darla Daret, who used to chirp with Bob Wills and his Texas Playboys, has deserted the western songs and formed her own group. Darla Daret and The Downbeats (5) is lively and should do well in any showroom.

The 22-year-old looker is an interesting, offbeat looker who is a personable song-seller. She's impressive with all numbers, which on opening night included "Goody, Goody," "Birth of Blues," "Slow Motion" (her new recording on Swan label), "Fever," "Kansas City" and "Lonesomest Gal In Town."

The male Downbeat quintet is a solid and versatile group, with various members doubling on vocals. Instruments include sax, bass, guitar, xylophone, piano, trombone and drums. *Duke.*

JEANNIE THOMAS

Songs
25 Mins.
Le Cabaret, Toronto

Jeannie Thomas is a 5'6" well-mannered brunet who, prior to winning the "Miss Virginia" title in '57, had previously sung the classics and played the piano. Since that time, including three years at Teachers College, Harrisburg, Va., she has belted out pops for army installations seating up to 5,000 and is now breaking in a series of gentle mood pieces at the intimate and swank Le Cabaret in Toronto.

For an intimate supper club where she is doing a twice-a-night as the single performer, Miss Thomas wisely keeps the range low but occasionally unleashes that power that fits her for bigger rooms. Now currently confining herself to these mood songs as an opener, the brown-eyed brunet in a salmon-pink evening gown when caught—and having all the physical attributes of a "Miss Virginia"—starts out with "Gypsy In Me" and segues into a low style of "Just In Time," "Hands Across The Table" and a slow tempo of "Whole World In His Hands."

Her second set consists of bouncier pops, including such oldies as "Honey," "Gimme A Little Kiss," "Me And My Gal" and "Harvest Moon." Here she lets go in contrast to her former style and exhibits a more vivacious personality. Her arrangements are by (Miss) Frankie Park who also doubles as Jeannie Thomas' accompanist.

With a trained voice, plus range and looks, Miss Thomas is a class act who is feeling her way at Le Cabaret's refined and confined room; but she knows how to sell a song in her distinctive styling. *McStay.*

LORNE LESLEY

Songs
10 Mins.
Empire, Glasgow

Lorne Lesley, extra-tall (5-10) colored warbler, impresses as a strong potential in vaude, tv and niteries. Miss Lesley, with a happy well-poised style, has a voice and a manner for cafe work, although as of now she requires a sharper and better-shaped act.

Chantoosey works in a fishtail dress, oozes the requisite quota of s.a., and attacks her numbers vigorously. She puts across a tune with solid impact, scoring visually and audibly, and ranges in repertoire from "As I Love You" to "Some of These Days" and "Birth of the Blues."

Distaffer has lots to offer and looms as a refreshing new face, with a cheerful mien that's welcome from a sepian-hued chirper hereabouts. Has lotsa possibilities once a more subtle and better-shaped act can be formulated. *Gord.*

Wildwood

Continued from page 47

my usual vocals. Isn't that ridiculous?

"The cabaret tax was started picking up their most attractive salaries in the country locally where they are still potent at the boxoffice. Georgie Young & His Rockin'-Bocs, a five-man combo, top the bill at Harry Levy's Rainbow. Jerry Lee Lewis is expected to build good grosses at Ben & Joe Martin's Club Mardi Gras.

The Manor Hotel Supper Club is offering three shows nightly bowing with a supper show at 8. On a more modest semi-name budget this summer, returns are also more modest than when Kathryn Grayson, Liberace etc., occupied the Manor stage. Betty Madigan and Frank Verna just closed and Kathy Linden and Mickey Shaughnessy are in for the next frame. Shaughnessy in the moderate price class while the Manor singers are all in the $1.000 or under grouping. The talent budget is perhaps one-tenth of the Manor's palmier seasons.

Fred Gleim Jr., new owner of Diamond Beach, contributed the area's major disappointment when he failed to open the 3.100-seater after signing the Ray Eberle band for the season. Oddly enough, locals figure this would have been a top season for the growing fame of this spot. Gleim, who formerly managed the Philadelphia Country Club and the Homestead in Hot Springs, apparently plans to concentrate on a luxury motel operation.

The often overlooked power of names to fill rooms or motels where occupancy levels of the 100-plus motel units are nowhere near the peaks achieved by George James when he owned the spot. In addition to celebrities appearing there, James enlisted the aid of agents in persuading other stars appearing in the area to stay at Diamond Beach. And even those stars staying elsewhere were invited to use the club's vast private ocean beach. In other seasons, Diamond Beach was truly the mecca for notables and notable-seekers.

Bresslaw's Panto in Eng.

Glasgow, July 14.

Bernard Bresslaw, topping in vaude at the Empire Theatre, is set to play pantomime again in England in December. He made his panto bow last winter at the London Palladium.

Comedian appears in his own show in the U. K. commercial tv web's "Saturday Spectacular" slotting July 18, following with a week's vaude at the Empire, Leeds.

Later this year Bresslaw will wed Liz Wright, a chorine, who was with him in pantomime at the London Palladium.

Unit Reviews

Jerry Lewis Show

(Paramount, Portland)

Portland, Ore., July 15.

The Jerry Lewis Show with King's IV, DeCastro Sisters (3) with Morrie Dale & Francisco Gonzales, Half Bros. (2), Amazing Mr. Ballantine, Lew Brown Orch (24); presented by Northwest Releasing Corp. at Paramount Theatre, July 14, '59; $4.50 top.

Jerry Lewis invaded this town with the force of an H-bomb and his show was a blockbuster. Layout was in two parts with Lewis taking over the post-intermission spot for 75 minutes. He had the customers off their mitts from the time he entered until his begoff. He clowned, gagged, sang, played the trumpet, danced, conducted, told stories, and had a good time in general.

Lewis could do no wrong despite the fact that some of his material was corny and dated. His change of pace, his delivery, and his talent overshadowed any shortcomings. The guy also proved his ability to ad lib and take advantage of audience interruptions. It marked the first time he ever worked this part of the country.

First half of the show had the King's IV in the closing spot. The quartet played every instrument in a band and kept the hall jumping with their comedy antics, music, and singing. Their slow-motion bit of "Stagger Lee" stopped the show.

The Half Bros. (2) got the show off the ground with some lightning juggling. Mr. Ballantine in the deuce spot pleased with his steady chatter and his ambition to be a magician. The DeCastro Sisters (3) slammed out some of their platter stuff with assist from Morrie Dale on the 88 and Francisco Gonzales on the bongos.

First half ran 60 minutes. Lighting and staging were top-drawer. Sound system acted up during the first half but settled down. Lew Brown handled the baton chores with an orch of 24 that played a fine background for all the acts. *Fere.*

Aqua Follies of 1959

(Wirth Pool, Mpls.)

Minneapolis, July 16.

Lynn Pawson, Hobie Billingsley, Orwin Harvey, Joaquin Capilla, Charlie Diehl, Tony Turner, Ed. Cole, Don Wright, Charles Bates, Howard Hardin, Bob Hammond's Performing Cockatoos, Aqua Dears Water Ballet (22), Aqua Darlings Stage Ballet (22), Grace Olsen, Burt Hanson, Burke Fry & Bert Vallencourt, Verne Rooney Orch (15); staged by Al Sheehan; swimming and water ballet director, Helen Starr: stage production director and choreographer, Marie Kuhlman; assistant choreographer, Betty Gour; music director and arrangements, James McLeod; stage and water property designs, Fred Smith; lighting effects, Jack Higgins; head wardrobe mistress, Marie Gauthier; fireworks, Thearle-Duffield; flowers, Bachman at Wirth Pool, Mpls., July 15-26, '59; $3.50 top.

Especially because of its superior swimming and diving talent, but also because of its skillful Al Sheehan staging, lavishness and the generous amount of high-grade entertainment which it provides, Sheehan's "Aqua Follies of 1959," like its 19 predecessors, undoubtedly deserves to be rated one of the best shows of its kind anywhere.

Of course, it doesn't have much competition in its particular line, there being so few water-stage shows of this kind. But under any circumstances this offering, a top attraction, would merit a high rating as solid, bang-up entertainment in a beautiful al fresco setting.

In quantity and quality it's a good amusement buy at its moderate $3.50 top, with many patrons probably finding the straight and zany comedy high diving, the show's best features by far, alone well worth the admission price.

The 20th annual edition maintains established high standards in all respects. The divers, the show's top luminaries, who return annually because they're among the best in the business, comprise Orwin Harvey, Hobie Billingsley, Joaquin Capilla and Charlie Diehl, plus a pair of newcomers, Tony Turner and Eddie Cole, a British and a trampoline champion, respectively. They perform sensationally in all diving phases. Missing and missed is Bruce Harlan who was to have been back, of course, but who recently was killed in an accident.

Newcomer Lynn Pawson, the show's feminine star, holder of 14 national championships in synchronized swimming and the Pan American Games title, contributes some unusual strokes beautifully executed. The 20 water ballet girls are seen to good advantage in expertly synchronized and precision water production numbers.

On the stage one of the two acts is local favorite Johnnie O'Brien, who has appeared in several previous editions and who lands belly laughs and yocks with his delivery of fun-loaded patter, some of it new and unfamiliar. He also comes through with exceptional harmonicalities, being an instrumentalist as well as comedian. The other act, Bob Harmon's trained cockatoos, excites mirth, too, along with wonderment.

Grace Olsen, Bert Hanson, Burke Fry and Bert Vallencourt, the singers, are kept busy throughout the performance and they're top-drawer. Howard Hardin is back as emcee and proves adept at his task. The stage ballet of 22 dancers and showgirls impresses as one of the "Follies" best lines. They're good to look at and they execute their tasks well.

Stunning, bizarre and colorful costumes and props give the fireworks finale its usual flash. The meritorious musical background for the proceedings reflects credit on arranger James McLeod. In all, there are four elaborate production numbers for both ballets, including a salute to our new states.

After 12 performances here and two weeks as a Seattle festival attraction, the show disbands. Again it seems a pity it cannot tour other cities. *Rees.*

Cowal Carnival

(QUEEN'S HALL, DUNOON)

Dunoon, Scotland, July 14.

Chalmer Wood presentation of "Cowal Carnival," starring Aly Wilson, with Tudor Evans, Nicky Cameron, Gladys Lewis, Harry Kidd, Jimmy Neil, Campbell & Bence Trio (with Elizabeth Batey), Horace Mashford, Eight Carnivalettes, Arthur Roynon Orch.

Vacationers at this Clyde resort, fave centre of both Scot and English tourists, have a disappointing lineup in this so-so layout. It follows rutted pattern of years past, attempts little that is new, and is weak in comedy fodder.

Aly Wilson, principal comedian, works hard in sketches but is bogged down by weak material. Sketches lead up to big letdown in tags. Wilson has benefit of a strong and lively foil in Horace Mashford who serves him ably but cannot save the comedy.

Tudor Evans, English singer, brings established reputation to vocal slotting, but looks uncomfortable on vaude stage in formal evening dress. He isn't at home, either, in Scot tunes.

More vocalizing by Nicky Kidd in pop tunes and oldies at the piano. Gladys Lewis, Australian chirper, fills the femme solo vocal berth satisfyingly. Instrumentalism is by saxophonist Harry Bence and trio, with Elizabeth Batey as chirper.

Jimmy Neil, kilted singer-comedian, patters in homely vein, but has yet to find a proper format for his talent potential. Dance act of Billy Cameron & Irene Campbell is stylish and about the best thing in show. Eight Carnivalettes, from the Moxon stable of chorines, are the adequate line, and Arthur Roynon batons resident orch.

Show caught (first edition) is not one guaranteed to set any summer heather afire. *Gord.*

Names in Britain

Continued from page 48

the London Palladium. "It'll be a problem following such a showman," he admitted, "but the time will come when Palladium shows will be able to be transferred lock, stock and barrel for seasons in the provinces." And Macdonnell added one significant remark, "The provinces will not be starved of top American favorites. Already the Deep River Boys and Billy Eckstine have fallen in with the percentage deal and the Platters are considering it. Make no mistake, the U.S. performers who can sell tickets for Moss Empires will still be able to make top money."

New Frontier, Las Vegas

Las Vegas, July 16.

"Holiday In Japan," James Shigeta, Nagata Kings (4), Haru Tominaga, Nakano Bros. (2), Rie Taniuchi, String Bros. (2), Nat Brandwynne Orch (13); presented by Bill Miller; produced by Steve Parker; directed and choreographed by Paul Godkin; settings and costumes by Hachiro Nakajima; music arrangements by Hiroshi Watanabe; production under supervision of Michio Ito; $3 minimum.

"Holiday In Japan" is the biggest, most colorful and most exciting show to hit Vegas since the Lido de Paris revue preemed at the Stardust here a year ago. The Lido show which has been the unchallenged No 1 ticket locally for over 12 months, probably will have strong competition in Bill Miller's import from Tokyo.

First-nighters rewarded the cast with a standing ovation at the final curtain, which resulted in the company taking nine curtain calls. With spectacular pageantry rich in the Oriental tradition, "Holiday" gradually gains momentum and bows off at a peak that is overwhelming. The 70-minute splash is complete with bits of mystic symbolism; it is well staged and well paced; it registers high in the singing, dancing and comedy departments; the sets, costumes, music and lighting are just right; the score is most capably woven into the festivities by maestro Nat Brandwynne and his orch (13); the overall production has strong entertainment value which isn't too theatrical—in fact, it has simplicity which is delightfully disarming. Producer Steve Parker has tossed in a generous hunk of sex—a commodity which is helping fill the Stardust and Dunes showrooms here nightly. Seven shapely lookers bounce around in a nude terp number which is quite provocative, yet done in good taste.

Emcee for show is handsome young James Shigeta, who speaks perfect English. He has an engaging personality and a good singing voice. The Nagata Kings (4) do a very funny baseball routine, and the Nakano Bros. (2) are excellent with their taps and other terping. Rie Taniuchi is a looker who gets brisk mitt action from the audience for her stimulating body shaking and hip tossing. Haru Tominaga, the String Bros. (2), Shizuko Yagi, Chushiro Sato, Keiko Chiaki, and Diana Nakamori all contribute specialties which are warmly received. The blend of Eastern and Western culture is handled in an amusing manner which is sure to win new friends for the Japanese people and their customs.

Paul Godkin directed and choreographed; settings and costumes are by Hachiro Nakajima; music arrangements are by Hiroshi Watanabe; and the entire production with 60 in the company is under the supervision of Michio Ito. Producer Parker's wife, Shirley MacLaine, made an appearance at each of the three shows opening night, and told of the difficulties in getting the show together. Package is in for 12 weeks with options, but impresario Miller undoubtedly will will give it an extended run. "Holiday" will play a three-shows-a-night policy. *Duke.*

Beverly Hills, Cincy

Cincinnati, July 17.

The Vagabonds (4) with Babe Pier, Bob De Voye Trio, Moro-Landis Dancers (8), Bob Le Clair, Gardner Benedict Orch (10), Jimmy Wilber Trio, Larry Vincent; $3 *minimum weeknights,* $4 *Sat. and holiday eves plus* $1.50 *cover.*

In their first showcasing before Greater Cincy cafe society the zany Vagabonds take over Beverly's plush Trianon Room after doing everything but shattering it and the customers. Supporting them in a gilt-edge 70-minute floorshow are the superb Bob De Voye dance trio, the line of Moro-Landis versatile dollies and the backdrop music of Gardner Benedict's reliable combo.

Advance buildup of the Vagabonds via tv reflected a full house for the first night's opening session and heavy reservations through the two-week engagement. Before uncorking rollicking high jinks, the lads warm up with semi-serious treatment of singing and instrumentalism. (Dominic Germano and Al Torre on guitars, Atillio Risso, accordion, and Eddie Peddie, bass fiddle). Getting into yockbusting trim, they clown with trumpets and trombone, rattling off versions of "McNamara's Band," "Witch Doctor" and "Darktown Strutters Ball." Tomfoolery is enriched by deadpanning of Risso as foil for clowning of his partners. Middle portion of their sizzling 42-minute vehicle has Babe Pier, excellent comedy impressionist, in for mimes of screen and tv greats. Lennie LaVette, music director, fills in at drums with the location band in great style.

A fave here, the De Voye trio has Viola Crucil as the new femme member this visit. Fred Favorite is the other member. They build up appreciation on waltz, jazz and adagio numbers over a 13-minute route. Show opening July 31 will be headlined by the Mills Bros. *Koll.*

Fountainhead, New Hope

New Hope, Pa., July 17.

Phil Foster, Dick Roman, Sandy Walsh, Johnny Crawford, Mickey Rodgers Combo (5); $3.50-$5 *minimum.*

Phil Foster, a human comic, is bringing the streets of his beloved Brooklyn to the rolling hills of Bucks County in his date at the Fountainhead.

Foster would be the last to admit it, but there's real pathos in his tales of Flatbush and the characters who inhabit its street corners. His pathos isn't of the Chaplinesque variety. His is born out of the sad and lonely existence of misfits trapped in the huge but empty metropolis. Basically he's is a storyteller, a slow-talking, relaxed comic who rarely resorts to the one liners. His tale of "Beansie," a pathetic refugee from a Brooklyn corner, is a real classic. Foster's approach to the elements of life in the borough is almost documentary. His bridal shower routine is true-to-life and drew heavy laughs. Best of a group of impreshes is of a traffic cop who hates directing traffic.

Annoyed by a ringside heckler, Foster shut him up with a series of well-placed barbs which struck home.

Dick Roman, a pink-cheeked, blond youngster with a hip style, a rock 'n' roller haircut, and a big voice, gets heavy mitting with a clever and well-balanced songalog.

Strictly out of the Sinatra mold on uptempo versions of "Lulu's Back in Town" and "Easy to Love," Roman becomes a sincere balladeer on "Gigi" and "All by Myself" (accompanied only by string bass) and a belter on "Love Is A Many Splendored Thing."

This young fellow has a good voice and a distinctive style. He could do with a little more humility in front of the mike. The show of confidence is effective for one of his tender years but he should get just a little closer to his audience.

Roman could easily become one of the big singing stars. He has the talent and he knows how to present it. Now he needs a hit record so that the voice can be heard.

Sandy Walsh, a shapely brunet garbed in black, does several dances, Johnny Crawford is emcee and Mickey Rodgers provides able backing with his combo. *Bitt.*

365 Club, San Francisco

San Francisco, July 17.

Giselle & Francois Szony, The Lavernes (4), Oscar Cartier, Larry Grayson, Moro-Landis Dancers (12), Bill Clifford Orch (9); $1-$1.50 *cover.*

The Szonys are a dance team who can lift any night club show out of the ordinary, and they do precisely that for this colorful but otherwise unremarkable hour.

Szonys come on with a sort of a foxtrot number, go into a terrific, modified tango and wind up with a bit from Tchaikovsky's "Sleeping Beauty." Their 15-minute act first quiets the noisy audience and then elicits cheers and prolonged applause as the male and female dancers go through series of delicate lifts and complicated twists and turns. This is a sock quarter-hour, with the dancers never making a misstep (you can't hear them move around the floor, in fact). Miss Szony is stunningly clad in shades of pink, while her brother sticks to somber black. Only possible carping is that Bill Clifford's orch should play numbers at quicker tempo, a sentiment Francois Szony evidently shares from his arm motions while performing.

Four Lavernes are a humorous (slightly sick humor, perhaps) Apache team who go through their chores competently and get a nice hand. Oscar Cartier's standup comic routine remains unchanged from his previous Frisco appearances.

Moro-Landis line dances through a number of quasi-French routines adequately, though costuming in last number leaves something to be desired. Larry Grayson is a pleasant, if undistinguished, singing emcee. Show runs through Aug. 5. *Stef.*

Ambassador Hotel, L. A.

Los Angeles, July 17.

Pearl Bailey, Bill Bailey, Coles & Atkins, Moana Gleason, Mr. Wynn, The Ambassadors, The Pearlettes, Louis Bellson Orch (20); $2 *cover.* $2-$2.50 *minimum.*

Pearl Bailey opened against herself here last Wednesday (15) when she and her troupe bowed at the Cocoanut Grove. It was the same night as the local preem of "Porgy and Bess," in which Miss Bailey's featured. For that reason there were few Hollywoodites in her Grove audience. Nevertheless, Miss Bailey showed her strong pull but making it an SRO evening at the Grove, packing the place with just plain, non-celebrity spenders.

Whether such a big show—the largest ever put into the Grove—can be a great financial success is an interesting point, but entertainment director Gus Lampe believes it can and on the basis of the business drawn thus far (and advance reservations), he seems to have a healthy winner.

Miss Bailey's production is the same as she recently had at the Flamingo in Las Vegas. It used to be that the Grove was considered a different type of operation than the less inhibited Vegas spots. Miss Bailey's material is, in spots, broader than the Grove ordinarily hears. But her handling is so lighthearted. It plays without offense even to the family parties which make up an important part of the Grove clientele.

The whole presentation adds up to a company of about 50, including Louis Bellson's orch. In addition to the star, there's the spectacular young dancer, Mr. Wynn; the mixture of comedy and tricky choreography of the dance team of Coles & Atkins; and the sinuous, sensuous rhythms of Moana Gleason. Bellson does a wild solo on the drums in which he seems to have more hands than an Indian goddess and winds up sounding like two African villages communicating.

It's Miss Bailey, of course, who sparks the show and gives it drive. Whether she's doing "My Man's Gone Now," in simple seriousness, or "She Lost It at the Astor" with off-hand abandon, she clicks with the audience all the way.

Costumes are smart and fresh, and the show moves along with casual but unflagging pace. The revue is in for four weeks, playing one show a night weekdays and two shows Friday and Saturday. Each presentation runs 75-90 minutes. Tommy Sands bows at the Grove Aug. 12. *Powe.*

Barclay Hotel, Toronto

Toronto, July 14.

Larry K. Nixon, Sue Evans, Max & Cherie, Kim Irwin, Craig Daye Dancers (7), Jimmy Amaro Orch (8); $1.50 *cover.*

Boniface Al Siegel, new owner-operator of the Club Oasis supper spot, is putting on two floor shows nightly. Although it's a far cry from his three-night turnaway engagement of Sammy Davis Jr. last week, Siegel has whipped together a diversified show that is attracting customers.

Headlining is Larry K. ("Direct from the Airport") Nixon, a fast-talking comic who is paying his first visit to Toronto. Goodlooking funster is of the rapid-fire monologist school and he tells tales that are swift on delivery and also blends his act with a nice baritone singing voice that scores.

Sue Evans, a redhead in white evening gown, is also over in her novelty act of swinging a harp in ragtime and she can belt over a song. She is a well-stacked performer and splendid warbler in her opening "Then I'll Be Happy" and is particularly effective, to her own accompaniment at the golden harp, of "Don't Take Your Love From Me" in ballad style. She then goes into fast playing of "I Got Rhythm," plus a switch in tempo to sexy baby talk and tablehopping with mike. Miss Evans has no difficulty in getting over.

Rounding out is Max & Cherie, a British knockabout dance team, complete with mutual face-slapping and plenty of lifts climaxed by floor spinnings and plenty of acrobatics ending in contrived confusion. Pair in swift throwarounds also click with the customers.

The Craig Daye Dancers, all shapely youngsters, interpolate the bill with three production numbers, a jungle fantasy with a strob finish, a vivacious "Les Girls" routine in pink briefies and straight finale in a waltz tempo in variegated evening gowns with tiaras and elbow-length gloves.

As robust baritone in charge of the emcee chores and the production numbers is Kim Irwin with "Just Say I Love Her," a lullaby switch to "Hush-a-Bye" which had the customers hushed, and free-stepping "Are the Stars Out Tonight?" Backing all acts commendably, plus the dancing sessions, is Jimmy Amaro's orch. *McStay.*

Thunderbird, Las Vegas

Las Vegas, July 14.

Dorothy Collins, Wes Harrison, Tony Monaco, The Linds, Thunderettes (10), Boy Dancers (4), Al Jahns Orch (12); produced by Marty Hicks; Miss Collins' act staged by Bob Herget; choreography by Jack Bunch; $3 *minimum.*

After several seasons away from the Strip, Dorothy Collins returns with a highly attractive and listenable act which should do brisk biz for the room. Miss Collins never looked prettier or sounded better as she sings "Any Place I Hang My Hat Is Home," "When I Fall In Love," "Blame It On My Youth," "You Gotta See Mama Every Night," "Accentuate the Positive," "There'll Never Be Another You," and a medley of her fave "Hit Parade" hits. With Bob Herget, who staged the smooth-running turn, she does a production bit which gives her a chance to do some effective fashion modeling.

Wes Harrison clicks big with a novel presentation. His gimmick is sound effects, which he does with his mouth close to a microphone—storms, trains and traffic noises are some of the things he imitates with surprising accuracy, and he punctuates the sound with some very funny dialog.

Tony Monaco and the Linds are featured in two sharply imaginative and offbeat production numbers concocted by Jack Bunch. Then girl dancers and four boys capably interpret the musical sketches, which are expertly backed by the Al Jahns orch. Marty Hicks produced the package, in for four weeks. *Duke.*

Harrah's, Lake Tahoe

Lake Tahoe, Nev., July 16.

Dennis Day, Lancers (4), Bobby Winters, Lois Ray, Leighton Noble Orch (10), $2 *minimum.*

Entertainment director Candy Hall had no problems in finding a headliner-calibre act to fill the Dennis Day shoes when Day fell victim to chord troubles (the mile-high altitude) at show caught: he simply pulled the Lancers off the "late show"—it runs 'til 7 a.m. with two groups alternating—and dropped the foursome into the vacancy.

Day vocalled through the dinner show on the third night of his engagement, but was unable to come on for the midnight show. Fans were assured, however, the problem was a temporary thing, and one that gets to most singers (both sexes) playing in the rarefied Tahoe atmosphere. As per usual, Day wins the top plaudits with his keen humor, his perfected impreshes, and his distinctive stylizing.

The Lancers offer a melange that makes it easy to understand their status as faves in the Reno-Tahoe area. The four—Dick Burr, Jerry Meacham, Bob Porter, Carlton "Corky" Lindgren — include pop stuff, barbershop, novelty, and spirituals in the 40-minute turn.

Titles include such as "Straight Ahead," "Rock Island Line," "The Golden Years" (which they authored) and "Mr. Sandman." Repertoire is designed to give each a solo turn—and to give Burr a chance for effective comedy routines. The boys also reap heavy mitts for a Dixie offering and a laugh-provoking version of "Tom Dooley." They exit to "Bye, Bye Blues." Lancers are backed by their own instrumentalists with Andy Thomas conducting from the 88.

Lois Ray, dark-haired and shapely, onstages in brief costuming that allows auditors unrestricted vision of a set of limbs that carries her through a fast terping routine. Miss Ray displays much talent on modern choreog tapping before finaling with a puppet routine—doing it tandem with a mannequin that's a carbon of herself, and with Miss Ray controlling the manipulations.

Bobby Winters, billed in the second slot, proves ability with fast eye and hand in a varied juggling offering. He's also perfect with bouncing balls.

Backing the full bill is Leighton Noble orch, playing the first time for a Harrah's show, Noble fills the spot vacated by Will Osborne, and the Noblemen do it capably. Current show runs through July 26. *Long.*

Casino Royal, D. C.

Washington, July 14.

Crosby Bros., Jay Lawrence, The Lorraines, Jack French Orch (8); $1 *cover,* $4 *minimum.*

Bing's boys, Gary, Dennis, Phillip and Lindsay Crosby, are a talented foursome in their own right, with potent b.o. pull in the early days of their nitery venture (the act tuned up three days in Tucson, played Chicago's Chez Paree and then came here). Lee Zeiger's huge downtown showplace was jammed opening night, with more than 100 waiting to get in after the first show. The week could break the club's record.

It goes without saying that the brothers, more mature than might be generally imagined, have a big curiosity value. This, because of their extensive publicity and also because of the hordes of longtime fans of their father's who, by instinct, are rooting for the youths to click. Crowd was a mixture of young and old, showing wide range of appeal.

Forty-minute act is well written and staged, with brotherly all-American boy horseplay and gags, songs and a softshoe routine. While Gary looks and sometimes sounds a little like his parent, none of the four has a really standout voice, although each is satisfactorily pleasing. This raises the question of the show biz future of the four when the newness wears away or they get into an act not so expertly packaged to display them at their best. For the time, there's no question that they registered big with the audience.

Nick Castle put it together, with Dick Stabile, who waves the baton for them, handling the music. Special vocal arrangements are by Bill Thompson, and writers Jack Brooks and Harry Crane were used.

They're better singers in quartet and stay that way most of the time, with Gary, the eldest and most experienced, handling the major share of solo breaks.

Each has one solo: Lindsay, "In a Little Spanish Town"; Phillip, "You Are Too Beautiful"; Dennis, fast version of "Old Man River"; and Gary, "Baltimore Oriole." Comparatively, Phillip was in best voice next to Gary.

New words to a show-stopper from "Damn Yankees" have the brothers relinquishing (lyrically) intimate situations with dames because "We Gotta Think About the Act." A great musical arrangement of several folk and spiritual numbers has Gary belting out fast lyrics with his brothers in trio. They start with a "Hello" special arrangement where they wander among tables shaking hands, and they conclude with an audience salute, "This Was a Lovely Way to Spend an Evening."

Overall, the brothers register socko in showmanship with their material.

Jay Lawrence is at a disadvantage in second billing with the Crosbys because he is a comedian of enough ability to headline. He's young, but one of the best yock-provokers seen around here in some time. His routines on an English channel swimmer and a middleweight championship fight go over great. The Lorraines are young dancers who get the show off to a nice start. The Jack French orch does its usual good job. *Carp.*

Tidelands, Houston

Houston, July 14.

Jaye Bros., Don Cannon Orch (6); no cover or minimum.

Phil & Jerry Jaye open their act with a comic argument over opera and swing, with liberal samples of each, and that's how the act goes for the 40 minutes.

This show has variety, with song, impressions, a little dancing, and comedy that runs from good to excellent. Boys do first-class impressions of Dean Martin, Arthur Godfrey, Frankie Laine, Liberace and Louis Armstrong doing rock 'n' roll vocals. Then comes a vaudeville bit with the inevitable straw-hat and canes. With props, brothers sing and dance "The Old Two Beat," then charge into an Italian version of "Rag Mop."

In what the Jayes call a tribute—not an impression—to Jimmy Durante, they do some schnozzo'a classics to full approval of auditors. There are a few moments of cowboy impressions, then back to a begoff "Goodnight" in Durante style.

Nothing can be added to what has been said before about Don Cannon's swingin' band. The Jayes, who set a fast pace with their arrangements, are enchanted with the backing. After two weeks, Earl Grant & Trio move in for a pair July 27. *Skip.*

500 Club, A. C.

Atlantic City, July 18.

Joe E. Lewis (with Austin Mack), Cathy Carr, Lindsay Sapphire Dancers (7), Jack Curtiss, Pete Miller Orch (8) with Joe Frasetto; $2 admission, $5 minimum Sat nights.

Although Joe E. Lewis is a stranger to these parts (he hasn't played a date in Atlantic City for years), it didn't take him long to get acquainted as he opened for a week in Paul (Skinny) D'Amato's smart Vermilion room supper club, playing to a near capacity opening Saturday night audience who took to him as a duck to water.

Lewis offers more shady material than most comics who grace the supper club stage here, but none of it is offensive and most of it draws good mittings. Drink in hand—a front table party kept him in constant supply—he scores with such as "Do They Have Racetracks on the Moon," "In the House of Suzie Wong," "76 Hormones."

Sophie Tucker, Frank Sinatra, Christine Jorgensen and Prince Rainier come in for barbs as do current tv shows and his pianist Austin Mack. Begs off after more than an hour but comes back to have that glass replenished to be carried behind the curtains.

Cathy Carr shows she knows her way about a bistro stage as she offers, to good response, oldies and others, including a spiritual. Beautifully gowned in shell pink figure molding sheath with sequins and halter neck, its petal bottom a circular flounce of net, she scores with her opener "That's Why I Know," "Nobody Knows You When You're Down and Out," a novelty number, registers solidly. She dons high silk hat and swings a cane to carbon Eddie Jackson with "Won't You Come Home, Bill Bailey," and then goes into "St. Louis Blues." "Up Above My Head," a spiritual, is effectively sung and then she offers a real oldie, one seldom heard these days, "I Wish I Could Shimmy Like My Sister Kate." Begs off with specialty bit, "I Thank You."

Lindsay Sapphire Dancers (7) with Jack Curtiss offering the vocals do two repeat numbers while show is backed by Pete Miller orch with Joe Frasetto. *Walk.*

Dino's, Los Angeles

Los Angeles, July 16.

Ruth Gillis, Jack Elton, Steve La Fever; no cover or minimum.

Those who want to see songstress Ruth Gillis making her Coast debut, at Dino's Lodge (right next door to "77 Sunset Shrip"), are advised to show up for the late show, after the tourists' beddie-bye time. The din at Dino's subsides somewhat at the later hour, but the diners are still trying to make themselves heard over the entertainer.

Miss Gillis, a real pro, with only a piano and a bass as musical and moral support, stuck out her pretty chin and belted out Gershwin's "Clap Yo' Hands," startling a circle immediately around her into attention. So long as she belted, she held the audience. But when she showed her versatility by eliding off into subtler stuff—torch songs, Latin numbers, tunes with catchy rhythms—she lost them. It was actually their loss because, without being distinguished as yet, she is quite good.

The tall, pretty brunet, whose stage presence conveys sweet good humor, whose style is pleasantly varied and whose musicianship is firm and correct, couldn't have chosen a worse situation for her Coast debut. The lodge might very well consider piping in canned band music since the room is not physically suited to showcasing a performer and since the current clientele appears to be less interested in music than in looking for "Kookie" in the parking lot. Miss Gillis is booked for two weeks. *Glen.*

Riverside, Reno

Reno, July 17.

Rowan & Martin, Johnny Puleo & Harmonica Gang (6), Starlets (8), Eddie Fitzpatrick Orch (10); $2 minimum.

In this reprise at the Olympic Room, Rowan & Martin bring in some all-new comedic routines—but, wisely, offer some of the routines they're perfected and ones that auditors come to hear. Their presentation for 35 minutes is pure entertainment, and the duo offers a variety of fun lines that hit hard in the yock department.

Dan Rowan & Dick Martin, faves in the Reno-Tahoe area, command attention with no use of props, etc., but depend only on material that fits to any given audience, and with a minimum of off-color lines. Turn includes a spoof of the "sicknik" comics, a hilarious game of charades, and the Rowan-Martin classic interpretation of a Shakespearean actor heckled by a stageside drunk. And a new routine with Rowan giving Martin lessons in how to pick up a femme on the street. The two show a near-faultless sense of timing, and the routines appeal to both sexes and any age.

Co-billed with the comedy team is the Johnny Puleo Harmonica Gang, absent from the local scene for several years. The sextet, all artists on a varied assortment of harmonicas, mix musical talent with comedy that's mostly slapstick and visual. Little Puleo gets the you're-not-wanted treatment from the rest of the gang, but keeps attention with his mastery of facial expressions. And, when the gang plays it straight, it's highly listenable. Titles include standards such as "I Get Ideas" and "Peg O' My Heart."

Backing show is Eddie Fitzpatrick orch. The Starlets, in a George Moro production, take the opening and closing spots. Show runs through July 29. *Long.*

Dunes, Las Vegas

Las Vegas, July 14.

Frankie Laine in Harold Minsky's "Arabian Nights," Ben Beri, Rowena Rollins, Victor Julian & Dogs, Gillian Grey, Bob Vegas, Allen Conroy, Marya Linero, Girl Dancers (12), Boy Dancers (6), Showgirls (10), Models (10), Cee Davidson Orch (24); produced by Harold Minsky; choreography by Madame Komarova; $3 minimum.

Frankie Laine toplines Harold Minsky's "Arabian Nights," which balances off into a lavish omnibus—it's a package that's sure to keep the room packed for its skedded five-week run. Last year Laine appeared with the bra-less brigade, but the girls are very much in evidence this time—all 10 of them—and they of course parade in a separate portion of the show.

Laine's distinctive vocalizing is powerfully effective as he offers "So This Is The Dunes," "Rock of Gibraltar," 'Carless Love," "The Kid's Last Fight," "Swamp Girl," "Shine," "Wild Goose," "That's My Desire," "Mule Train," "Because," "Rocks and Gravel," "I Believe," and "Jezebel." The Tommy Roberts-Evelyn Freeman vocal group (10) backs Laine, providing a fine blending sound. Fred Katz is on piano; Stanley Kaye, drums; Joe Sincora, guitar.

Ben Beri, comedy juggler, pulls heavy yocks, and comedienne Rowena Rollins is outstanding in a very funny bit of clowning. Miss Rollins has an ideal face for her antics, and first-nighters gave maximum laughs to her entire routine, which includes an impresh of Eleanor Roosevelt and a tipsy tv cook. She's one of the few femme clowns, and qualifies as a major leaguer.

Victor Julian and his canines are held over from the previous show, as are production singers Gillian Grey and Bob Vegas, and production specialty dancers Allen Conroy and Marya Linero. All are strong assists to an overall good show, which contains 12 girl dancers, six boy dancers, and 10 showgirls in addition to the 10 nudes. Cee Davidson's orch (24) capably weaves the notes. *Duke.*

King's Club, Dallas

Dallas, July 18.

Dick Curtis, Raul Arrambide, Internationals (3); no cover or minimum.

It's old home week for comedian Dick Curtis; he's back for his third fortnight in two years at the King's Club, plush privatery in the Adolphus Hotel. Between dates, he's headlined in the hostel's swank Century Room (Nov., 1957) to good results.

In this intimery he can do no wrong. At opening (17) to a full room Curtis again offered new material for neat returns, but the "musts" come out with his travesty of an exotic dancer and his reprise of a bragging Texan in Italy. He's waxed the latter bit, "I Don't Want to Brang You Down," on the DC Label. Fresh this time are his clever song parody of "Just One of Those Things," his hilarious "quit drinking" sketch, a neat segment anent leprechauns, and the flexible comic begs off after a 50-minute stand.

Per usual, singing guitarist Raul Arrambide pacifies the patrons between shows for steady ear-bending. The Internationals provide top showbacking and pull the leather pushers. Act runs through Aug. 2, with the Del Rubio Triplets due Aug. 3 for two frames. *Bark.*

Polynesian Village Setup Returns Chi's Edgewater To Floorshows; Big B.O.

By JACK PITMAN

Chicago, July 21.

Edgewater Beach Hotel's first floor show in over four years, a Merriel Abbott package saluting Hawaii and marking the U.S. debut of the Arthur Lyman exotic jazz quartet, is a first rate presentation of its kind. It's also minting money for a room—the Polynesian Village—that's been limping since it preemed in 1955.

Before that it was the Marine Dining Room, in its heyday one of the town's top showcases, whose headliners over the years included Ted Lewis, Yma Sumac, Hildegarde and Liberace. Its orch leaders have included Wayne King, Paul Whiteman, Freddie Martin, Horace Heidt, Bernie Cummins, Xavier Cugat and Lawrence Welk.

Setting in the old days was idyllic—a Florida resort style hospice literally steps from Lake Michigan. Dancing under stars was cheap and flavorsome on the famed Beachwalk now (extinct) that nudged up to the shoreline. For years it was a favorite rendezvous for the Northwestern U. crowd, and servicemen during the war period helped fill the till.

The era ended by economic dictate, and the Marine room gave way in style and policy to the Polynesian Village, offering a native combo for dinner and dance music. Spot never caught on, but now comes Miss Abbott with a layout that really adrenalizes the room, with plans afoot to fashion successor shows along similar lines.

Island revues after a point tend to emulsify in the viewer's mind. The vibrating pelvises and all have been around before, never mind the variations. Miss Abbott, however, has taken obvious pains to make this one (in for eight weeks through Labor Day) as authentic and diverting as possible. In support of the Lyman group are vocalists Kaipuala and Jimmy Kaina, sword and flame dancer Manu, and the Kent Ghirard Dancers (6), who'd been lensed for the "South Pacific" and Cinerama "South Seas Adventure" motion pix. Top talents, combined with Ghirard's staging of the whole, make this a better than average presentation of the idiom, and it's duly received by the squares who come to sample exotica from both floor and plate (cuisine is plentiful, excellent and priced moderately).

Supporting company sets up a fine mood for Lyman's Island-style jazz. Manu's fire dance is a gasper for the femmes who fear he'll incinerate himself. The singers exhibit pleasant pipery, dueting "Hawaiian Wedding Song" and Miss Kaipuala in a couple of solos. The Ghirard terpers click singly and collectively, albeit the hand language, etc., must seem old hat to many. Able backing for the islanders is by Carl Sand's orch (a five-piecer also on hand for pre-show dinner and dance melodies).

When the show switches to Lyman, he's found in an alcove setting at the opposite side of the room. For about 30 minutes the foursome holds the crowd with exotic sounds reminiscent of the Martin Denny group which preceded them to America. Avoiding intrinsic comparisons, Lyman furnishes fewer birdcalls and tries to get over some digestible jazz within, of course, the exotic framework.

Keyboard, vibes, bass and percussion backbone the outfit, with bongos, congos, gourds, seashells, etc., spicing, and making turn an engrossing one in sight and sound all the way. But especially with "Bridge on River Kwai March," which intensifies en route a la Ravel's Bolero. There's a nifty novelty called "Japanese Drinking Song" that scores with tabler mitt participation, and unit winds with a tasteful "Slaughter on 10th Avenue" to a solid hand.

All this said, it only remains to be noted that the room's tropical decor is depressingly spurious and sterile—not at all like Trader Vic surveys the flavor.

Village Gate, N. Y.

Brock Peters, Bill Harris, Ron & Nama; no minimum.

Art D'Lugoff, who operates this vast Village cellar spot, has plenty of entertainment wrapped up in this summer layout. Bill sets a high for warm season so far here, being headed by Brock Peters, the film menace (Crown) in "Porgy and Bess," now at N.Y. Warner Theatre. It's his night club debut.

Youthful Israeli folksingers, Ron & Nama (New Acts), here before, are as popular as ever. Audience was unhappy when they signed off after nearly 40 minutes. While this pair has appeared on television and have been around since arriving in the U.S., names do not appear in VARIETY files.

Husky, young Peters, who looks like he had played tackle in his school days, is a Negro bass-baritone with immense potentialities. He admitted suffering from a slight case of laryngitis on the night caught. But his current act suffers mostly from haphazard routining. There is too much stress on the same type of song. But all this can be straightened out since he has the pipes and backing from the talented Bill Harris on the guitar.

His opening number, "Shackles Off My Legs," seems a bit heavy. But he follows it up with a softer, slower tune, "Lucky Love." Then there is a fine arrangement of "St. James Infirmary" for excellent returns. "I'm going Home, Boy" is a commendable choice, but standout is the medley of numbers from "Porgy and Bess," which he whams over.

Peters not only lauds his accompanist Harris but lets him on for a solo stint with his guitar. Harris wows the patrons with his gymnastics on the strings, often jazzing the classics with effortless skill. *Wear.*

Flamingo, Las Vegas

Las Vegas, July 16.

Jan Murray, Gloria DeHaven, Leigh Ann Austin, Don Kirk, Marlene Miller, Flamingoettes (9), Jack Cathcart Orch (13); produced by Barry Ashton; $3 minimum.

Jan Murray, absent from Vegas for several seasons, returns with a fast and funny standup comedy routine that stamps him as one of the top storytellers in the biz. Co-starred on bill is Gloria DeHaven, who's also a welcome returnee after a lengthy stay away from the Strip.

Murray breezes through some one-liners and situation gags about Vegas gambling, tv cowboys, and his teenage son, among other recognizable subjects, and tops the turn with his hilarious version of the song, "Laugh, Clown, Laugh."

Miss DeHaven looks better than ever, and she presents a great combination of poise and animation as she sings "It's Been A Long, Long Time," "Taing A Chance On Love," "Who's Sorry Now?," "Anything Goes," "I Want To Be Happy," "I Want To Be Loved By You," "I'm Just Wild About Harry," "Button Up Your Overcoat," "Little Girl Blue" and "Why Shouldn't I?" Leonard Corris is her arranger-conductor, and lighting for her act is by Hugo Granata.

A dandy new Barry Ashton production number called "Blues Behind the Blinds" is the curtain-raiser, which features showgirl Leigh Ann Austin making an impressive debut as a singer, Don Kirk, Marlene Miller and the Flamingoettes (9). The Jack Cathcart orch (13) smoothly backs the entire show, set for four frames. *Duke.*

Cork Club, Houston

Houston, July 14.

Johnny Maddox, Mel Arvin Orch (5); no cover or minimum.

Young (32) Johnny Maddox is a throwback to the oldtime ragtime pianists, and while he admittedly plays a commercial ragtime, his work captures the spirit of each tune, popular two or three generations ago. For club audiences who like a beat to their music, and most of the Cork Club patrons indicate they do, Maddox is their boy.

His ensemble features a shirt with red stripes, a vest, and arm bands. Only the derby and a stein of beer on the upright are missings. Ragtime, in Maddox style, gives his fingers such a pounding that he has to apply band aids to the tips before each performance. Then he launches the fastest 30 minutes in the biz.

The Mel Arvin orch does a fine backing job, but in working behind the freewheeling Maddox, about all the band can do is let the rhythm section hang on to his shirttails. His begoff is his big Dot record album, "Crazy Otto Medley."

Maddox, the first Dot recording artist, and who has 13 albums to his credit now, pretty much has this field to himself, although there are signs that ragtime is on the way back, what with the player pianos being dusted off and the popularity of Tiny Little, on the Lawrence Welk tv show. If the response of Cork Club auditors is any indication, ragtime is back. *Skip.*

Fontainebleau, M. B'ch

Miami Beach, July 18.

Jack Carter, Fernanda Montel, Murray Schlamm, Sacasas Orch; $3.50-$5 minimum.

Jack Carter is pulling the heaviest biz of an in-and-out summer run for the La Ronde, confirming his stature in this area as a solid draw personality for any posh cafe. That the Fontainebleau's Ben Novack has him pacted for several returns through the year is additional recognition of this fact, first established at the Americana last year, which had him in for four dates.

The room's flexibility as regards capacity—cutdown from 850—is being utilized, with the new stage used for orch setting and the old hydraulic oval again raised for shows and dancing. Thus the more intimate setup (485) is a perfect one for a comic. In Carter's case, he gets them howling from opening rundown of topical one-liners, fresh from the headlines and anent summertime in Miami. Per always, his shrewdly balanced act has a singing opener that is composed of such one-liners in lyric form to set the giggles running. His fast and furious approach is now a better-paced affair, the timing sharp. And his lampoonings of a Belafonte, a Jose Greco and Ed Sullivan take on fuller—and funnier—dimensions through intelligent editing since last seen. Toss in his hoofing, the Jolsonesque song delivery and the continued dynamics and it added up to a begoff stint.

Fernanda Montel is an added starter and gets off nicely in the tough opening slot. Handsomely gowned, as always, the blonde, tanned and tall Parisienne reaps warm response to her Gallic accented group of chansons, with a bright topper in her "toast" to the "Roaring '20s." Murray Schlamm makes for a literate emcee, while Sacasas backs the show aptly and keeps the dansapation segs moving with a fine group of arrangements. Johnnie Ray takes over at end of week for his first date in these parts in some time. *Lary.*

Colony Club, Dallas

Dallas, July 14.

Johnny Bachemin Revue, with Jody Lawrence, Grady Wilson, Bob Sickles, Joe Garcia Quartet; $2 cover.

This midtown cabaret is a second home for talented Johnny Bachemin. He had his first "important" booking here 12 years ago by owner-operator Abe Weinstein and scored easily in a long run. Not forgetting the break, he returns when he has open dates; last time, August, '57, he came back to bring hefty biz in a five-week stand. Currently he's staging his own revue and this marks his 17th date here. Again his reception from local and out-of-town fans augurs a fat b.o., rosy for Weinstein because Bachemin has a slick, neatly paced show that's set for four weeks, at least

Bachemin, a tireless worker, has been known as a triple-threat talent.. This time around he's adding bongo and conga drum playing to his singing, dancing and 88ing display. He can do no wrong here, no doubt about it, and he gets stronger in each outing. This time he's headlining his own production, but let's face it—the fabulous guy can satisfy the most discerning nitery fans in a one-man show if he chooses.

Returning to terping, Bachemin does semi-classical bits, reminiscent of Jose Greco in torrid meshing of handclapping and cleating. At intervals he intersperses sudden comic throwaway lines with zany amateur terp steps; switches throw the tablers and Bachemin can't miss. Begs off after three encores, piping "When You're Smiling."

Middle act is "naughty but classy" stripper Jody Lawrence, whose lives up to her billing, also. Lovely blonde, with a pixie face, is adept at astonishing glances and eyebrow lifting, so much so that her facial maneuvers distract tablers from viewing the classy chassis and her arty, sensual dance turn. Production bit includes disrobing casually on a special stage set, donning transparent negligee and reclining, much like Lili St. Cyr's w. k. act.

Singing guitarist Grady Wilson, furnishes capable vocals and fretting as an opener and serves as emcee. Handsome, husky blonde has an odd choice of vocal fare for this intime spot.

Joe Garcia augments his trio to a quartet for this lengthy show, furnishes top showbacking and loads the floor with leather pushers. *Bark.*

VARIETY BILLS

WEEK OF JULY 22

NEW YORK CITY

MUSIC HALL 23
Erich Brenn
Dartmouth Glee Club
Corps de Ballet
R. Paige Orc.
Rockettes
ROXY
Sallie Blair
Mata & Hari
Will Jordan
Robt. Boucher Orc

AUSTRALIA

MELBOURNE
Tivoli
Jimmy Wheeler
Bessi & June
Quinto & Partner
Danny Dean
Gerry Dreyer
Paniqui Twins
Lloyd Lindroth
Barton & Stuchb'r'y
Johnny Marco
Gordon Wilcock
Iris Rhodes
Rosalie Woods
SYDNEY
Tivoli
Will Mahoney
Rudy Horn
Gibson Girls
Gordon & Colville
Allen Bros. & June
Amazing Margoes
Anny Berryer
Edit Juhasz
Frank Wilson
Lor'a'ne Bransgrove

BRITAIN

ASTON
Hippodrome
Piddock & Penny
Annette & Noel
Trevor Evans
Bill O'Sullivan
BLACKPOOL
Opera House
Jewel & Warriss
Jill Day
Larry Griswold
Peiro Bros.
Najarros
Bert & Ilonka
Mitchell Singers
BLACKPOOL
Palace
Roy Castle
Marion Ryan
Peter Haigh
5 Dallas Boys
Baker & Douglas
Gillian Moran
Bergman & Mimi
Marty Wilde
Dickie Pride
Billy Fury
Mike Preston
Cherry Wainer
Cuddly Duddly
Winter Garden
Charlie Chester
Mirko deYork Co.
Ghezzis
Ward 3
Marion Miller
Grier & Co.
BRIGHTON
Hippodrome
Harry Secombe
Kaye Sis
Harry Worth
Romanos Bros.
Eliane & Rodolph
G. H. Elliott
Hetty King
Pat Lambert
Lynnette Rae
Max Russell
Jessie Robins
COVENTRY
Newsome
Ruby Murray
Freddie Harrison
Wally Dunn
Barnett & Del Rio
Overbury & Suzette
FINSBURY PARK
Empire
David Hughes
Gold & Cordell
Jeanne & Jon
Hal Monty
Tessie O'Shea
2 Carals
GLASGOW
Empire
Toni Dalli
Francois & Zandra
Alex Don
Wilson, Keppel & B
Nancy Whiskey
Dorothy Reid
Alan Clive
LEEDS
Empire
Bernard Bresslaw
Maxims
Sally Barnes
Joan Hinde
Tony Fayne
Don Fox
Bill Waddington
Tiki & Del
LIVERPOOL
Empire
Tony Brent
Blue Angels
Ross & Howitt
Ladringlos
Norman Evans
Al Koran
Joan Rhodes
MORECAMBE
Winter Gardens
Al Read
Lane & Truzzi
Penny Nichols
Les Marcellis
Laycock & Bee
Frank Cook
Mitchell Singers
NEWCASTLE
Empire
De Vere Debs
Manetti 2
Dowie & Kane
SOUTHSEA
King's
Lita Roza
Reg Varney
Larry Gordon Co.
Judy Kenny
Gilbert
Dick Francis
Ann Downes
Don Hill
Tommy Allan 3

Cabaret Bills

NEW YORK CITY

Bon Soir
Felicia Sanders
Little, Dane & Mason
Three Flames
Jimmie Daniels
Chateau Madrid
P. & G. Reyes
Montes de Oca
Domingo Alvorado
J. G. DeLa Garcia
Ralph Font Orc
Panchito Orc
Candi Cortez
Copacabana
Romo Vincent
Betty Johnson
Tony Franco
Paul Shelley Orc
Frank Marti Orc
Den
Jack Douglas
Jeri Southern
Upstairs Room
Demi Dozen
Sylvia Shay
Isobel Robins
Ceil Cabot
Jack Fletcher
George Hall
Gerry Mathews
Stan Keen
Ronny Graham
No. 1 Fifth Ave.
The Troupers
Robert Downey
Harold Fonville
Hotel Astor
Eddie Lane Orc
Hotel Roosevelt
Lenny Herman
Hotel Taft
Vincent Lopez Orc
Hotel St. Regis
Ray Bari Orc.
Milt Shaw Orc
Latin Quarter
Andrews Sis
Jack Durant
Dick Curry
Pony Sherrell
Jo Lombardi Orc
B Harlowe Orc
Le Cupidon
Evelyn Sharpe
Howard Beder
Living Room
Eileen Barton
Jaques Kayal
Jack Kelly
International
Ice Show
Vic Charles
McKenna Line
Mike Durso Orc
Palmieri Orc
Viennese Lantern
Monica Boyar
Dean Sheldon
Ernest Schoen Orc
Village Barn
Larry McMahan
Ellen Kampman
Marty Savat
Zeb Carver
Belle Carroll
Eddie Smut
Ernie Blank Orc.
Village Gate
Brock Peters
Rona & Nana
Anita Sheer
Village Vanguard
Nina Simone
Irwin Corey
Kenny Burrell 3

CHICAGO

Blue Angel
Mighty Panther
Princess Abilia
Christian Lamont
Al Lopez Orc
Roger McCail
Blue Note
D. Ellington Orc
Chez Paree
Billy Falbo
Jean Shannon
Brooks Bros.
Geo Cook Orc.
Chez Adorables (9)
Cloister Inn
Carmen McRae
N. D. Lettermen
Vince Mauro
Ramsey Lewis Trio
Conrad Hilton
"Frosty Frills"
Helga Neff
Farra & Carter
Ben Gee & Bernie Harris
Jack Kodell
Eddie Ash
Manuel Del Toro
Inez & Gordon
Ken Harris Orc
Drake
Jimmy Blade Orc
Gate of Horn
Barbara Dane
Travis & Bud
London House
Oscar Peterson
Mister Kelly's
Mort Sahl
Ann Mason
Marty Rubinstein 3
Marx & Frigo
Palmer House
Ted Lewis
Eddie Chester
Cathy Basic
Manor & Mignon
Chop Chop & Charlene
Ben Arden Orc

HAVANA

Hotel Capri
Raquel Mata
Manolo Torrente
Bitieras
Faxa Q
Pimpollos
Kary Bussi
Tino Rodriguez
Hotel Hilton
Miguel Herrero
Carmelita Vazquez
El Martin
Mario Alvarez
Cecilia Padro
Armonicos
Imperio de Triana
Ada Zanetti
Victor Alvarez
J. Moreno Orc
Fajardo Orc
Hotel Nacional
Carlos Argentino
Rudy Fanerti
Carlisse & Raymond
Manteca
Godino Singers
"Dancing Waters"
Hotel Riviera
Del Ray
Enrique Herrera
Gladys Robau
Maria Remola
Monica Castell
Caribe Q
F. Guerrero Orc
Tropicana
Celia Cruz
Riveros

LOS ANGELES

Band Box
Billy Gray
Bat Ya
Mickey Katz
Jackie Lee Cochron
Ben Blue's
Barbara Heller
Frankie Rapp
Diane Lefti
Mildred Law
Sammy Wolf
Dick Bernie
Richard Cannon
Ivan Lane Orc
Cloister
Mary Kaye Trio
Terry Gibbs 5
Cocoanut Grove
"Pearl Bailey Rev"
Freddy Martin Orc
Crescendo
Frances Faye
Dino's
Ruth Gillis
Jack Elton
Steve La Fever
Interlude
Shelly Berman
Bobby Short
Moulin Rouge
Spike Jones
Helen Grayco
Channing Pollock
Donn Arden's "Big Ben Beat"
Dick Stabile Orc
Seville
Ahmad Jamal
Slate Bros.
Dave Gardner
Trudy Stabile
The Players
Statler Hotel
Larry Ellis Ice Rev
Gloria Nord
George Zak
Cavanaughs
Skinnay Ennis Orc
Ye Little Club
Linda Lawson
Joe Felix
Roger Nichols

LAS VEGAS

Desert Inn
Ed Sullivan
Benny Fields
Blossom Seely
Arnold Stang
Dukes of Dixieland
Della Reese
La Chunga & Co.
Bob Lewis
Helene & Howard
Pinky & Perky
Modern Jazz Dncrs
The Shirleys
Dunes
"Minsky's Arabian Nights"
Frankie Laine
Ben Beri
Rowena Rollins
Victor Julian & Dogs
Tommy Roberts
Evelyn Freeman
Gillian Grey
Bob Vegas
Allen Conroy
Marya Linero
Cee Davidson Orc
El Cortez
Dubonnet Trio
Eddie Bush
Versatiles
El Rancho Vegas
Milton Berle
Betty George
Stan Fisher
Met. Sextet
George Tapps Dncrs
Dick Rice Orc
Flamingo
Peggy Lee
Jack Carter
Jeannie Stevens
Don Kirk
Flamingoettes
Jack Cathcart Orc
Fremont Hotel
Joe King & Zaniacs
Make Believes
Joe Sante 4
Newton Bros.
Golden Nugget
Harry Ranch
Lee & Faye Maynard
Sons of Gold'n Wst
Hacienda
Four Tunes
Johnny Olenn
Shirley Scott
Nevada Club
Jig Adams
Rivera-Barranco Latin Revue
The Mark IV
Mildtones
Felix Ramirez Trio
Leo Wolf & Joe Wolverton
New Frontier
Mickey Rooney
Joey Forman
Diahann Carroll
Ruth Olay
Ernie Andrews
Mr. Domingo
Little Red & Marcy Layne
Riviera
Red Skelton
Peggy Taylor
Double Daters
Lionel Hampton Orc
Ray Sinatra Orc
Dorothy Dorben Dcs
Sahara
Sophie Tucker
Ames Bros.
Louis Prima-Keely Smith
Saharem Dancers
Louis Basil Orc
Sands
Lena Horne
Corbett Monica
Harry Nofal
Evelyn Dutton
Roy Palmer
Texas Copa Girls
Antonio Morelli Orc
Showboat
Sons of Pioneers
Hank Morton
Johnny Cash
Merle Travis
Silver Slipper
Hank Henry
Sally Rand
Sparky Kaye
Appletons
Dick Weston
Peggy Dietrick
Toni & Harry Wham
Red Marshall
Danny Jacobs
Geo. Redman Orc
Stardust
Lido De Paris
"Ca C'est L'Amour"
Happy Jesters
Audrey Cooper
Tony Pastor
Kim Sis
Thunderbird
Dorothy Collins
Wes Harrison
Tony Monaco
Al Jahns Orc
Tropicana
Jayne Mansfield
Mickey Hargitay
Jackie Miles
Ford & Hines
Arthur L. Simpkins
Dick Contino
D Williams Singers
Perez Prado
Herman Kaye Orc

MIAMI - MIAMI BEACH

Americana
Nina Ramon 3
Lee Martin Orc
Betty Kean & Lew Parker
Billy Storm
Biltmore Terrace
Tropical Nights
Leonela Gonzalez
Raquel & Rolando
Wattuses Trio
Maya Freyre
Los Romeros
Los Guaracheros
Miriam Balmori
Sirelda
Leonard Dawson Orc
Carillon
Larry Lynn
Elissa Jayne
Tun Tun
Ken Nelsen
Ted Kivitt
Cindy Fuller
Jacques Donnet Orc
Ruth Wallis
Clover Club
Georgia Gibbs
Guy Marks
Deauville
Mandy Campo Orc
Jaye P. Morgan
Morgan Bros.
H. Levine Orc
Eden Roc
Jackie Heller
Giovannis
Luis Varona Orc
Duke Jenkins Orc.
Fontainbleau
Jack Carter
Fernanda Montel
Sacasas Orc
Pupi Campo Rev
Natale Fields 3
Lucerne
Havana Mardi Gras
Diosa Costello
Roberto & Alicia
Milos Velarde
Don Casino
Pepe
Blanco
Fausto Curbelo Orc
Montmartre
George DeWitt
Tonia Flores
Freddie Calo Orc
Murray Franklin's
Kay Carol
Frankie Hyers
Gina Wilson
Linda Bishop
Roy Sedley
Paul Gray
Murray Franklin
The Cooks
Eddie Bernard

RENO

Golden
Freddie Bell
Ink Spots
Mafalda 3
Harrah's Club
Red Nichols
Denis & Rogers
Johnnie McCormick
Art Engler
Ross & Lane
Arthur Ellen
Harold's Club
Wiere Bros.
Carl Ravazza
Buddy Mars
Holiday
Wade Ray
Galords
Sawyer Sis
H. Stevens
Mapes
Gogi Grant
Jimmy Nelson
Skylets
Jack Melnick Orc
Riverside
Harmonica Rascals
Rowan & Martin
Riverside Starlets
Ed Fitzpatrick Orc

SAN FRANCISCO

Backstage
Stan Arnold
Rene Joubert
Blackhawk
Miles Davis 6
Canterbury
Geo. Alexander
Benny Strong Orc
Easy Street
Marty Marsala
Wally Rose Orc
Fack's
Vagabonds
Ann Hathaway
Murray Roman
Fairmont Hotel
Shirley Jones
Jack Cassidy
Joni James
E. Heckscher Orc
Gay 90's
Diamond Lil
Sharon Apel
Bee & Ray Gorman
Dick Keegan Orc
Hangover
Earl Hines
Joe Sullivan
Muggsy Spanier
Hungry i
Lenny Bruae
Ada Moore
Marilyn Child
Jazz Workshop
Red Garland 3
Benny Jolson 5
On the Levee
Kid Ory Orc
Purple Onion
Phyllis Diller
Smothers Bros.
Cruz Luna
Freddy Paris
Fred Smith
365 Club
Szonys
Oscar Cartier
Lavernes
Bill Clifford Orc.
Moro Landis Orc

Praise Caesar

Continued from page 3

Fabian, has been preaching the stock buying gospel.

It's known that many individual wealthier exhibitors have substantial holdings in various film companies, but so far have not been disposed to utilize their ownership status at annual meetings or otherwise. During periods of serious conflicts between theatremen and certain companies, individual exhibitors have stated privately that they would introduce changes at the annual meetings.

But so far the only exhibitor action at annual meetings has been forthright defenses of the management in the face of criticism from dissident stockholders. Harry Brandt, for example, has twice headed stockholder committees to support Loew's when the latter was faced with proxy fights. Emanuel Frisch, an executive of the Randforce circuit, has taken the floor at a Loew's annual meeting to defend the management. RKO Theatres topper Sol Schwartz sang the praises of Spyros Skouras at a 20th-Fox annual meeting. At no time can it be recalled has an exhibitor gotten up at a stockholder meeting to denounce the company for excessive film rentals, for not making more pictures, or for selling its pre-1948 library to tv.

Curiously, it is aforementioned three issues that most concern exhibitors and it's their hope to influence policy on these subjects if and when they can obtain a voice, via stock ownership, in the film companies. In addition, exhibitors aim to halt the efforts of the so-called liquidation-minded Wall Streeters, some of whom are said to see more value in shutting down operations than continuing under present market conditions. The Wall Streeters, too, it's believed are in the forefront of those who want to unload the post-1948 backlog to television for quick financial gains.

TOA, via its chief, George G. Kerasotes, quickly came to the support of MPI this week and urged theatremen to purchase shares in the company.

Hoff-With-the-Boff

MPI, which got off to a slow start, appears to be making substantial progress. J. Robert Hoff, president of the Ballantyne Co. of Omaha, an equipment firm, has taken a six months leave of absence to head up MPI's sales organization. Walter Reade Jr., the new president of MPI, has been extremely active in promulgating the purposes of MPI, as has Howard E. Jameyson, outgoing prexy and new board chairman. Jameyson, of Commonwealth Theatres, is the originator of the MPI plan.

Members of the board of MPI include Robert S. Ballantyne, of the Ballantyne Co.; Jack D. Braunagel, president of Hope Enterprises; W. Hardy Hendron, president of United Film Service; L. J. Kimbriel, manager of Missouri Theatre Supply; Beverly Miller, Miller Enterprises; Richard H. Orear, president of Commonwealth Theatres; Clifford E. Parker, vice president of Alexander Film Co.; Clark S. Rhoden, Rhoden Enterprises; Ben Shlyen, publisher of Boxoffice, and Phillip Smith, president of Midwest Drive-in Theatres.

In addition to Reade and Jameyson, officers include Miller and Ballantyne, veepees; Orear, treasurer, and Byron Spencer, secretary.

House Reviews

Roxy, N. Y.

Robert C. Rothafel presentation with Mata & Hari, Sallie Blair, Will Jordan, Robert Boucher Orch; sets, Bruno Maine; "The Big Circus," reviewed in VARIETY, *June 8, '59.*

The Roxy's stageshow has lots of adult appeal at a time when the screen has an opus designed to bring in moppets. With clowns and giants and a man on stilts in front of the house appealing to the youngsters, there's a youthful population inside, while exceedingly adult stage fare is on hand. If worked in proper proportions, this could bring in healthy business, but as far as audience appreciation is concerned, the sexy offerings of Sallie Blair, the upper IQ bits of Mata & Hari and the miming of Will Jordan are lost to the youngsters. The fortunate part is that since the elders must accompany the brats, there is still a sizable audience of appreciators in the house, even during the matinee sessions.

A bill like this is hard to routine. Namewise it's a hard choice of whether to close with any one of them. There is room for debate whether the present running order is the best, but it works out fairly well. Mata & Hari are on first, Will Jordan deuces and Miss Blair closes.

Mata & Hari are more suitable for the concert than for the large vauders, but their material constitutes good sight comedy. They pantomime a silent screen bit, a pair of teenagers and their topper is the Carnegie Hall number in which they act out various instruments. It is all clever, sophisticated, and of course, excellently executed. Some of the subtleties are lost here, but in the main they are amply rewarded.

Jordan is a creative mimic. The first to do Ed Sullivan, who has become nearly standard in the impressionists' catalogs, Jordan shows a great deal of originality in virtually every impersonation he doles out. His Sullivan is tops, and he is able to get off unusual personalities such as James Mason and Paul Lucas, and tops off his efforts by showing how various performers walk. It's quite well done.

Miss Blair dispenses a catalog of her hits. Dressed in a beaded sheath, the Negro singer, backed by a bongo, ladles out her own brand of rhythm tune starting with "Witchcraft" and ending with "Black Magic." Her vocal demonstrations with incidental terping of a sort do quite well for her.

Managing director Robert C. Rothafel has provided a colorful stage set executed by Bruno Maine, and Robert Boucher dispenses top musical backing plus the announcements. *Jose.*

Pavilion, Glasgow

Glasgow, July 21.

"The Lex McLean Show," produced by Billy Dunlop. Stars Lex McLean, with The Hi-Fi's (3), Bentley Sisters (2) & Billy Manton, Tony Vallance & Lillian, Kay Ward, Carr & Vonnie, Melody Makers (4), Cecil Sheridan, Roddy McNeil, Billy Rose Orch.

Lex McLean, drawling Auld Lang Syne comedian with a localized Glasgow flavoring in his humor, tops this spotty layout, scoring in comedy sketches which are corny but yockworthy. Funnyman, careless in his gabbing and adding many topical bits, is best as a convict in a prison-without-bars, and also as a femme assistant in a biscuit-packing factory. He is essentially limited in his comedy appeal, but has lotsa offbeat quality in his gangling gait and tossing of asides. Glen Daly is a vigorous foil, and squeaking-voiced Jimmy Carr, a diminutive type, scores as stooge.

In the musical dept., the Hi-Fi's, two males and a distaffer, offer a well-rehearsed song routine, ranging through pops to rock 'n'roll; this act is only one on bill with wider potential. The Melody Makers are four young kilted performers offering Scot folk tunes on various instruments, but act is rough and requires much sharpening. Tony Vallance & Lillian offer pleasing songalog with some style.

The two Bentley Sisters dance neatly in routines with lively young Billy Manton, and register in a flappers-of-the-'20s item. Roddy McNeil, Scot warbler, is best in "Song o' the Clyde." Kay Ward and Vonnie Carr aid in the sketch dept. Cecil Sheridan is n.s.g. guest comedian from Ireland. *Gord.*

Apollo, N. Y.

Roy Hamilton's Starlite Revue, starring Roy Hamilton with Charles Aiken's Dansations (8), The Solitaires (4), Mauri Leighton, Pigmeat & Shorty, Mattison Trio; "Chicago Syndicate" (Col.).

Economic pressures, it seems, make it more difficult to present an intergrated show in N. Y. than in traditionally segregated Washington, D. C.

In its D. C. preem, producer Bill Cook's "Roy Hamilton's Starlite Revue" had a chorus line of 10 with two male Negro terpers and four Negro and four white girls, and a mixed band. But the whites in the line wanted more coin to play the Harlem vaudery. Since Cook had contracted a flat price for the line with choreographer Charles Aikens, two Negro chorines from the local scene have replaced the four whites. To hang on to the "integrated" billing, however, Cook has added four white violinists to the Reuben Phillip's house band, and the Mattison Trio is an okay tap group.

The big voice of Epic disker Roy Hamilton, of course, dominates the show. He turns on a devoted audience with a brace of his early disclicks, "Ebb Tide," "Unchained Melody," "You'll Never Walk Alone," and finale's the hour and a half show with a frantic rendition of "Don't Let Go." The latter is a nice change of pace for the ballad man, as is "I Need Your Love So Bad," a rock 'n' roller done with a cha cha beat.

Hamilton's distaff counterpart in the revue, Mauri Leighton, likewise has a voice big enough to fill the Pentagon. She belts three numbers with a genuine show of aud-warming enthusiasm. Her verve, however, doesn't overshadow a subtle air of sophistication. In her sultry encore, "Simi Lo," which is partly talk, Miss Leighton displays a sharp sense of the dramatic.

The Solitaires, an r&r quartet, are singular because of the strong solos of lead singer Milton Love. In this day of the whoop and the wail, his singing is unusually straightforward.

The terping of the dansations and the Mattison Trio is fairly routine, but it gets extra punch from colorful and sexy costuming.

Pigmeat and Shorty, a burleycue comedy team without the blue, could update their material a bit. Their windup number is "If You Can't Be Good, Please Be Careful," dealing with army induction.

Japan's Tactics

Continued from page 5

which started April 1, 1959, raised the number of import licenses to 140 from a prior 120. These licenses theoretically cover all foreign films, but the major gain should go to the Americans, Takamura said. The Japanese are somewhat torn in their reaction to this increase. As producers, an outfit like Shochiku doesn't like the added competition. But as a distributor and particularly as exhibitors, Shochiku has no complaints whatever.

Takamura said there was a definite effort, at least on the part of Shochiku, to "internationalize" its films. As an example he cited the fact that, while in Berlin, he signed German ski champion Toni Sailor to appear in a Shochiku production.

The Japanese exec had strong words of praise for the project being undertaken by Thomas J. Brandon, who is planning the showing of a series of new Japanese films in New York this fall. "The Japanese industry itself is responsible for the lack of trade in the United States," he said. "We have concentrated entirely too much on the Japanese language theatres. Our weakness is that we have relied on a few Americans to come to Japan and pick out the films which are right for the U. S. market. What we should do is to bring our pictures over here and show them to distributors. I am quite aware that only Americans can finally decide which of our pictures will appeal to other Americans."

'Drunkard' Is Going Off the Sauce After 26-Year Hollywood Binge

Hollywood, July 14.

A theatrical era will end on Oct. 10 when "The Drunkard" and its musical adaptation, "The Wayward Way," close a run of more than 26 years at the Theatre Mart in Hollywood. The fold of the production has been announced by Mrs. Mildred Ilse, founder-producer. She and her husband are leaving the theatrical field to devote time to a family ranch in Texas, travel and part-time residence in Hawaii.

The Theatre Mart production, approaching its 10,000th performance, has played to more than 3,000,000 patrons. "The Drunkard" was originally produced by P. T. Barnum in 1843 at the American Museum in New York. After a year's run, it remained shelved for 90 years until Galt Bell, a Carmel, Calif., actor-producer-director, conceived the idea of reviving it. Ilse, a telephone executive, and his wife backed the revival.

The show was a near-flop in its first eight weeks, then became an overnight hit, with road companies playing the Palace Hotel in San Francisco and the Palmer House in Chicago in 1934 and 1935. Bell sold his interest in the play to Mrs. Ilse in 1946.

In 1953, to mark the 20th year of the run, Mrs. Ilse commissioned a musical version, "The Wayward Way," with music by Lorne Hycke and lyrics by Bill Howe Jr. Dan Eckley staged the tune version. "The Drunkard" opened July 6, 1933, and "The Wayward Way" had its premiere Sept. 3, 1953.

'Annie' a Hit in Denver; Lotsa Cuffo Patronage For Annual Post Show

Denver, July 21.

About 105,000 legitgoers freeloaded on the Denver Post last week. That was the estimated turnout for the seven-performance run of "Annie Get Your Gun," sponsored by the newspaper as its 26th annual cuffo-admission summer opera offering. The musical, with Broadway principals heading a cast of over 100, was presented in Cheesman Park.

Park benches, seating around 7,500, had been set up for the al fresco presentation. Attendance averaged 15,000 each performance, with the more seasoned "patrons" bringing their own folding chairs, camp stools, cushions and blankets. The program for the tuner, which opened July 13 and ran through last Sunday (19), was published in the July 12 edition of the Post.

Rain on two of the seven nights cut the attendance down to a moist 10,000 hardy showgoers, but clear and cool evenings upped the take to an average 15,000 persons. There was no boxoffice, no tickettakers, so "customers" just walked in to the grassy Mall of Cheesman Park, in the heart of the Capitol Hill residential district and staked out their claims.

Early arrivals nabbed the 7,500 seats on park benches which were arranged in auditorium fashion in front of the park's Grecian Pavilion, which was transformed into a working stage, equipped with lighting facilities and for rapid change of scenery.

Leading roles were in the hands of Broadway players imported by the Post for the production, while bit parts, chorus and dancers were local professional and semi-pros. Betty Jane Watson handled the title role with lusty-gusty spirit, sending her songs out on the amplifier, booming to the "squatters" in the last rows, at least two city blocks away. Danny Scholl was Frank Butler, with Betty Garde as Dolly Tate, George Smiley as Buffalo Bill and Zachary Charles as Sitting Bull.

Beverly (Mass.) Tunetent Opens 3-Way Restaurant

Beverly, Mass., July 21.

The North Shore Music Theatre opened its new Theatre Terrace Restaurant last night (Mon.) and threw a post-performance party for the cast of "Wish You Were Here."

The eatery serves dinner, intermission snacks and after show supper.

Equity Donates $2,500 For 'Non-Profit' Stock

The North Jersey Playhouse, Fort Lee, N.J., which was on the verge of collapse as a commercial venture, has switched to non-profit status. In making the move, the operation got a cash gift of $2,500 from Actors Equity, on the stipulation that the playhouse function as a permanent non-profit operation.

"Hole in the Head" opened at the house last night (Tues.) following a two week run of "Rashomon," with Norman Bly in the role originated on Broadway by Rod Steiger.

Guild-ATS 'Hopes' On Mpls. Theatre

Minneapolis, July 21.

The Theatre Guild-American Theatre Society still "hopes" that the local Friends of the Theatre group and other civic leaders will be successful in their quest to find a theatre in which to house its subscription season attractions here. That's the theme of a letter from the Guild-ATS to last season's 4,500 subscribers.

Thus far, here's been no success in efforts to obtain a legit stand other than the State, where the shows played last season. The Minnesota Amusement Co. (United Paramount), which operates the film house, has thus far declined to make available for the subscription season again.

In its letter, the Guild-ATS asks subscribers to "bear with us a little while longer until we are ready to announce a definite course of action which will bring you the high standard in theatre that your enthusiastic support merits." It's understood here that unless localites can come up with a theatre within the next few weeks the ATS-Guild will switch the subscription season to the St. Paul Auditorium, and hope that Minneapolis will cooperate to make the operation a success.

When approached several weeks ago by the Guild and asked for Minneapolis cooperation and support for a St. Paul auditorium subscription season, Lorin Staples Jr., head of the local Friends of the Theatre group, issued a blunt turndown. Because there's no theatre here available now the St. Paul Auditorium gets "My Fair Lady" for a fortnight early next fall.

40 NIGHTS OF BARD AT OREGON FESTIVAL

Ashland, Ore., July 21.

The Oregon Shakespeare Festival here is scheduled to begin a 40-night run July 28 in its entirely new Elizabethan theatre, financed by a successful $275,000 international fund-raising campaign. Productions scheduled are "Twelfth Night," "King John," "Measure for Measure" and "Antony and Cleopatra."

This summer marks the operation's 19th season.

Schedule 'Marriage' For German-Language Dates

Leslie Stevens' "Marriage-Go-Round" is in for a spread of German-language productions. The comedy, recently produced at the Renaissance Theatre, Berlin, is scheduled for presentation in Munich and Vienna next September.

The roles originated by Claudette Colbert and Charles Boyer in the Broadway production, which is currently taking a summer layoff, were played in Berlin by Victor de Kowa and Heli Finkenzeller. Handling the costarring assignment when the play opens at the Theatre in der Josefstadt, Vienna, will be Susi Nicoletti and Erik Frey.

Appearing in the Munich edition at the Kleine Komodie will be Susanne von Almassy and Gustav Frohlich.

Williamstown Grows

Williamstown, Mass., July 21.

The budget for the Williamstown Summer Theatre has doubled since its opening in 1955.

At a meeting of the local Rotary Club, William J. Martin, general manager of the barn, revealed that the nut jumped from $25,000 to $50,000 this season. The number of people involved in the operation, including cast, staff and apprentices has more than doubled since the opening semester.

Plan 'Chatterley' For B'way Legit

Hollywood, July 21.

Jack Linder, who tried out a stage version of "Lady Chatterly's Lover" at the Brighton Theatre, Brooklyn, in 1937, is now planning to present a new dramatization of the D. H. Lawrence novel on Broadway. The vet producer, who claims to have held the stage and screen rights to the work since 1943, has a Los Angeles syndicate of industrialists behind him in the proposed venture.

The L. A. group, headed by Carl Robinson, Taul Watanabe and Bruce Kaji, has offered to put up $250,000 for the Broadway venture. That's virtually double the average capitalization required to produce a regular straight play on Broadway. Linder's renewed interest in a legit presentation of the novel stems from the current controversy over the unexpurgated original work and the French film version, which he figures as b.o. factors.

Linder plans getting a fresh dramatization of the property. The 1937 tryout was adapted by Vincent Marr and the producer's late brother, Mark Linder. One of the syndicate heads, Watanabe, is due to plane into New York tomorrow morning (Wed.) for a four-day stay in connection with the contemplated legit production.

Linder currently has a $350,000 infringement suit against Columbia Pictures and Kingsley Releasing Corp., over their current pic version of the novel pending in Los Angeles Federal Court. The producer's Broadway credits include "Diamond Li'l" and "The Squealer."

SOVIET MUSIC-DANCE GROUP TO PLAY MPLS.

Minneapolis, July 21.

After seeing a Russian "Music and Dance Festival" performance in New York's Madison Square Garden, local impresario Morris Chalfen induced Sol Hurok, who imported the show, to bring it to Minneapolis. That involved cancelling a scheduled Cleveland engagement.

Minneapolis wasn't originally included in the five-city tour scheduled to follow the initial New York appearance. However, with State Dept. consent, the troupe will play the local municipal Auditorium Aug. 13-15, under Chalfen's local sponsorship.

Chalfen's "Holiday on Ice" recently concluded a successful eight-week engagement in Russia. Afterwards Chalfen obtained a contract with the Soviet government permitting him, like Hurok, to promote Russian exchange groups in the U.S. He plans to take more shows to a number of behind-the-Iron Curtain countries.

Chalfen was instrumental in getting the Russian Moiseyev dancers to appear here for a Northwest Variety club heart hospital benefit engagement. The show played to capacity for two nights in the 4,600-seat Northrop Auditorium.

New Outfit Takes Over Charles Theatre, Boston

Boston, July 21.

A new management took over the Boston Summer Playhouse at the 300-seat Charles Theatre last week, following the recent fold of the Stanley Wolf Players. As its first bill, the new group presented "The Moon Is Blue," opening last Thursday (16) for a run.

Lewis Lehman staged, with a cast comprising Fred Morehouse, Myra Mailloux, Frank Langella and Jack Sheridan.

Merrick Is a N.Y. Summer Festival; Shows Defy Traditional B.O. Slump

The traditional summer slump in legit hasn't seriously affected Broadway producer David Merrick. A combined gross of over $1,600,000 has been piled up by shows under his sponsorship since the current season got underway seven weeks ago.

Involved in the hefty take are the Main Stem productions of "Destry Rides Again," at the Imperial; "Gypsy," at the Broadway; "La Plume de Ma Tante," at the Royale, and "World of Suzie Wong," at the Broadhurst, plus the Coast company of "Romanoff and Juliet," which closed July 11. "La Plume," currently in the third week of a layoff, resumes Aug. 3.

When all five shows were running simultaneously, the combined take went as high as $261,306 for the week ending June 20. "Gypsy," with Ethel Merman starred, has been $82,900 most weeks, with the take going as high as $82,992, believed to be a record for a regular-run Broadway show. "Destry," costarring Andy Griffith and Dolores Gray, hit a peak of $68,200 during the seven-week spread. The tuner, however, registered a low for the period last week with a $54,300 gross.

"La Plume," starring Robert Dhery," was taking in a steady $45,100 prior to its layoff. The weekly grosses for "Suzie" since last June 1 have ranged from $18,400 to $32,100. The play is now on twofers. "Romanoff," starring Peter Ustinov," put in five weeks on the Coast with receipts ranging from $28,300 the opening frame to $54,400 the closing stanza.

Besides virtually eliminating the traditional summer slump for the New York theatres operated by the Shuberts, the Merrick splurge has served to establish the Broadway Theatre as a major house, since his and Leland Hayward's production of "Gypsy" has been making a killing at the previously in-and-out house. It's figured that on some weeks the Shubert share of the four-show Broadway gross reached nearly $55,000.

2 Chi Strawhats Book Pat O'Brien for Dates

Chicago, July 21.

Pat O'Brien has been engaged by a pair of silos in this area this season, his first date being at Tenthouse Theatre in Highland Park, beyond the north boundary of town, and his second at Drury Lane in Evergreen Park, at the extreme south side. The two suburbs are about 40 miles apart.

The film star opens Aug. 10 at the Tenthouse in "The Loud Red Patrick," the same show he played at Drury Lane last season. This year he'll do a fortnight in "Father of the Bride" at the latter, opening Sept. 22.

Sale Pending On Alvin Theatre, N.Y.

A deal is reportedly imminent for the sale of the CBS-owned Alvin Theatre, N.Y. It's understood the network is asking $1,500,000 for the house, which can accommodate both musicals and straight plays.

Among those seeking the property are City Investing Corp., which operates several Broadway theatres; Billy Rose, who recently acquired the National Theatre, N.Y.; Lester Osterman, who's taken over the Coronet Theatre, N.Y.; and the Juamcym Corp., which operates the St. James Theatre, N.Y., and several out-of-town theatres.

ARTS FEST IN AUSSIE SET FOR NEXT MARCH

Stratford, Ont., July 21.

Australia plans a 14-day arts festival, to open next March. It's to be modeled on the Shakespeare Festival here. Australian representatives were here recently making notes. The fest will be held in Adelaide, on the Torrens River, and funds are being raised from private citizens. Nearly $100,000 has reportedly been subscribed already.

Sydney and Adelaide symphony orchestras will combine for the opening, with the Melbourne Symphony due later. Ian Hunter, artistic director, had a similar post with the Edinburgh Festival for five years.

Jacqueline Cook Losing The St. Martin's, London

London, July 21.

Jacqueline Cook, lessee of the St. Martin's Theatre for many years, will have to give up her tenancy at the end of the year under a settlement announced in the Chancery Division of the High Court last week. She sought to continue the lease.

As of Jan. 1, the operation of the house will revert to the landlord, Lord Willoughby De Broke, and it will be managed on his behalf by Bertie Meyer. An assurance has been given that existing contracts in respect of the current bill, "The Grass Is Greener," will be honored if the show is still running at the end of the year.

Winters Going Home

Dayton, July 21.

Nitery-television comedian Jonathan Winters will return to his hometown here in a new revue. The show is scheduled for a Sept. 8-13 tryout as the windup entry in Douglas Crawford's stock season at the local Memorial Hall.

Crawford has also cancelled plans to present "On the Town" here July 28-Aug. 2. He produced the musical off-Broadway last season and is contemplating a London production next fall. He's subbing "Oklahoma" for "Town." Crawford has also released Mel Torme from his contract to star in an Aug. 4-9 presentation of "Seven Year Itch." The singer requested the release because of other commitments.

Now Say Keith's, Wash., Wouldn't Book Legiters; Too Few Touring Shows

Washington, July 21.

Keith's Theatre, the 1,850-seat film house that may be turned over to the city of Washington, probably wouldn't be booked for legit tourers or pre-Broadway tryouts. That's the latest development in the proposal to transform the RKO filmery into a municipally-operated stage house.

District of Columbia commissioners, highest local government officials, are now studying details of the offer of Morris Cafritz, wealthy realtor-builder and civic leader, to give the theatre and its eight-story office building to the city. The city (or a citizen's committee) would have to assume and pay off the $1,500,000 mortgage on the property. Cafritz estimates its value, including land, at $4,000,000.

Cafritz originally spoke of Keith's offer as a means of affording Washington "a second legitimate theatre," but thinking has since crystalized on idea of a

(Continued on page 57)

Figure $20,000 Budget For Off-B'way 'Stranger'

Paul Martin Michael, co-producer of last season's revivals of Arthur Laurents' "Time of the Cuckoo" and "Clearing in the Woods" at the Sheridan Square Playhouse, N.Y., is planning an off-Broadway production of "Strangers in the World," a folk musical by Brainard Cheney. Michael appeared in the work when it was preemed in 1952 at the Vanderbilt Univ. Theatre, Nashville, Tenn. He was a student there at the time.

The "Strangers" venture is budgeted at $20,000, representing $11,471 pre-production expenses, $1,306 for bonds, $3,600 advance rental and $3,623 contingency fund. Michael figures weekly operating expenses would be $4,000 in a 299-seat house, with a weekly capacity gross potential of $8.300, and $2,500 in a 199-seater, with a gross potential of $5,000.

Shows Abroad

The Rope Dancers

London, July 15.

Arts Theatre Club (in association with Live Theatre Ltd.) presentation of three-act (five scenes) drama by Morton Wishengrad. Stars Joan Miller, Hugh Burden, Carol Wolveridge. Staging, Peter Cotes; decor, Neil Hobson. Opened July 14, '59, at Arts Theatre Club, London; $2 top.

Margaret Hyland	Joan Miller
Lizzie Hyland	Carol Wolveridge
Moving Man	Wilfrid Harrison
Mrs. Farrow	Averil Logan
Clementine Farrow	Daphne Foreman
James Hyland	Hugh Burden
Lameshnik	Eric Dodson
Cop	Bruce Boa
Dr. Jacobson	Robert Rietty

There are interesting dramatic features in Morton Wishengrad's "The Rope Dancers," but if fails to hit the theatrical peak for which the author so obviously strives. The presentation at the intimate Arts Theatre Club should hold up for its limited engagement, but is a questionable prospect to transfer for a regular West End run.

As staged by Peter Cotes, "The Rope Dancers" strains for effect, mainly through the taut and unrelieved portrayal by Joan Miller as the mother of the deformed child who had been born with six fingers on one hand and, as a result, had been sheltered from society. Miss Miller (in private life Mrs. Cotes) is thoroughly experienced in playing this type of role and gives it considerable impact.

Most of the sympathy, however, is directed to her husband, warmly played by Hugh Burden, as the literate drunk from whom she has long been separated, but who keeps coming back to see the child he loves. Carol Wolveridge, who came into prominence with her naively sinister interpretation of the child in "The Bad Seed," has another role almost in similar vein. She's more experienced, and it shows up in her performance.

The author smoothly illustrates the complex relationship between the mother, child and father. The development has an Ibsen-like quality to it in construction, but not in the writing. That, indeed, is the prime weakness of the play.

Apart from the three principals, there is a warm performance by Averil Logan as the neighbor on the floor below, another by Daphne Foreman, as her dirty, ill-kempt daughter and a third by Robert Rietty as the Jewish doctor.

Myro.

One to Another

London, July 16.

J. Baxter Somerville and Donmer Productions presentation of two-part revue, by Robert Benchley, John Cranko, Serge Gainsbourg, Bamber Gascoigne, Patrick Gowers, David Heneker, Joseph Horovitz, Roddy Maude-Roxby, Julian More, John Mortimer, Stanley Myers, David Nobbs, Monty Norman, Dorothy Parker, Harold Pinter, Alistair Sampson, William Sampson, Humphrey Searle, N. F. Simpson, Keith Statham, Brian Tester. Staging, Eleanor Fazan; decor, Disley Jones. Stars Beryl Reid, Patrick Wymark; features Patricia Bredin, Ray Barrett, Sheila Hancock, Barbara Evans, Tony Tanner, Roddy Maude-Roxby, Joe Melia. Opened July 15, '59, at Lyric Opera House, Mammersmith, London; $1.75 top.

It's improbable, however, that "One to Another" will follow the pattern of other revues which have opened at the Lyric, in Hammersmith, and been transferred to the West End for hit runs. It's too spotty, and has a succession of labored, dull sketches.

Out of 26 items in the two-part presentation, just two or three are of London standard. Easily the best is a 10-second sketch in which one character says "Let's join the ladies" and another replies "Let's. Let's join them all together and make one big lady." It has at least the merit of brevity.

In another amusing scene a workman complains to the factory boss about the company's products. A moving and well defined sketch featuring Beryl Reid and Sheila Hancock as old women in an all-night cafe is hardly suitable for revue. And there is a pleasant ditty sung by Joe Melia of a postman who only likes to deliver happy letters.

The credits show list than 20 authors, including Robert Benchley, John Cranko, Harold Pinter, John Mortimer, David Heneker, Stanley Myers an Bamber Gascoigne. There is an off-beat, almost surrealist quality about most of the writing, but too many of the sketches are overlong and miss out as punchy humorous scenes, and others are just dull. The revue is particularly weak on lyrics, and there's not a song in the show which survives the test of memory.

There's some worthwhile talent, but not strong enough to sustain a full production. Miss Reid is amusing, but her sketches are of mixed quality. Patricia Bredin is a competent singer, but has few chances with the material at her disposal. Patrick Wymark, a newcomer to revue, makes a pleasant impact, Sheila Hancock shows considerable versatility, and Joe Melia is a promising new personality.

More resolute direction by Eleanor Fazan could have helped the production, but Disley Jones' designs are simply effective.

Happy Days

Blackpool, Eng., July 7.

George Alfred Black, and Greenlea Productions Ltd., presentation of two-act (seven scenes) comedy by Walter Greenwood. Stars Thora Hird, Peter Sinclair. Staging, Harold Boyes; decor, Michael Weight. At Grand Theatre, Blackpool, July 6, '59; $1.20 top.

Miss Shirley Dale	Jill Thompson
Mrs. Annie Blackburn	Alison Bayley
Miss Ruby Ramwell	Pat Phoenix
Mrs. Maggie McTaggart	Thora Hird
Mr. Harry Blackburn	Bert Brownbill
Mr. Andy McTaggart	Peter Sinclair

Walter Greenwood, English playwright, knows his north-of-England types, with their working-class habits and pleasures, virtues and foibles. He characterizes them again in this vacation-flavored comedy, a so-so effort. Little to commend this script apart from being pleasantly amusing play.

Strongest portrayal is by Thora Hird, English character actress, who has worked in many films. She turns in a sound performance as the husband-badgering Mrs. Maggie McTaggart, keeping a wary eye on her Scotch-born husband (Peter Sinclair) while both are on vacation at Blackpool. Sinclair, a former vaude singer, rolls his r's in Auld Lang Syne caricature and swings his kilt to manner born; he is partnered by Bert Brownbill as a typical browbeaten regional husband.

Pat Phoenix adds gusto to her role as the man-chasing factory secretary who fixes herself in same boarding-house as the Scot husband; she's expert hip-swiveler and gets laughs with her "other woman" tactics, Alison Bayley is wrongly cast as a too-stern and unsympathetic femme in part of Mrs. Blackburn.

Setting of Blackpool boarding-house garden and interior is locally authentic, and Harold Boyes stages adequately. But play's theme has little to hold, and it shapes as mediocre trifle geared too low in quality.

Gord.

Three by Tardieu

Paris, July 7.

Jacques Polieri presention of three one-act plays by Jean Tardieu. Direction, Jacques Polieri; scenic effects, Tristan Fabris; music, Anton Webern; film and slide effects, Hy Hirsh. With Georges Aubert, Roger Montsoret, Jean Pommier, Jean-Loup Philippe, Claudine Huze, Solange Sicard. At Alliance Francaise, Paris, June 22, '59; $2.50 top.

Here are three one-act, avant garde theatrical entries. They are called "poems to be played" and incorporate projections of abstract paintings and filmed segments. However, it adds up to a legit "experiment" for its own sake. Not a thing for translation or export.

First is "Sonata for Three Men" in which they palaver about the greatness of space in trying to find some sort of identity in it. They are backed by a film of their doings on stage. They sit on stools throughout and often turn backs to the audience.

The second is "Rhythm in Three Beats." Here six girls in tights mouth sonorous phrases and gyrate before a projected abstract painting. Last playlet, "The ABC of Life," is the longest and most ambitious in summing up everyday life and man's place in its hectic pace by a series of scenes and off-stage concrete sound effects, again using projected slides and film footage.

Writer Jean Tardieu claims he is creating an anti-theatre movement to do away with the usual and conventional and get at the core of human existence via played poetry.

Mosk.

Verlorener Sohn a la Maison

(Prodigal Son At Home)

Zurich, July 5.

Schauspielhaus presentation of drama in seven scenes by Gebhard Scherrer. Staged by Oskar Waelterlin. Sets, Peter Bissegger; technical direction, Ferdinand Lange; lighting, Walter Gross. At Schauspielhaus, Zurich, June 27, '59; $2.55 top.

Erich Pluess	Peter Oehme
Bill	Fred Tanner
Kramer	Erwin Parker
Deacon	Walter Kiesler
Martha	Traute Carlsen
Pat	Friedrich Braun
Tyler	Paul Buehlmann
Lobb	Otto Maechtlinger
Connie	Angelica Arndts
Rev. Weatherby	Alfred Schlageter
Paul Grunder	Peter Brogle
Bauer	Hanns Krassnitzer
Groeblin	Horst Sachtleben

This new Swiss play had the benefit of a once-in-a-decade exploitation gimmick: it won first prize in a drama contest by the Schauspielhaus on occasion of its 20th anni and, as per contest rules, had to be preemed anonymously, with the author to be revealed one week after the preem. (He remained anonymous even to the stagers.) Revelation disclosed a newcomer, Gebhard Scherrer, 36. He should stay anonymous.

Here is the Zurich season's worst play. If the best out of 129 plays, the imagination shudders to conjure the rest.

The plot was meant to be a present-day version of the Bible's Prodigal Son parable, the twist being that today's Son, instead of enjoying the fatted calf, goes to his doom. It's a deacon's son who turns sailor but pretending all the time to be a missionary and accepting Dad's collected funds. He uses the dough to get his whole body tattooed with obscene pictures which he exhibits for money, acquiring a roll. Upon his return, he is unable to reconcile with his father and, after unwillingly destroying the lives of two men, dies of a heart attack.

Involved in the mixed-up proceedings are: several depraved sailors, a prostie, a rundown Reverend; a rape with ensuing sex murder, a man losing his mind, lying, cheating, cowardice—and all this dipped in the gravy of some obscure "deeper meaning" with incredibly flat dialog, loose ends too numerous to count and some borrowings from more skillful writers (of which Thornton Wilder is but one)—it's all a big spectacular flop.

Under Oskar Waelterlin's direction, the cast struggled valiantly.

Mezo.

Atlanta Subscriber Fare

Atlanta, July 21.

The Atlanta Broadway Theatre League is offering subscribers six legit shows for the 1959-60 season. That's one more than the organization, operating under the auspices of the Atlanta Music Club, brought in during the previous semester.

The lineup includes the touring company of "My Fair Lady," "Two for the Seesaw," with Hal March, who's currently costarring in the play on Broadway; "Dark at the Top of the Stairs," "Dear Liar," costarring Katharine Cornell and Brian Aherne, and "Look Homeward, Angel." The sixth show hasn't been set yet.

"Seesaw," "Stairs" and "Angel" are being sent out under the Broadway Theatre Alliance touring setup. The productions will play the 2,000-seat Tower Theatre here. The local BTL series is managed by Marvin McDonald, with J. Lee Friedman as coordinator.

Ray Lawler's New Play Opening in Melbourne

Melbourne, July 14.

Australian playwright Ray ("Summer of the 17th Doll") Lawler's new play, "The Piccadilly Bushman," is to have its world premiere at the Comedy Theatre here in September. The new play, a comedy-drama, is a lighter work than "The Doll," and will have an all-Australian cast of nine — six men and three women.

The play is set in the Sydney harbour-side suburb of Vaucluse. It is about an Australian actor who returns to his wife after successful film appearances in England. He considers going back to England to further his career, but his wife opposes the idea.

Production of the play will be by John McCallum, assisted by William Rees, one of J. C. Williamson Theatres Ltd's permanent producers.

Vanguard Due for Detroit Sub-Supported in Fall

Detroit, July 21.

Vanguard Playhouse, a resident company operation, is earmarked for a November opening on the site of the former downtown Cinema Theatre here. Plans call for the raising of $50,000 capitalization through the sale of 5,000 memberships at $10 each.

Heading the project are Kenneth E. Schwartz, Alfred R. Glancy Jr., Byron H. Lasky and Joseph Gistiark. Schwartz is president of the Northland Playhouse, local summer theatre operation, and manager of the Cass Theatre, one of the legit touring showcases here. Glancy is a heavy backer of Broadway shows and was also represented on the Main Stem as co-producer of "Miss Lonelyhearts" during the 1957-58 season.

Inside Stuff—Legit

Andrew Rosenthal, author of "Red Letter Day," in which Gloria Swanson is touring the strawhat circuit this summer, is taking steps to force the star to eliminate "numerous unauthorized changes and revisions" in the comedy. There had been reports that the actress had altered the play, but Rosenthal was understood to be in England and unaware of the situation.

However, in a wire to VARIETY last weekend from New York, the playwright declared, "I feel it is important you know that the version now being presented of my play, 'Red Letter Day,' is being done with numerous unauthorized changes and revisions. I hope to meet early this week with Miss Swanson, the two producers, Bruce Becker and Harold J. Kennedy, and my agent, Helen Harvey, of the William Morris office, to try and straighten out this disturbing stuation."

"Red Letter Day," originally produced in England in 1952, opened its current tour June 29 at the Grist Mill Playhouse, Andover, N.J., operated by Kennedy, who staged the present edition. It played the following week at the Famous Artists Playhouse, Fayetteville, N.Y.; last week at Becker's Tappan Zee Playhouse, Nyack, N.Y., and is this week at the Westport (Conn.) Country Playhouse.

Stock Reviews

Red Letter Day

Bruce Becker presentation of three-act comedy-drama by Andrew Rosenthal. Direction, Harold J. Kennedy; advance director, Albert Penn; setting and lighting, David Johnston; theatre decor, Willis Sammons. Stars Gloria Swanson; features Buddy Rogers, Lois Wilson, Ethel Britton. Opened July 13, '59, at Tappan Zee Playhouse, Nyack, N.Y.; $4.40 top.

Toby	Robert P. Curtis
Ned Sutherland	Buddy Rogers
Anna	Rosemary Murray
Alice	Eleanor Ayers
Lora	Gloria Swanson
Tim	Carlton Colyer
Carol	Betty Rollin
Jane Cooper	Lois Wilson
Helen Conrad	Ethel Britton
Manuel Del Vega	Harry Klekas

Although "Red Letter Day" is an American play by an American author, it was produced in London in 1952, but until now never in the U. S. The reason is obvious—it's barely adequate as a star vehicle for summer stock, but unsuitable for Broadway.

Andrew Rosenthal, who's had several unsuccessful Broadway productions, has here written glibly of a shallow woman's silly emotional reaction to her 50th birthday. She acquires basic wifely wisdom in time to rescue her crumbling marriage and reestablish maternal relationships with her three children for the third-act curtain.

Except for the childish mother, who's at least plausible, if not attractive or sympathetic, none of the characters has reality, and the situations, particularly the unraveling events of the third act, seem contrived. As always, the author has a knack of writing slick comedy lines, but they're mostly lost in this inept production.

Gloria Swanson, starring in the part of the self-centered wife, is unconvincing, lacking either the theatrical perception to see what might be a sympathy-winning humor in the character or the acting skill to get laughs with anything except outright mugging.

As the Washington bureaucrat-husband who's begun to stray, Buddy Rogers is personable, but doesn't add dimension to an ill-defined part. His frequent smiles to the audience are a trifle disconcerting. Lois Wilson gives a professional performance as his level-headed sister who learned too late the value of holding on to an errant husband.

Ethel Britton overacts the stock role of a predatory multiple-divorcee and there are passable bits by Robert P. Curtis as an earnest adolescent, Eleanor Ayers as a ready-for-romance daughter, Carlton Colyer and Betty Rollin as the bravely independent older son and daughter-in-law, Harry Klekas in the embarrassingly trite part of an amorous Latin American, and Rosemary Murray (doubling from boxoffice treasurer duties) in the inevitable bit of a slovenly, sullen maid.

Harold J. Kennedy, who operates the Grist Mill Playhouse, Andover, N.J., and packaged "Red Letter Day" for the strawhat circuit, has given the show what might be generously called routine staging, but within the limits of summer stock conditions, David Johnston's setting of an East Side Manhattan house looks reasonably authentic. All in all, "Red Letter Day" boils down to a bad play poorly done.

The Tappan Zee Playhouse, on a main street in Central Nyack (on the Hudson River, about 30 miles north of New York), is a fairly attractive house. Despite the grubby immediate neighborhood, the theatre has been improved for its second season, with an effective air-conditioning system and an inviting, intimate atmosphere. The house staff is unusually courteous and solicitous, though inexperienced, as at most strawhats.

Hobe.

Joyce Henry is planning an off-Broadway production of **Kevin O'Morrison's** "Three Days Before Yesterday."

The Merry Wives of Windsor

Stratford, Conn., July 2.

American Shakespeare Festival revival of two-act comedy by William Shakespeare. Direction, John Houseman and Jack Landau; scenery, Will Steven Armstrong; costumes, Motley; lighting, Tharon Musser; music, Irwin Bazelon; dances, George Balanchine. Opened July 2, '59, at American Shakespeare Festival Theatre, Stratford, Conn.; $5.25 top.

Shallow	Will Geer
Slender	Frederic Warriner
Sir Hugh Evans	Richard Waring
Page	Patrick Hines
Falstaff	Larry Gates
Bardolph	Edward Asner
Pistol	Richard Easton
Nym	Severn Darden
Anne Page	Barbara Barrie
Mistress Page	Nancy Marchand
Mistress Ford	Nancy Wickwire
Ford	Hiram Sherman
Host	Jack Bittner
Mistress Quickly	Sada Thompson
Rugby	Dino Narizzano
Simple	Pirie MacDonald
Doctor Caius	Morris Carnovsky
Fenton	Lowell Harris
Robin	Julian Miller
Servants to Ford	Herbert Voss Claude Woolman
Master William	Mark Carson
Tapsters and Fairies	Eve Benesch, Jay Bonnell, George Gitto, Yafa Lerner, John Lovelady, David Margulies, Ruth Sobotka, Stephen Strimpell, Claire Thomas, Michael Twain.

"The Merry Wives of Windsor" is good fun, a happy addition to the American Shakespeare Festival Theatre list at the "third" Stratford and will certainly be a top preference this season.

In their only collaborative effort of the summer's three new entries, John Houseman and Jack Landau again demonstrate their skill in hoking up Shakespearean farce on Connecticut's ample stage. They've assembled a pleasurable lot of troupers, led by a standout Falstaff.

Physically and risibly Larry Gates' performance of the comic character gives an exciting example of what repertory is for.

The hilarity is generously shared. Nancy Wickwire and Nancy Marchand as the Mistresses Ford and Page, whose attractiveness brings the miseries to Falstaff; Hiram Sherman as the jealous Master Ford, Sada Thompson as the buxom conniver Mistress Quickly, Morris Carnovsky as a broadly-drafted Dr. Caius, Richard Waring as the proper parson Sir Hugh Evans, Jack Bittner's Host, Will Greer's Shallow and Frederick Warriner's Slender, and the bombastic Pistol of Richard Easton contribute substantially to the jollity of the situation piece.

This "Windsor" moves. The duel between Sir Hugh and Dr. Caius, the toting of Falstaff in the buck-basket, the flight of the big knight as the old woman, and the forest finale are lively credits to the stagemanship and the stage itself.

Interesting scenic panel drops by Will Steven Armstrong are a fresh factors which for the first time puts into the background the lattice blinds which have been dominant in ASFT's productions. The spreading of the oak tree for the forest scene is excellent. In the latter episode Tharon Musser's lighting is particularly effective.

Elem.

The Ziegfeld Follies

Lambertville, N.J., July 17.

St. John Terrell presentation (in association with Mrs. Florenz Ziegfeld Jr. and the Messrs. Shubert) of two-act revue. Supervised by Lew Kesler; sketches directed by Hank Ladd, under personal supervision of Bobby Clark; musical director, Max Meth; musical numbers staged and choreographed by Jim Russell; orchestrations by Al Lesner; costume designer, Bernie Joy; decoreographer, Gordon Micunis. Opened July 14, '59, at Music Circus, Lambertville, Pa.; $3.90 top.

Cast: Bert Wheeler, Hank Ladd, India Adams, Connie Sawyer, Helen Wood, Bob Brooks, Lee Davis, Jim Russell, Tom Dillon, Kiko do Brazil. Ziegfeld Girls: Francesca Fontaine, Pat O'Connor, Rutha Paulis, Kay Reid, Liza Reinhart, Cheryl Taylor. Chorus girls: Nan Courtney, Sally Gura, Lulu Maracini, Cynthia Steele. Chorus boys: Jack Finnegan, Charles Reinecke, Dom Salinaro, Dan Stretta.

Bert Wheeler, has a romp in an "in-the-round" version of "The Ziegfeld Follies" presented by St. John Terrell at his Lambertville

(Continued on page 57)

Road Tuneful; 'Lady' $108,100, S.F., 'Story' $66,600 (7), L.A.; 'Man' 60G, Chi

Business on the road last week was solid for the musical trio. "Music Man," "My Fair Lady" and "West Side Story." The only other touring entry was "Two for the Seesaw, " which closed Saturday (18) in San Francisco. The three tuners, incidentally, were berthed separately in Chicago, Los Angeles and Frisco.

Added to the road list this week as a Civic Light Opera offering on the Coast is "Oklahoma," which opened last Monday night (20) at the Curran Theatre, San Francisco.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

CHICAGO

Music Man, Shubert (MC-RS) (23d wk) ($5.50-$6.60; 2,100; $71,458). Over $60,000. Previous week, $58,300.

LOS ANGELES

West Side Story, Philharmonic Aud. (MD-RS) (1st wk) ($5.75-$6.50; 2,670; $79,800). Almost $66,600 for first seven performances with Civic Light Opera subscription. Previous week, $51,300 for seven performances at the Municipal Auditorium, Denver.

SAN FRANCISCO

My Fair Lady, Opera House MC-RS) (1st wk) ($5.75-$6.50; 3,350; $112,000) (Michael Evans, Diane Todd). Opened July 13, for second Frisco run, to four favorable reviews (Knickerbocker, Chronicle; Morton, Examiner; Hodel, News; Hall, Call-Bulletin). Over $108,100 with Civic Light Opera subscription. Previous week, $79,400 with subscription at the Philharmonic Auditorium, Los Angeles.

Two for the Seesaw, Geary (CD-RS) (8th wk) ($4.30-$4.85; 1,550; $39,000) (Ruth Roman, Jeffrey Lynn). Over $15,100. Previous week, $12,500. Closed last Saturday (18).

Stock Tryouts

(*July* 20-*Aug.* 2)

Adventure, by James P. Davis, starring Helen Hayes—Tappan Zee Playhouse, Nyack, N.Y. (20-25); Bristol (Pa.) Playhouse (28-2).

Close Relations, adaptation by Charles Frank of Jean Cocteau play, starring Judith Evelyn, Paul Hartman, Geoffrey Horne and Nancy Berg—John Drew Theatre, East Hampton, L.I. (27-1).

Cradle and All, by Sumner Arthur Long, starring Loring Smith and Una Merkel—Bucks County Playhouse, New Hope, Pa. (27-8).

Divide by Two, by Robert Lane—Totem Pole Playhouse, Fayetteville, Pa. (20-25).

Dragon Slayer, by Robert Asherman, starring Orson Bean—John Drew Theatre, East Hampton, L.I. (20-25).

Hilary, by Gerald Savory, starring Joan Fontaine—Hunterdon Hills Playhouse, Jutland Hills, N.J. (21-26); Famous Artists Country Playhouse, Fayetteville, N.Y. (27-1) (Reviewed in VARIETY, June 24, '59).

Lady Has Ideas, by Jack Kelly—Peninsula Playhouse, Erie, Pa. (29-2).

Law and Mr. Simon, by Julie Berns, starring Menasha Skulnik—Warren Theatre, Atlantic City (20-1) (Reviewed in VARIETY, June 17, '59).

Piece of Blue Sky, by Frank Corsaro, starring Shelley Winters—Famous Artists Country Playhouse, Fayetteville, N.Y. (20-25) (Reviewed in VARIETY, May 27, '59).

Red Letter Day, by Andrew Rosenthal, starring Gloria Swanson — Westport (Conn.) Country Playhouse (20-25); Spa Theatre, Saratoga, N.Y. (27-1) (Original British production reviewed in VARIETY from London, Feb. 27, '52).

What a Day, revue by Manya Starr and Max Wilk (sketches) and Paul Rosner and Claire Richardson (songs), starring Celeste Holm—Spa Theatre, Saratoga Springs, N.Y. (20-25); Cape Playhouse, Dennis, Mass. (27-1).

Ziegfeld Follies, revue, starring Bert Wheeler and Hank Ladd—Lambertville (N.J.) Music Circus (21-26); Neptune (N.J.) Music Circus (27-1).

London Shows

(*Figures denote opening dates*)

Ages of Man, Queens (7-8-59).
All in the Family, Strand (6-17-59).
Blue Magic Revue, Wales (2-19-59).
Caught Napping, Piccadilly (5-22-59).
Clown Jewels, Vic. Palace (3-5-59).
Complaisant Lover, Globe (6-18-59).
Farewell, Farewell, Garrick (6-5-59).
Five Finger Exercise, Comedy (7-16-58).
Fool's Paradise, Apollo (4-1-59).
Gilt, Gingerbread, Duke York's (4-17-59).
Grass Is Greener, St. Mart. (12-2-58).
Hostage, Wyndham's (6-11-59).
How Say You, Aldwych, (4-22-59).
Irma La Douce, Lyric (7-17-58).
Land of Smiles, Coliseum (7-9-59).
Let 'Em Eat Cake, Cambridge (5-6-59).
Marigold, Saville (5-27-59).
Mousetrap, Ambassadors (11-25-52).
My Fair Lady, Drury Lane (4-30-58).
Once More With Feeling, New (7-9-59).
Pleasure His Co., Haymarket (4-23-59).
Prodigal Wife, Winter Gard. (5-28-59).
Ring of Truth, Savoy (7-16-59).
Roar Like a Dove, Phoenix (9-25-57).
Rope Dancers, Arts (7-9-59).
Salad Days, Vaudeville (8-5-54).
Simple Spyman, Whitehall (3-19-58).
Taste of Honey, Criterion (2-10-59).
Unexpected Guest, Duchess (8-12-58).
West Side Story, Majesty's (12-12-58).

SCHEDULED OPENINGS

Look After Lulu, Royal Ct. (7-29-59).
Fine Fettle, Palace (8-6-59).

ALBERGHETTI $43,100, 'ROSE MARIE,' OAKDALE

Wallingford, Conn., July 21.

Toppling all records in its six years of operation, the Oakdale Musical Theatre racked up a sensational $43,100 last week with Anna Maria Alberghetti in "Rose Marie." To meet the b.o. demand a extra matinee was played Friday (17). Top ranged from $3.60 weeknights to $4.20 Friday and Saturday nights.

Current at the tent is "Wish You Were Here," with Julius La Rosa.

Stratford, Conn., $39,300 With 'Romeo' and 'Wives'

Stratford, Conn., July 21.

The American Shakespeare Festival, scaled to a $5.75 top, grossed a sturdy $39,300 last week for eight performances split evenly between "Romeo and Juliet" and "Merry Wives of Windsor." The previous week's take for the same split was $39,200.

"All's Well That Ends Well" bows at the 1,453-seater July 29 matinee.

'Tunnel' Modest $13,500, Philly Park Playhouse

Philadelphia, July 21.

"Tunnel of Love" grossed $13,500 at the Playhouse in the Park last week, with Larry Parks and Betty Garrett costarred. Rainy weather was a factor in the disappointing business.

The Playhouse is bringing back "View from the Bridge" for the week of Aug. 3-8. Current is "Glass Menagerie," with Jo Van Fleet, Eli Wallach and Anne Jackson.

'Sport' $3,800, Corning

Corning, N.Y., July 21.

"Third Best Sport" grossed a moderate $3,800 last week at the Corning Summer Theatre.

The previous week's take was also $3,800 for "Who Was That Lady I Saw You With."

Off-Broadway Shows

(*Figures denote opening dates*)

NEW YORK

Billy Barnes Revue, York (6-9-59).
Boy Friend, Cherry Lane (1-25-58).
Connection, Living Theatre (7-15-59).
Drunkard, Gate (6-23-59).
Enemy of the People, Actors (2-4-59).
Leave It to Jane, Sheridan Sq. (5-25-59).
Many Loves, Living Th'tre (Rep) (1-13-59).
Mark Twain Tonight, 41st St. (4-6-59); closes Sept. 6.
Our Town, Circle in Square (3-23-59).
Shaw Festival, Provincetown (5-26-59).
Threepenny Opera, de Lys (9-20-55).
Waltz of the Toreadors, Cricket (4-6-59).

SCHEDULED OPENINGS

Share Lettuce, Village Gate (7-28-59).
Three Sisters, Fourth St. (9-10-59).
Simone, Gate (9-23-59).
Shakuntala, St. Mark's (9-29-59).
Vincent, Cricket (9-30-59).
Great God Brown, Phoenix (10-5-59).
Summer 17th Doll, Players (10-13-59).

CLOSED

Crucible, Martinique (3-11-58); closed last Saturday (18).
Young & Beautiful, Theatre East (5-29-59); closed last Sunday (19).

LOS ANGELES

Billy Barnes Revue, Las Palmas (10-13-58).
Cold Wind, Players Ring (6-8-58).
Immoralist, Horseshoe (7-17-59).
Letter, Centre (6-20-59).
Look Back in Anger, Gallery (6-24-59).
Tender Trap, Valley (6-5-59).
Who That Lady, Civic (4-13-59).

SCHEDULED OPENINGS

Barber of Seville, LeGrand (7-21-59).
Palm Tree, Stage Society (7-24-59).
Tall Story, Omnibus (7-24-59).
Cat on Hot Tin Roof, Valley (8-7-59).

Scheduled B'way Preems

Much Ado, Lunt-Fontanne (9-17-59).
Gangs All Here, Ambassador (10-1-59).
Happy Town, 54th St. (10-6-59).
Drop of a Hat, Golden (10-8-59).
Golden Fleecing, Miller's (10-14-59).
Moonbirds, Cort (10-14-59).
Heartbreak House, National (10-18-59).
Miracle Worker, Playhouse (10-19-59).
Warm Peninsula, Hayes (10-20-59).
Connecticut Summer, Shubert (10-22-59).
Girls Against Boys, Alvin (10-27-59).
Highest Tree, Longacre (11-4-59).
Tenth Man, Booth (11-5-59).
Sound Music, Lunt-Fontanne (11-12-59).
Only in America, Cort (11-19-59).
Fiorello, Broadhurst (11-23-59).
5 Finger, Music Box (12-2-59).
Silent Night, Morosco (12-3-59).
Saratoga, Winter Garden (12-7-59).
L'Hurluberlo, ANTA (12-8-59).
Goodbye Charlie, Lyceum (12-16-59).
Pink Jungle, (Plymouth 1-11-60).
Saturday Night, 54th St. (1-21-60).

Touring Shows

(*July* 20-*Aug.* 2)

Gazebo (Tom Ewell, Jan Sterling)—Central City (Colo.) Opera House (1).
Music Man (2d Co.)—Shubert, Chi (20-1).
My Fair Lady (2d Co.) (Michael Evans, Diane Todd)—Opera House, S.F. (20-1).
Oklahoma—Curran, S.F. (20-1).
West Side Story—Philharmonic Aud., L.A., (20-1).

Tone-Strasberg 'Caesar' $17,400, Westport, Conn.

Westport, Conn., July 21.

"Caesar and Cleopatra," costarring Franchot Tone and Susan Strasberg, grossed an okay $17,400 last week at the 755-seat Westport Country Playhouse. The previous week's take for "A Piece of Blue Sky," starring Shelley Winters, was $16,900. The top is $4.85 Saturday night and $4.40 weeknights. "Red Letter Day," starring Gloria Swanson, is current.

"Caesar," packaged for a four-week strawhat tour by Playhouse co-producers Henry T. Weinstein and Laurence Feldman, ended its trek with the local stand.

Record $36,816 on 'King'; 'Women' $10,000 in Indpls.

Indianapolis, July 21.

Starlight Musicals broke its boxoffice record last week with a fat $36,816 in six performances of "King and I," starring Annamary Dickey and Renato Cibelli. The outdoor theatre seating 2,950 is scaled to $3, upped to $3.50 Friday and Saturday.

Starlight opened the season briskly July 6-11 with $26,800 in six for the touring production of "Babes in Arms" starring Julie Wilson. "Silk Stockings" is current. First two weeks' combined gross is ahead of that for first month last year, when operation was plagued by rain.

Avondale Playhouse, dramatic stock tent, had a satisfactory $10,000 for "The Women," starring Mary Beth Hughes, Irene Harvey and K. T. Stevens in six performances July 14-20, all seats $2.75. Alan Mowbray is current in "Nude With Violin."

Stock Reviews

Continued from page 56

The Ziegfeld Follies

Music Circus. Some of the material falls flat, and much is old hat. But Wheeler is fresh, and he draws laughs with ad libs as well as in sketches directed by Hank Ladd and supervised by veteran comic Bobby Clark.

The "Ziegfeld Follies" title has traditional overtones, of course, but has otherwise become meaningless, and there's little resemblance between this summer evening antic and the lavish productions of the late Florenz Ziegfeld. A veteran of seven editions of the Follies and 51 years in show business Wheeler is at his best in sketches like the ancient satire on "The Shooting of Dan McGrew" and "That Merry Wife of Windsor," both by Clark, and on a speciality number in which he portrays a "Mother." Less effective is a sketch "Oh, Gentle Sleep," written by Ladd and performed by Ladd and Wheeler, who were a team from 1938 to 1943.

In the Ziegfeld manner, there are attractive showgirls standing around, notably tall Kay Reid, a long-haired brunette among close-cropped blondes. Terrell has rounded up several talented young performers for this revue, notably dancer Helen Wood, singer India Adams and comedienne Connie Sawyer.

Miss Wood's terping is outstanding and she gets applause "The Man and the Mannequin," conceived by Jim Russell and danced with him. The striking, slim redhear dances in many styles, all of them well.

Miss Adams has a vibrant, rich voice, and she actually sings in tune.

Miss Sawyer, a rubber-jointed blonde, is in and out of most of the sketches, drawing laughs. Her clowning as the tired mother of 27 being interviewed in a "Person to Person" type show saves an otherwise dull sketch. She also scores in a satire of a folk singer, complete with a zither which won't zith.

Others featured are Bob Brooks and Tom Dillon, pleasant-voiced singers; Kiko do Brazil, who does an effective dance beating a tambourine; Lee Davis, an adequate straight man, and Russell, a talented dancer.

Apparently, the magic of the "Ziegfeld" name is wearing off. Attendance was only fair for the first week. The revue closes at Lambertville next Sunday (26).

Bitt.

Ben Boyar, company manager for "La Plume de Ma Tante," has been signed as business manager by **Jules Feld** and **John Hale** for their contemplated Broadway production of **Philip Freund's** "Edge of the Jungle." **Mordecai Gorelik** will design the sets.

'VAGABOND' OK $34,400 FOR 2D WEEK, DALLAS

Dallas, July 21.

The State Fair Musicals presentation of "The Vagabond King" climbed to $34,400 last week in the second stanza of a fortnight's run at the 1,426-seat Musical Hall here. The musical, with Burgess Meredith, Richard Torigi, Lee Venora and Jean Sanders, grossed $30,600 the previous week.

Current is the one-man show, "An Evening With Maurice Chevalier."

'Darling' Skimpy $35,000 With Rainy Weather, K.C.

Kansas City, July 21.

Starlight Theatre had poor weather last week, to hold "Say Darling" to $35,000, the lowest of the season to date. Complete rainout Friday night (17) and threatening showers other nights crimped attendance. The cast included Eddie Bracken, Johnny Desmond and Jane Kean.

Current is "New Moon," which opened a 7-night run in the Swope Park theatre last night (Mon.) with Earl Wrightson, Jan McArt, Richard France, Chele Graham and Gloria LeRoy.

Hans Conried in 'Tall' Record $21,500, Chicago

Chicago, July 21.

Hans Conried in "Tall Story" broke the house record at Edgewater Beach Playhouse the week ending July 19, with a gross of $21,500.

The show was sellout at the 1,000-seater, at a $3.95 top, but the gross was slightly less than capacity owing to three benefits sold at cut-rate.

Keith's, Wash.

Continued from page 55

municipal undertaking to afford housing for local cultural pursuits. RKO's current lease may continue to December, 1961.

Meanwhile, the fire - damaged Sam S. Shubert Theatre has bounced back into the local news. Although it has been sold to be razed for a parking lot, an anonymous philanthropist has offered (through Rep. Harris B. McDowell; D.-Del.) to buy the house and turn it over to the city. Whether it is available for purchase remains to be seen.

National Mgt. Is Leary

According to Louis A. Lotito, New York booking representative and general manager of the National Theatre, Washington, there aren't enough touring shows available to support two major legit houses in the Capital. He points out that the National has been lighted an average of about 40 weeks a season in recent years, with about 75% of the bookings pre-Broadway tryouts.

Although the competing Shubert was available during that period, it had less than a dozen lighted weeks a season, as there were simply not enough road shows to support both houses. Lotito concedes that Keith's might play touring ballet, opera and concert groups, and possibly also offer local presentations along the line of the N. Y. City Center.

Such a setup could hardly support the proposed financial setup (including $1,500,000 mortgage payoff), however, so the deficit would presumably have to be assumed by the city or Federal government with tax-provided funds. The National pays real estate and admissions taxes, and would thereby help finance the arrangement, Lotito figures.

If Keith's, as a municipal operation, should go after touring legit bookings, it could presumably offer lower sharing terms and thereby grab off most of the limited number of available productions. It would be using public funds, including taxes from the National, to do so, Lotito notes.

B'way Fair; 'Drum' Record $63,752 'Redhead' $56,300, 'Majority' $50,700, 'Destry' $54,300, 'Pleasure' $20,800

Broadway, with 14 shows on the boards, was uneven last week. Business dropped for some shows and climbed for others. A few entries held steady.

The list of sellouts and virtual capacity entries dwindled to four, "Flower Drum Song," which set another house record for the St. James Theatre, plus "Gypsy," "Music Man" and "Raisin in Sun."

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Estimates for Last Week

Destry Rides Again, Imperial (MD) (13th wk; 100 p) ($8.35-$9.40; 1,427; $67,500) (Andy Griffin, Dolores Gray). Over $54,300. Previous week, $60,500.

Flower Drum Song, St. James (MD) (33d wk; 264 p) ($8.05; 1,615, $63,291). A new house record at $63,752. Previous week, $63,738.

Gypsy, Broadway (MC) (9th wk; 67 p) ($8.60-$9.40; 1,900; $83,000) (Ethel Merman). Another $82,900.

J. B., ANTA (D) (32d wk; 252 p) ($6.90; 1,185; $46,745) (Christopher Plummer, Basil Rathbone, James Daly). Over $16,400 with twofers. Previous week, $15,700.

Majority of One, Shubert (C) (22d wk; 176 p) ($6.90; 1,453; $53,000) (Cedric Hardwicke, Gertrude Berg). Over $50,700. Previous week, $52,400.

Music Man, Majestic (83d wk; 660 p) ($8.05; 1,626; $71,000). Almost $63,100. Previous week, $63,100.

My Fair Lady, Hellinger (MC) (175th wk; 1,395 p) ($8.05; 1,551; $69,500) (Edward Mulhare, Pamela Charles). Nearly $70,500. Previous week, $70,200.

Pleasure of His Company, Music Box (C) (39th wk; 310 p) ($6.90; 1,101; $38,000) (Cyril Ritchard, Cornelia Otis Skinner, Charlie Ruggles, Walter Abel). Almost $20,800. Previous week, $19,900.

Raisin in the Sun, Barrymore (D) (19th wk; 150 p) ($6.90; 1,067; $41,087) (Sidney Poitier). Over $41,700. Previous week, $41,700.

Redhead, 46th St. (MD) (23d wk; 180 p) ($9.20; 1,297; $62,410) (Gwen Verdon). Over $56,300. Laid off previous week.

Sweet Bird of Youth, Beck (D) (19th wk; 151 p) ($6.90; 1,280; $47,963) (Paul Newman, Geraldine Page, Sidney Blackmer). Almost $37,000. Previous week, $38,200.

Two for the Seesaw, Booth (CD) (79th wk; 628 p) $6.90; 780; $32,300) (Hal March, Lee Grant). Over $10,000. Previous week nearly, $10,100.

World of Suzie Wong, Broadhurst (D) (40th wk; 319 p) ($6.90; 1,214; $47,400). Almost $28,800 with twofers. Previous week, $24,300 with twofers.

Miscellaneous

Once Upon a Mattress, Phoenix (MD) (10th wk; 80 p) ($4.60; 1,150; $29,382). Nearly $18,300. Previous week, underquoted, was $18,500.

Closed Last Week

Make a Million, Morosco (C) (39th wk; 308 p) ($6.90; 946; $35,300) (Sam Levene). Almost $10,100 on twofers. Previous week, $11,500 on twofers. Closed last Saturday (18) at an estimated $70,000 loss on a $95,000 investment.

Groucho Record $13,469 With 'Elizabeth' at Spa

Saratoga, N.Y., July 21.

Rolling along to his biggest season in 13 years at the 594-seat Spa Summer Theatre, on the State Reservation, John Huntington reported an all-time gross of $13,469 last week with Groucho Marx in "Time for Elizabeth," at $4 weekend top.

The Marx take surpassed the $12,300 the James Masons pulled last year in "Mid Summer," and the $12,500 figure Beatrice Lillie rang up in 1956. Week before last, Shirley Booth grossed $8,900 in "Nina." The opening production, "Diary of Anne Frank," starring Jacob Ben-Ami, hit $7,900.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a lengthy list of blind items. **This information is published without charge.**

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading.

Legit

BROADWAY

"Caligula" (D). Producers, Chandler Cowles & David J. Cogan, 36 W. 56th St., Casting director, Robert Livingston. Accepting photo and resume from femmes, 35-40, sexy; male 28-29, good physique; male, 45-50, Lee J. Cobb type. Mail to producers.

"Edge of the Jungle" (D). Producer, Jules Field; director, John Hale. Cast of Negro and white. Casting through agents. Mail photo and resume to director at the Cricket Theatre (162 Second Ave., N.Y.).

"Fiorello" (MC). Producers, Robert Griffith & Harold S. Prince, Equity call male singers Aug. 17; Equity femme singers Aug. 18; open call men singers Aug. 19; femme singers Aug. 20. All auditions at 12 noon at the Winter Garden Theatre, 1634 Broadway, N. Y. Equity call femme dancers, Aug. 5 at 10 a.m.; open call Aug. 8 at 10 a.m.; Equity male dancers, Aug. 12 at 10 a.m.; open call same day at 1 p.m. Auditions same place as singers.

"Flower Drum Song" (MC). Producers, Richard Rodgers, Oscar Hammerstein 2d & Joseph Fields. Male and femme dancers-singers-actors of Oriental appearance for the contemplated English company. Mail photo and resume to Eddie Blum, c/o Rodgers & Hammerstein, 488 Madison Ave.

"Free & Easy" (MD). Producer, Stanley Chase, 139 W. 44th St., N.Y.; director, Robert Breen; casting contact, Cliff Stevens, PL 7-7390. All negro cast. Phone for appointment, or mail photo and resume to producer, requesting appointment. Pre-U.S. tour to open Nov. 11 at The Hague, Netherlands.

"Girls Against the Boys" (R). Producer, Albert Selden. Equity call for male singers, July 27; femme singers, July 28; Equity call for male dancers, July 29; femme, dancers, July 30. All auditions at 10 a.m. at the Alvin Theatre, 250 W. 52d St., N.Y.

"Girl from Outside" (MD). Producer, George Cayley; casting director, Tony Rivers (154 W. 54th St., N.Y.). Seeking male and femme leads, early 20s, lyric baritone and soprano, Japanese; to portray the Imperial prince and his commoner wife. Mail photo and resume to casting director.

"Greenwillow" (MC). Producers, Robert Willey & Frank Productions, Inc., (157 W. 57th St., N.Y.). Accepting photo and resume of general talent by mail only. Send to producers.

"Gypsy" (MD). Producers, David Merrick, (246 W. 44th St., N.Y.) & Leland Hayward; casting director, Michael Shurtleff. Accepting photos and resumes from teenage and child actor-singer-dancers, for replacements and understudies. Mail to casting director.

"Happy Town" (MC). Producer B & M Productions; director, Allan A. Buckhantz; choreographer, Lee Scott; production assistant, Jeanette Kamins; musical director, Samuel Krachmalnick. Parts available (singing required); male, 50's, character comedy lead; male, 25, comedian, lean, slender; femme, 19-23, attractive blonde, soprano; male, 25-30, baritone; femme, 19-23, commedienne, attractive, chest soprano voice; femme, 19-23, soprano voice; five singer-actors who play band instruments; male and femme characters, varying in age and type to double in parts. Send photo and resume, do not phone or visit in person. Mail to Happy Town Company, 140 W. 58th St., N. Y., suite 7D.

"Juniper and the Pagans" (C). Producers, John Patrick & Robert Lewis (161 E. 80th St., N.Y. 21). Accepting photo and resume of Mexican types of all ages. Mail to producers.

"Long and the Short and the Tall" (D). Producer, David Merrick, (246 W. 44th St., N.Y.); casting director, Michael Shurtleff. Available part for Japanese actor, around 30, family man type. Mail photo and resume to casting director.

"Mother Courage" (MD). Producers, Lee Paton & Robert Welber, 152 W. 42d St. (Room 1004), N.Y. Parts Available: femme, 25, mute, fragile physically but strong emotionally, childlike but not childish, peasant, unconventionally attractive; male, 45, large, powerful, sensuous, dark, humorous, must sing acceptably; male, 45-50, tall, gaunt, lecherous, sense of humor; male, early 20's, strong peasant type, impetuous, must move well and sing acceptably; male, late teens, peasant, fragile, light complexion, must move well and sing well; femme, 25-30, attractive, sexy commediene, sings; male, 40, athletic, trim, bullish and powerful; two femmes, 50-60, peasant women; male, short, crude; extras, officers and soldiers, all types. Singers need not be trained, but should have strong voices and good sense of rhythm. Mail photo and resume to producers.

"Saturday Night" (MC). Producers, Jule Styne, (237 W. 51st St., N. Y. 19, N. Y.) & Joseph Kipness. Parts available: femme, lead, 20s, fine singer-actress; femme, 24-25, young Joan Blondell, good sense of sarcasm; male, 16, baby faced, innocent, however is impudent and fresh; male, Tony Perkins Type; male, prissy, secretarial type; male, 25, young Jack Klugman, benign comfortable personality, married; male, should be able to play piano, sing and dance; male, 19-23, Manipulator and Arranger; male 20, law student, quick with answers; male, 25-30, 5' 11", balding, married into money, character, Brooklynite; male, aggressive loan shark, Dort Clark type; male, big man physically, rather confused not too brite, tough, Nat Frey type; two femmes, 18-21, dance and sing; male, agent of elegant apartments. Male parts must sing and dance. Submit photo and resume by mail. Send to producers.

"Sound of Music" (MD). Producers, Rodgers & Hammerstein, in partnership with Leland Hayward & Richard Halliay. Casting director, Eddie Blum, c/o producers, 488 Madison Ave., N.Y. Seeking femme, 50, mezzo soprano, important feature part. Mail photo and resume to casting director. All other parts through agents only.

"Taste of Honey" (D). Producer, David Merrick, (246 W. 44th St., N.Y.); casting director, Michael Shurtleff. Available part: young Negro, tall, handsome, to play role of sailor. Send photo and resume to casting director. (Scripts of the play may be purchased in bookstores).

OFF-BROADWAY

"Can-Can" (MC) Producers, Barron Polan & Jack Lenny. Call for ensemble dancers, July 27, Equity, male and femme, 10 a.m.; open call, male and femme, 1 p.m. Singers July 28, Equity male, 10 a.m.; femme, 12 noon; open calls male and femme 2 p.m. Auditions at 130 W. 56th St., N.Y. (5th floor). One week at Warwick Music Theatre and two weeks at Central Park, N.Y. One-week rehearsals August 10.

"Confederates" (D). Producers, Gray Delmar & Paul E. Davis, (PL 3-2575). Seeking character men, 40-55. Auditions by appointment only. Phone producers.

"Hunger That Crosses the Bridge Between" (CD) Producers, Dramarena Productions (in association with Klaus Werner); director, David Sawn, 174 W. 89th St., N. Y. Parts Available (all male): 18, gawky country boy; 53, hardbitten, mine-worker, 25 military, handsome, esthetic, intense; 25, blonde, rugged, authoritative; 40, former English professor; 27, cocky, belligerent, red-headed, short; 22, muscular New Yorker; 30, quiet, lonely photographer; 26, southern, cook, girl-crazy, lazy; about 30, short, intelligent, alert. Mail photo and resume to director. Plan late fall opening.

"Johnnie Nobody" (D) Producer, Scott D'Arcy, 326 W. 55th St., N.Y. 19, N.Y. Parts available: femme, in 50's, small, birdlike; male, lead, in 30's, handsome doctor; femme, in 40's, tall, rangy woman, whiskey-nipper, addicted to lurid novels; male, in 40's, henpecked husband; femme, about 20, thin, wispy, conventional; male, late teens, over-eager boy reporter; male, about 25, clean cut; male, in 20's, guitar player, sensitive; four male and one femme, in 40's and 50's for townspeople, all speaking parts. Equity production. Producer interested in receiving photo and resume from Equity and non-Equity actors, as some of smaller roles may be non-Equity. Mail to Producer.

"Leave It To Jane" (MC). Producers, Joseph Beruh & Peter Kent. Auditioning youthful male and femme singers with legitimate voice, every Thursday from 6-7 p.m., for replacements. Auditions at the Sheridan Square Playhouse, Seventh Ave. and Fourth St., N.Y.

OUT OF TOWN

"My Fair Lady" (MC). Producer, Herman Levin; production stage manager, Biff Liff. Call for singers today (Wed.), 10:30 a.m. at Mark Hellinger Theatre (237 W. 51st St., N.Y.).

STOCK

BOSTON, MASS.

Charles Playhouse (76 Warrenton St., Boston). Producer, Frank Sugrue; resident director, Michael Murray. Accepting photo and resume for a resident Equity company for the season of Oct. 1959 to May 1960. Mail to director, including possible summer address. Auditions to be held in New York late this summer.

OWINGS MILLS, MD.

New Hilltop Theatre, Box 26, Owings Mills. Producer, Don Swann Jr.; general manager, L. Taylor Giles. Accepting applications from professionals interested in jobbing; also still accepting apprentices' applications at no fee, must pay for their own maintenance. Mail to theatre.

FUTURE SHOWS

BROADWAY

"Andersonville Trial" (D). Producers, William Darrid (137 W. 48th St., N. Y.). Eleanore Saidenberg & Daniel Hollywood.

"At the Drop of a Hat" (R). Producer, Alexander H. Cohen (40 W. 55th St., CI 6-0594).

"Belle Denise" (D). Producers, Howard Erskine & Joseph Hayes (56 W. 45th St.; OX 7-9620).

"Calculated Risk" (D). Producer, Irene Selznick (112 Cent. Pk. S.; CO 5-2611).

"Cheri" (CD). Producers, Roger Stevens & Robert Lewis (745 Fifth Ave.; PL 3-7500).

"Dear Liar" (CD). Producer, Guthrie McClintic (1270 Sixth Ave.; CI 7-5152).

"Duel of Angels" (D). Producers, Playwrights Co. (745 Fifth Ave.; PL 3-7500).

"Egg" (C). Producer, Alexander S. Ince (234 W. 44th St., CH 4-5141) & Harris Masterson.

"Every Girl Needs a Parlor" (C). Producer-director, Carmen Capalbo, (152 W. 54th St., JU 2-1596).

"Faster, Faster" (D). Producer-director, Carmen Capalbo, (152 W. 54th St., JU 2-1596).

"Five Finger Exercise" (D). Producers, Playwrights Co. & Frederick Brisson (745 Fifth Ave.; PL 3-7500).

"Flowering Cherry" (D). Producers, Producers Theatre (165 W. 46th St.; PL 7-5100).

"Gang's All Here" (D). Producer, Kermit Bloomgarden (1545 Broadway; JU 2-1690).

"Girls Against the Boys" (C). Producer, Albert Selden (444 Madison Ave., PL 3-1030).

"Golden Fleecing" (D). Producers, Courtney Burr, (58 W. 57th St.; CI 5-9151) & Gilbert Miller.

"Goodbye Charlie" (C). Producer, Leland Hayward (655 Madison Ave.; TE 8-5100).

"Goodwill Ambassador" (C). Producers, American Playwrights Guild, (5 E. 76th St., TR 9-8507) & George Brandt.

"Grass Is Greener" (C). Producer, Theatre Guild, (27 W. 53d St., N. Y.; CO 5-6170).

"Heartbreak House" (D). Producers, Robert Joseph (137 W. 48th St.; CI 7-7161) and Maurice Evans.

"Highest Tree" (D). Producers, Theatre Guild & Dore Schary (27 W. 53d St.; CO 5-6170).

"Hostage" (D). Producers, Leonard Field (AT 9-4717) & Irvin Shapiro.

"Irma, La Douche" (MC) Producer, David Merrick, (246 W. 44th St., N. Y.; LO 3-0830).

"Kids' (D). Producers, George Hamlin (c/o New Dramatists Committee, 130 W. 56th St.; PL 7-6960) & John W. Caldwell.

"La Bonne Soupe" (C). Producer, David Merrick (246 W. 44th St.; LO 3-0830).

"Last Days of Lincoln" (D). Producer, Alexander H. Cohen, (40 W. 55th St., N.Y.; CI 6-0594).

"Lovely Night" (D). Producer, Sol Hurok, (730 Fifth Ave., N. Y.; CI 5-0500).

"Mighty Man Is He" (C). Producers, Diana Green & Edward Joy (1619 Broadway, CO 5-8569).

"Midnight Sun" (D). Producers, Howard Erskine (56 W. 45th St.; OX 7-9620) & Joseph Hayes.

"Miracle Worker" (D). Producer, Fred Coe c/o Triad Productions (1501 Broadway; CH 4-6852).

"Mister Broadway" (MC). Producers, Robert Bialos, (182 Legion St.), in association with Beaux Arts Productions.

Mother Courage" (MD). Producers, Leigh Connell, Theodore Mann & Jose Quintero, (c/o Circle in the Square, 5 Sheridan Square, N.Y.; CH 3-5646).

"Much Ado About Nothing" (C). Producer, Producers Theatre (165 W. 46th St.; PL 7-5100).

"New Faces of 1959" (R). Producer, Leonard Sillman (17 E. 79th St.; TR 9-1380).

"Odd Man In" (C). Producers, Theatrical Interest Plan, Inc., (200 W. 57th St., N. Y.; PL 7-7242) & Henry Sherek.

"Only In America" (D). Producer, Herman Shumlin (11 E. 48th St.; PL 3-7566).

"Pink Jungle" (D). Producer, Paul Gregory (234 W. 44th St.; LO 4-5071; Coast office, 930 N. La Cienega Blvd., Hollywood 46).

"Scatterbrain" **("L'Hurluberlu")** Kermit Bloomgarden (1545 Broadway, N. Y.; JU 2-1690).

"Silent Night, Lonely Night" (D). Producer, Playwrights Co., (745 Fifth Ave.; PL 3-7500).

"Tenth Man" (D). Producers, Saint Subber (200 W. 57th St.; JU 6-1890) & Arthur Cantor.

"U.S.A." (D). Producers, Robert Weiner & Nick Spanos, (SU 7-1914).

OFF-BROADWAY

"Dream Play" (D). Producer, Iza Itkin (AL 4-3089).

"Great God Brown" (D). Producer, T. Edward Hambleton, (Phoenix Theatre, 189 Second Ave., N. Y.; OR 4-7160).

"Lend An Ear" (MR). Producers, Stephan Slane & Jenny Lou Law, (no production office set).

"Orpheus Descending" (D). Producer, Stella Holt, (325 W. 87th St., N. Y.).

"Summer of the 17th Doll" (D). Producer, Sidney Bernstein, (24 W. 8th St., N. Y.).

"Three Sisters" (D). Producer, David Ross, (c/o 4th St. Theatre, 83 E. 4th St.; OR 4-5710).

"Vincent" (D). Producers, Ammon Kabatchnik & Fred Sammut (WA 9-4248).

SHOW IN REHEARSAL

OUT OF TOWN

"Gazebo" (C). Producers, Playwrights' Co. (745 Fifth Ave., N. Y.; PL 3-7500) & Frederick Brisson.

SIGNED

BROADWAY

Five Finger Exercise: Jessica Tandy.

Flower Drum Song: Yin Sun, (succeeding, Vicki Racimo).

Gang's All Here: Arthur Hill, Bert Wheeler.

Girls Against the Boys: Dick Van Dyke.

Happy Town: Cindy Robbins.

Heartbreak House: Diana Wynyard, Dennis Price.

Midnight Sun: Janet Gaynor.

Mighty Man Is He: Polly Rowles.

Much Ado About Nothing: Barry Ingham, Malcolm Keen, George Rose.

Saratoga: Howard Keel.

Silent Night, Lonely Night: Lois Nettleton.

Tenth Man: Risa Schwartz, Jack Pearl.

OFF BROADWAY

Shaw Festival: Gertrude Corey (succeeding, Joan Wetmore).

Television

"Blue Men," CBS, Casting director, Alixe Gordin, Plautus Productions, 44 E. 53d St., N.Y. Casting director is interested in seeing applicants in performance in professional productions. Mail photo and resume, with details of where and when appearing, so that Miss Gordin can attend. Agents may contact her secretary by mail at the above address.

"Camera Three," educational, drama, CBS; producer, John McGiffert. Submit photo and resume for consideration. Nat Greenblatt (524 W. 57th St.).

"I," filmed on location — CBS; producer, Gilbert Ralston; casting through Marc Merson; address by mail only, Barbara Tuck, CBS, 524 W. 57th St. Available parts: unusual types, interesting faces, good physical conditions, will consider applicants having had odd occupations. Submit photo and resume.

"I've Got a Secret," CBS. Producers, Goodson-Todman. Seeking vaudeville performers, with special hobbies; not necessarily headliners. Also seeking impersonator who can imitate the voice, looks, action and other specialties of famous persons. Photo and resume, press clippings and applications accepted by mail only. Address Frank Abrahams, "I've Got A Secret," 375 Park Ave., New York 22. Interview to be held at unspecified date for two special shows to be televised in the fall.

"Lamp Unto My Feet," religious drama, CBS; producer, Don Kellerman; director, James MacAllen. Submit photo and resume for consideration. Paula Hindlin (524 W. 57th St.).

"Look Up & Live," religious-dramatic, CBS. Producer, Jack Kuney; casting, Marc Merson, 524 W. 57th St. Casting from files. Mail photo and resume.

"Stakeout," 36 half-hour films, to be shot on location in Florida. Producer, Ben Berenberg. There may be possibilities for performer resident in or going to Florida. Applicants (or their agents) querey the Bob Barry Agency, 40 W. 57th St., N. Y., CI 6-5740, for details about Florida contact and location.

"Theatre for a Story," CBS-TV; producer, Robert Herridge. Mail photo and resume to producer, at 524 W. 57th St., N. Y. (Room 222).

"The Verdict Is Yours," unrehearsed courtroom dramas. CBS; producer, Eugene Burr; director, Byron Paul; casting contact, Nat Greenblatt, CBS, 524 W. 57th St. (do not phone). No open casting; all done from files. Submit photo and resume for consideration.

Nat'l Cultural Center To Include 3 Buildings; Set Fund Drive for Oct.

Washington, July 21.

New York architect Edward Durell Stone disclosed yesterday (Mon.) tentative plans for the proposed $35,000,000 National Cultural Center here. It would include three large buildings joined by a common hall "of magnificence like Versailles's Hall of mirrors" overlooking the Potomac River with underground parking facilities for possibly 2,000 cars. Stone's initial ideas for the three buildings include an opera house of traditional horseshoe with 3,800-4,000 seats, and stage and backstage facilities comparable with other great opera houses of the world, so companies like the Metropolitan, LaScala and Vienna "will feel at home."

Also a theatre usable half-size and full-size to accommodate plays and operettas with mass appeal (about 2,000-2,200 seats), or plays where performers want more intimacy with audience (1,000-1,200 seats). A partition would cut seating in half, with side entrances available for smaller theatre egress.

Also, a symphony hall of "Ballroom" type with about 3,000 seats which could be covered or removed for grand balls of national character (like presidential inauguration ball).

Within the buildings would be smaller rooms to be headquarters for national culutral groups, aimed at making the Center genuinely nationwide in scope for the performing arts. Similar rooms would house rehearsals, radio-television facilities, smaller programs like chamber music and the like.

Stone, temporarily retained to devise architectural plans (with the specifications determining the exact amount of money which must be raised privately on a national basis to finance construction), says the structures should represent the "whole history of architecture" rather than "mannered types," because the Center will stand "for generations."

He describes the river site on rising ground as "magnificent," demanding a "huge hall" which could be used by the U. S. for showiest occasions, like receptions for visiting heads of government. Stone outlined his plan at a meeting of the Center's board. Trustee executive vice - chairman Corrin Strong, wealthy Washingtonian, said the fund-raising effort will get underway in October.

Alvin Ailey is doing the choreography for the upcoming Hudson Celebration Theatre-in-the-Park revival of "Carmen Jones."

"The Performance of his Lifetime"*

*"John Beal, as the Stage Manager, is giving the performance of his lifetime. . . . This production of OUR TOWN is definitely not to be missed."

GEORGE FREEDLEY,
New York Morning Telegraph

"Thanks to Mr. Quintero and to John Beal, in a brilliant performance as the Stage Manager, the play comes alive quickly and fully, taking hold of the senses and imagination in a powerful way. . . . Mr. Beal is superb as the relaxed, unpretentious, warm-hearted commentator."

WHITNEY BOLTON,
New York Morning Telegraph

"The present revival of the play . . . is impeccable. John Beal is quietly but totally effective as the Stage Manager, and readily conjures up churches, houses, hills, and stars with the slightest gesture of his pipe. . . ."

DONALD MALCOLM,
The New Yorker (April 11, 1959)

"A Perfect Guide . . . The pivotal role of the Stage Manager is entrusted here to John Beal, and he plays the casual, friendly guide to perfection."

CHARLES McHARRY,
New York News

"Wilder's poetic ramblings, particularly in the long speeches of the Stage Manager—who as well as being narrator is a combination bit player, God, prompter and stage hand—seem to me some of the most effective sustained pieces I know in the recent American theatre. In the highly demanding role of the Stage Manager, John Beal contributes a compassionate performance . . . an admirable achievement."

THOMAS MEEHAN,
The Villager, New York

"John Beal, the Stage Manager and narrator of the drama, is exactly right—without the excessive folksiness many actors lavish on this key role. . . . I urge you to see this masterly revival."

EMORY LEWIS,
CUE Magazine

"The production is fortunate to have John Beal in the role . . . Beal manages to be droll and even manages to give a believable New England flavor to his characterization."

JACK GAVER,
New York Mirror

"Arena staging is perhaps the perfect style for OUR TOWN . . . Things are fine when John Beal, most moving of performers, relaxes as stage manager and narrator to tell the story . . . intriguing as he introduces the characters . . . and tugs at the makeshift backdrops 'for those that need scenery'."

VARIETY

"OUR TOWN is still the enchanting play Mr. Wilder wrote. . There are no false notes among the players . . . Mr. Beal . . . can bear down firmly on the third-act poem in praise of what is 'eternal in all of us'."

WALTER KERR,
New York Herald Tribune

"John Beal is currently living up to the tradition set by the great Craven."

ROBERT COLEMAN,
New York Mirror

"Jose Quintero has staged a memorable performance. . . . like something composed on the spot by reflective people interested in nothing but truth. As the garrulous stage manager, and good genius in general, John Beal is casual and familiar without pretending. He moves quietly through the play like an interested observer—amiable without hokum or sentimentality."

BROOKS ATKINSON,
New York Times

"In the part of the stage manager, who sets the stage and also performs the duties of host, John Beal is excellent. In this part it would be easy for an actor to be bucolic, thus patronizing both the play and the audience. But Mr. Beal's friendly manner is genuine. He addresses the audience—modestly. Toward the characters he maintains an attitude that is sympathetic without being officious. He observes his neighbors with affection, but he does not presume to participate in their affairs, and he stands entirely outside the performance during long interludes."

BROOKS ATKINSON,
New York Times (Sunday)

"OUR TOWN back again. It's better than ever. . . . More enchanting than before. . . . Singularly gifted players grace the setless stage. John Beal is unassumingly warm as the narrator."

FRANK ASTON,
New York World-Telegram & Sun

. . . A hit in OUR TOWN and on the screen in SOUND AND FURY."

WALTER WINCHELL,
New York Mirror

"Nice to see John Beal have such a renascence of his career—on the stage at the Circle in the Square, where his performance in the revival of OUR TOWN garnered critical raves—and at the Paramount in THE SOUND AND THE FURY."

RADIE HARRIS,
Hollywood Reporter

"John Beal is excellent as the drunken brother." (in 'The Sound and the Fury').

PAUL V. BECKLEY,
New York Herald Tribune

"A large share of the success of its mood must depend on the stage manager, its Yankee combination of Greek chorus and Chinese property man, and here the current production is particularly fortunate. For John Beal brings to it just the right note of humor, sympathy, quizzical shrewdness, modest wisdom and unostentatious folksiness in the most satisfying portrayal of the part I have seen since the late Frank Craven created it in 1938."

RICHARD WATTS JR.
New York Post

". . . It is impossible not to mention John Beal's intelligent, humorous and modestly philosophical portrayal of the stage manager and narrator."

RICHARD WATTS JR.
New York Post (Weekend Edition)

"Of course the acting is of great quality, and John Beal, as the stage manager, brings a most refreshing colour to the part."

SAUL COLIN,
Plays and Players

". . . It is his quietly spoken account of life and love and death in Grovers' Corners that holds the tale together. Beal provides a deeply affecting portrait of an off-hand but thorough guide to the little town. . . . In fact, Quintero and his colleagues might like to know that one man's eyes are moist now, remembering what they have done."

EDWARD SOTHERN HIPP,
Newark Sunday News

". . . Mr. Beal's excellent work as the rewarding narrator . . . and it is he who sets the mood and establishes the personality of the town and its people."

ROWLAND FIELD,
Newark Evening News

"Holding all these pieces together is the stage manager, played casually, warmly and most understandingly by John Beal. He sets the mood, introduces the players for the scene, even thanks them when their stint is done. He handles his liaison work between actors and audience with sensitivity and respect."

ROBERT E. RHODES,
Newsday, L. I., N. Y.

"John Beal bears the large burden of the evening, as the narrator, and he is handsomely relaxed and homespun—down to the extent of a down-East accent."

JOHN McCLAIN,
New York Journal-American

"It also places, at the outset, a more than ordinary demand on the actor who plays the Stage Manager. John Beal meets the challenge with a hospitable friendliness and a subtle but positive exercise of the actor's authority—that indefinable combination of voice, attitude, and movement which persuades a gathering of people to become an audience. . . . Mr. Beal's thoughtfully mellow Stage Manager moves with affectionate familiarity among the folk. . . . In a period when shock effect, stridency, and nerve-wracking tension have become the order of the drama, the decency, dignity and charity of OUR TOWN are twice welcome. . . ."

JOHN BEAUFORT,
The Christian Science Monitor

ROBERT LONGENECKER AGENCY
Los Angeles

WILLIAM McCAFFREY AGENCY
New York

Theatre-In-The-Park, N. Y.

Kiepura-Eggerth

Both dark Polish tenor Jan Kiepura and blonde Hungarian soprano Marta Eggerth have professional credits as long as a Wagnerian overture. Of late years they have found a special market for their talents on the intercontinental, romantic, schamltzy, waltzy circuit. As a kind of Herr and Frau Operetta they dispense the musical standbys of Austria, Hungary, Germany, Poland. Russia and Italy, in those languages. They are sure to please the customers.

For the first Saturday (18) evening presentation in the brand-new and not-yet established circular theatre of Central Park the pair drew a fairly full audience, the attendance weaknesses being in the $3.95-top section. Add the incongruity that the hilly topography of Central Park allows some 3,000 or more citizens, both sitting and standing, to cuffo the performances with fairly clear sight lines and the benefit of blaring sound towers that carry for blocks (*What was all that guff from Commissioner Moses about everybody should pay to be amused in Central Park?*)

Arthur Lief in charge of the pit orchestra overtured first with "Fledermaus," second half with "Gypsy Baron." That sets the scene and tells the story. However in singing solo and singing together the Kiepuras provided plenty of vocal range and change of musical idiom and pace. The tenor has also developed his own brand of spoken badinage. Both performers display their experience and authority. Only they could say tellingly what it may be like to hold down a circular platform in these surroundings for an entire performance.

They open with Noel Coward's haunting "Bittersweet" duet and follow with "Chocolate Soldier." Then Kiepura exists. His own renditions favor Polish as hers favor Hungarian. Their long joint association with "The Merry Widow" is exampled, solo, by his "Maxim" and, for the finale, with their classic waltz number. Miss Eggerth introduced to N.Y. a new Charles Kalman song, "Que J'Aime Paris," with the composer taking a bow from the audience.

This attractive pair of global troupers work hard (each carried a tiny chest mike) and are handsomely presented, the lady exposing first a lovely white and then a lovely blue satin gown. They adapted to their surroundings with instinctive showmanship and were accepted at once and adopted by the bow-off around 11 p.m.

There's no question that the present amphitheatre is an attractive one with its border of geraniums under lights. At first exposure the mike-engineering hits loud and the ear must accustom itself to the flood of voice and music from behind while viewing the performers in front. Perhaps, too, there is a small ghost at this site—the ghost of the enterprising but ill-fated young member of the Grace shipping family who had the first design and season here and receipted (per report) some $900,000 in bills. As to the merits of that ghost story, here is not the place to weigh them. But the ghost could be felt loitering around. *Land.*

Eglevsky's Divertissements

With Andre Eglevsky, Melissa Hayden, Lupe Serrano, Allegra Kent, Edward Villella, Judith Green, Eugene Tanner, George Li, Susan Borree, Gretl Bauer, Janet Morse, Linda Yourth, Ivan Allen, Lawrence Rhodes, Simon Sadoff Orch. At the Theatre in the Park. Jean Dalrymple, director. Opened July 17, $3.95 top.

Delayed one night by rainfall, the Theatre in the Park, run in conjunction with New York's Hudson Celebration, unveiled under still uncertain skies an uncertain ballet performance. Arena-style theatre, located amidst choice greenery in Central Park, a superstructure covering the Wollman Memorial ice rink, is probably one of the more beautiful outdoors around. Edward D. Stone, the architect who designed the U.S. Pavilion at the Brussels Fair laid out this site and has done it magnificently and with good taste. Circular platform is surrounded on all sides by red-splashed chairs and a fringe of flowers. Behind all is a great backdrop—the N.Y. skyline.

Unfortunately, the show that went with the premiere failed to measure up. Fact that the dancers were unaccusfomed to working in a theatre-in-the-round, and had a comparatively small stagespace, was unrelated to the fact that the bulk of the dances put on by Andre Eglevsky looked raw and green. Works appeared under-rehearsed.

Eglevsky, who is one of the finer ballet products domestically, did recruit a representative company. They operated as individuals not as an ensemble. The weak and wobbly presentation seemed especially unfortunate at a moment when New York was overwhelmed by Sol Hurok's Soviet group at Madison Square Garden. It was no-contest on the cultural front.

The highspot of this open air recital is the Pas de Deux from "Sylvia" with Eglevsky and Melissa Hayden using George Balanchine choreography. While not completely satisfactory because of a certain cold professional mien, it still had enough grace and style to merit its tremendous response. Same twain also repped the mob's accolade with their work in the William Dollar contribution, "Circus Life," and there was another Balanchine effort "A la Francais" a colorful, but undistinguished bit.

Individually, there were outstanding performances. Edward Villella, who reached his peak in "Paquita" a pas de trois with Allegra Kent and Judith Green. Lupe Serrano and Eugene Tanner did excellently in Dollar's "The Duel" with assists from Ivan Allen and Lawrence Rhodes. Susan Borree, George Li, Linda Yourth, Gretl Bauer, and Janet Morse, all added up to good dancers on their own, but it is a pity they never got to dig each other artistically. The elements of a great evening were there.

The lighting (from four hugh towers) by Abe Feder and the sound mixing were excellent, although on the latter, the end product sounded harsh and metallic spoiling the fine efforts of the orchestra (partly under stage) of maestro Simon Sadoff. *Jose.*

Off-B'way Review

The Connection

Living Theatre Repertory presentation of two-act play by Jack Gelber. Direction, Judith Malina; design, Julian Beck; lighting, Nicola Cernowich; original tunes, Freddie Redd. Opened July 15, '59, at the Living Theatre, N.Y.; $3.90 top.

Cast: Leonard Hicks, Ira Lewis, Warren Finnerty, Jerome Raphel, John McCurry, Garry Goodrow, Louis McKenzie, Jamil Zakkai, Henry Proach, Barbara Winchester, Carl Lee.

If there's a limit to what can be called avant garde and theatre in the same breath The Living Theatre may have reached it with its current production of "The Connection." Assuming that Living Theatre's purpose, as stated by its proprietors, is to bring new theatrical form and dimension, this jazz play in two acts by Jack Gelber goes one better. It transcends form by being formless and in place of dimension it has good jazz unrelated to anything or anyone.

What Gelber has managed in this two-acter is to place a roomful of dope addicts together, waiting for a "fix" in a Village "pad." The place is as authentic as the mind's eye is likely to conceive for such a meeting ground. And the occupants are frighteningly dopey looking.

But there they sit, with nothing to do, and little to say until the "cowboy" brings them their heroin. And when that happens they have even less to say. Most of them just pass out.

The jazz comes along every time the undertow threatens to suck up everyone and wash away the audience. It's fine progressive jazz, played by Freddie Redd, piano; Jackie McLean, alto; Clyde Harris, drums, and Jimmy Corbett, bass. There ought to be somewhere south of 14th St. where they can make music and not be interrupted by idle buzzing.

Of the actors, Leonard Hicks, as a sporadic narrator, and John McCurry, as Sam, the friendly Negro giant of the collected "junkies," manage to make some of their lines sound almost intelligible.

At the beginning it seems that maybe Gelber is kidding, and that the sardonic humor will come later. But that turns out to be a delusion. The playbill solemnly reports that the director, Judith Malina, wishes to dedicate this production to "the memory of Thelma Gadsden, dead of an overdose of heroin at the Salvation Army in 1957, and to all the other junkies dead and alive in the Women's House of Detention."

Then what is Gelber trying to say? That narcotics are bad, that our society is infected by an even more powerful narcotic than heroin, that there is original sin, that things around us are grim? Possibly so.

"The Connection" is scheduled to be played in repertory with William Carlos Williams' "Many Loves," a piece of avant garde theatre that seems almost old fashioned beside this latest offering. *Nedi.*

Virginia Martin, who understudied **Vivian Blaine** in the Broadway production of "Say, Darling," has the lead femme assignment in the show this week at the Mount Kisco (N.Y.) Summer Theatre.

Legit Bits

Broadway producer **Barbara Wolferman** is a patient in Special Surgery Hospital, N.Y.

Author's agent **Janet Cohn,** of the Brandt & Brandt office, went to Denver last week to visit playwright **Mary Chase** and then continue to the Coast for vacation. She's due back Aug. 3.

Lou Schonceit, head of Mackeys Ticket agency, N.Y., is due for discharge this week from St. Clare's Hospital, N.Y., after treatment for nephritis.

Bob Rapport and **Jerry Whyte** have been set as respective general mangaer and production supervisor for the forthcoming Broadway production of "C'est La Vie."

Helen Hoerle sails from New York next Friday (24) on the President Polk for San Francisco. She'll return in September to resume as company manager of "Marriage-Go-Round," which reopens Sept. 21 after a summer layoff.

Robert Aborn Hut, who's with the Tams-Witmark Music Library, Inc., is taking two weeks of reserve training as a Second Lieutenant at Ft. Dix, N.J.

Monty Silver has joined **Hillard Elkins'** management-production staff.

Robert Reud, advance agent for the touring company of "Two for the Seesaw," which closed last Saturday (18) in San Francisco, returns to New York today (Wed.).

Harold Gary who understudied **Sam Levene** in the recently-closed Broadway production of "Make a Million," will tour the stock circuit for five weeks with **Dorothy Malone** and **Jacques Bergerac** in a package of "Once More With Feeling."

Franz Allers, conductor and musical director for the Broadway production of "My Fair Lady," will appear as guest conductor with the U. of Miami Symphony next Sunday (26).

Boris Runanin will do the choreography for "The Girls Against the Boys."

Lucinda Ballard will design the costumes for "The Sound of Music" except for **Mary Martin's** wardrobe, which will be created by **Mainbocher.**

William Herz, of the Mackey Ticket agency, N.Y., returned last week from a Coast vacation.

The upcoming off-Broadway production of "Summer of the 17th Doll" will be presented by **Sidney Bernstein,** in association with the Arena Stage of Washington.

Foreign productions of "A Majority of One" are planned for London, Paris, Stockholm, Vienna, Amsterdam and Tel-Aviv.

Day Tuttle, legit director and managing director of the E. 74th Street Theatre, N.Y., and **Philip Burton,** author, director, actor and lecturer, are conducting a six-week course in classical acting at the off-Broadway house.

A Coast preem of **Nikos Kazantzakis'** play, "Sodom and Gomorrah," is planned by **George Edwards,** with **James S. Elliott** as stager.

Ezra Stone, associate director of the American Academy of Dramatic Arts for the last year, has been granted an extended leave of absence by the board of directors of the non-profit operation.

"The Way the Ball Bounces," **Ned Armstrong's** dramatization of **Sterling Quinlan's** novel, "The Merger," is planned for fall production at the State U. of Iowa in Iowa City.

Frank Thompson is costume designer for "The Tenth Man."

Stephen Slane, managing director of the North Shore Music Theatre, Beverly, Mass., has leased the Renata Theatre, N.Y., effective next Sept. 1.

Howard Barnes, independent film and television producer and former legit-film critic for the N.Y. Herald Tribune, has acquired the legit, picture and tv rights to **Gene Fowler's** biography of **John Barrymore,** "Good Night Sweet Prince," which is currently being adapted for the screen by Barnes and **Richard O'Connor.**

An off-Broadway production of "Orpheus Descending" is planned by **Stella Holt** for an Oct. 7 opening at an undesignated theatre. **Adrian Hall** will direct.

Alden E. Aldrich, Jerry Kretchner, Dorothy Love and **A. Chandler Warren** are partnered in the management of the Orpheum Theatre, N. Y.

Irving Maidman, realty investor and builder, plans erecting a new off-Broadway theatre on W. 42nd Street near Ninth Ave. A September opening is contemplated for the house, which will be a 292-seater. The preem offering will be a revue, "The Illustrators Show," comprised of material from annual presentations by the Society of Illustrators. The presentation, to be financed by Maidman, will be produced by **Russell Patterson** and **Hudson Faussett.**

Scott Brady withdraws Aug. 1 from the cast of "Destry Rides Again."

"I Belong to Zozo," by **Preston Sturges,** is planned for Broadway production this season by **Mark Kroll,** with the author directing. Kroll has also purchased Sturges' book for a musical comedy tagged "Gentlemen from Chicago."

Natalie Schafer, back in New York after several months of television appearances on the Coast, is planning to branch out into the Broadway managerial field as coproducer with **Bernard Hart** of "The Little Locksmith," **Whitfield Cook's** dramatization based on two books by **Katharine Butler Hathaway,** "The Little Locksmith" and "The Journal and Letters of the Little Locksmith."

Bertice Reading will appear **St. John Terrell's** tent productions of "Jamaica" and "Cabin in the Sky."

"Abracadabra," the **Hermione Gingold-Mel Dinelli** play, may be tried out Sept. 7-12 at the Westport (Conn.) Country Playhouse.

"The Baby Tree," by N.Y. Daily News editorial staffer **James P. Davis,** will be preemed Sunday (19) at the Gray Gables Theatre Workshop, Ossining, N.Y. It'll be directed by **Helena Melnick,** daughter of **Daniel Melnick,** Broadway box office treasurer, who operates the Workshop. Another Davis play, "A Adventure," is being tried out this summer, with **Helen Hayes** as star.

"Magicadabra, a kiddie show with **Kajar** as prestidigitator, will play a series of Saturday morning and afternoon stock dates during July.

The Peninsula Players, Fish Creek, Wis., celebrates its 25th anni next Saturday (25).

Lenny Dale, who choreographed the **Martha Raye** package of "Bells Are Ringing," is repeating the assignment for the **Imogene Coca** edition of the musical, in which he'll also have the featured dance role.

Christian Flanders is appearing in the **Diana Barrymore** tour of "Streetcar Named Desire."

Playwright **Henry Denker** is making his bow as a legit stager with "Cradle and All," which he's co-producing with **Michael Ellis** for a two-week tryout at Ellis' Bucks County Playhouse, New Hope, Pa., beginning next Monday (27).

Zel deCyr, whose voice has been used in numerous radio-tv commercials, is joining the cast of "The Law and Mr. Simon," currently trying out on the strawhat circuit.

Richard MacMurray will appear in the tryout run of "Marcus in the High Grass."

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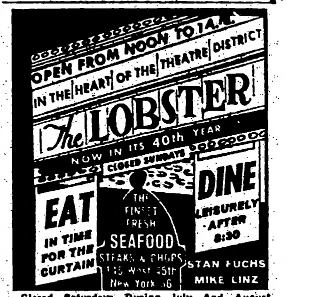

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Literati

L. B. Mayer, Presley & Kern

Such variegated biographies as film pioneer Louis B. Mayer, Elvis Presley and Jerome Kern are on Holt's lists for this fall and winter.

Bosley Crowther, who authored "The Lion's Share," saga of Metro, calls his book "Hollywood Rajah (The Life and Times of Louis B. Mayer)," while Louisville Courier-Journal reporter Alan Levy titles his saga "Operation Elvis." Accent is on the rock 'n' roller's conversion from civvies to GI. David Ewen's "Jerome Kern: A Biography" is another in his treatments of tunesmiths, as he did with George Gershwin and Richard Rodgers.

Saluting Lippman's 70th

N.Y. Timesman James Reston is co-editor with Marquis Childs on the Harcourt-Brace book titled "Walter Lippmann and His Times," dealing with the N.Y. Herald Tribune syndicated opinionator's writings for nearly a half century. Publication is timed to coincide with his 70th birthday on Sept. 23, George F. Kennan, Arthur Krock, Reinhold Niebuhr, Carl Binger, Harry S. Ashmore, Frank Moraes, Arthur M. Schlesinger Jr., Raymond Aron, Iverach McDonald, Allan Nevins and the authors are among the contributors to this book of opinion on Lippmann's influence on the American political and social scene.

HB will also bring out Negro dancer Katherine Dunham's "A Touch of Innocence," an account of her first 18 years. Harcourt, Brace is also publishing London playwright Peter Shaffer's "Five Finger Exercise," a West End hit which Frederick Brisson & the Playwrights Co. plan to produce on Broadway this winter, with John Gielgud staging.

Thomson's Kemsley Takeover?

Roy Thomson, 65, who owns a score of Canadian dailies besides the Edinburgh Scotsman and a group of other dailies in Scotland, is conducting negotiations with the Viscount Kemsley newspaper chain in London, with statement scheduled for next Thursday (23). Toronto-based Thomson is currently after the Kemsley newspaper chain, with the value of the Kemsley papers jumping 65% on the Thomson negotiations. Besides the four Sunday newspapers in London, plus 12 provincial dailies and a large group of weeklies, Thomson is bidding for the Kemsley group, including London Sunday Times—not associated with the London Times—but Viscount Kemsley, 75, is not prepared to part with the Sunday Times.

Speculation on Thomson's takeover bids for the Kemsley newspaper empire followed this week when shareholders were apprized of negotiations which would be of advantage to Kemsley shareholders.

Censors Hypo 'Anatomy' In Chi

Sales of "Anatomy of a Murder" in the Dell paperback edition have soared in Chicago since that city's police censor board made objections several weeks ago to the picture version. Up to that point, some 40,000 copies had been sold in the Windy City, but since then sales have passed the 100,000 mark. According to Charles Levy Jr., newspaper and periodicals distributor in Chi, the book is a hot seller. The censor brouhaha was "the greatest thing that could have happened to it," says Levy.

Circulator now rates "Anatomy" best soft-cover item in Chi since "Peyton Place," which hit about 125,000 all told. "Anatomy" started off okay in Chi, then sagged. And then came the censors.

Borneman's Novel

Script writer Ernest Borneman has authored a new novel, "Tomorrow Is Now," published in London by Neville Spearman ($2.15) which he describes as "a sort of Marxist analysis of what's wrong with the Welfare State."

The author, who has written three previous novels, was at one time head of UNESCO Films Division in Paris, was also head of the script department of Granada-TV Network and has done 73 tv shows and films in America, Canada and Britain.

Tougher Mass. 'Obscene' Law

While obscenity of films, pamphlets, ballads and so forth can be determined on casual observation, it takes longer to determine if books are obscene says the Massachusetts Senate. A new draft, increasing penalities for the sale and distribution of "obscene things and obscene books" was substituted by the Senate for a bill which proposed increased penalties in the obscene literature law.

Penalties would be increased from two years in jail to 2½ with provisions for five-year prison sentences. Fine would be boosted from $100-$1,000 to $100-$5,000. The distinction was made because of the longer time required to determine if books are obscene.

Mexico's Writer Quest

The Society of Mexican Writers has announced a contest aimed to turn up new writing talent of promise. Main prize will be a year's scholarship which successful contestant is to use "exclusively in the production of literary work."

Julio Jimenez Rueda, writer and professor at the National University, said that writing is entering a period of decadence not only in Mexico but throughout Latin America. He observes, "The novelists, or more rightly phrased, the pseudo-novelists who cause sensation today, are nothing more than a group imitating (badly) European writers. They can't distinguish between satire or comedy, foolish whims of imagination or impudence. And the same thing holds true in theatrical works which do not attempt to attract the public by quality of the work but only by morbid or animal passions."

Taylor on the '20s

"Joy Ride," by Dwight Taylor (Putnam; $3.95), is a moving, witty record of the Flaming Youth set of the 1920s. Author is the son of Charles and Laurette Taylor. His stepfather was dramatist J. Hartley Manners.

As a young man, Taylor contributed to the old Life magazine and to Vanity Fair. John Barrymore, to some extent a frustrated artist, urged the lad to attend art school. The writer knew most of the top public figures of the 1920s, and many of them are dealt with revealingly in his pages. Stage, screen and literary personalities of the period are involved, but most important is Taylor's youth's-eye view of a turblent era; some of the most telling and sensitive reporting to date on the Jazz Age.

Rodo.

Hy Gardner's Book

N.Y. Herald Tribune columnist Hy Gardner's "So What Else Is New?" is due via Prentice-Hall this fall, which also has such show biz items as Mae West's memoirs, a biog of Cecil B. DeMille and Eddie Cantor's "The Way I See It."

Miss West's book is titled "Goodness Had Nothing To Do With It."

Consolidated Corps.

North American Newspaper Alliance Inc., a Delaware corporation, has consolidated The Bell Syndicate, a New York corporation, according to a certificate filed with the Secretary of State in Albany by Prentice Hall Corporation System Inc., 90 Broad Street, N.Y.

K & M Publishing Company Inc. has been formed as a consolidation of K & M Publishing Co. (a New York corporation), Fall River Herald News Publishing Corp. (a Massachusetts concern) and the Fall River Broadcasting Co. Inc. (a Massachusetts corporation), to conduct business in N.Y. City, with capital stock of $20,000 $1 par value. Davies, Hardy & Schenck, 1 Wall Street, filed the papers at Albany.

John Thompson's Shift

John Thompson returned from the N.Y. bureau of Britain's Daily Express to take up the post of drama reviewer but after only a few months he has quit to join Independent Television News.

Thompson is succeeded by Bernard Levin, who will still retain his writing job with The Spectator. Levin has appeared frequently on tv as a provocative interviewer on general topics and sometime ago contributed a weekly tv critical column to the Daily Express under the pen-name of Felix Battle.

Nick Kenny's 'Poems to Inspire'

Over the years Edgar A. Guest, Arthur Guiterman, Berton Braley, Ogden Nash, Margaret Fishback not to mention Robert W. Service with his lyrical paeans to denizens of Nome and the Klondike have proved that poets needn't languish in garrets. Certainly one of the most commercial is radio-tv editor Nick Kenny, poet laureate at the Hearst syndicate and the N.Y. Daily Mirror, his home paper, not overlooking an enviable string of ASCAP credits.

His latest, "Poems to Inspire" (T. S. Denison; $3), tells it best in the title. "The old sailor"—his U.S. Navy background permeates his column almost daily—had done an admirable job. This is his seventh book of poems. Who says the iambic pentameter ain't commercial?

Abel.

Journalists' Advice

"Do You Belong In Journalism?" by the Wall Street Journal's chief of correspondents and its editor, Henry Gemmill and Bernard Kilgore, respectively, is an Appleton book for December dealing with would-be newspaper reporters. Eighteen of the more than 100 leading U.S. editors, whom the authors wrote for advice to journalistic aspirants, give their reasons for qualification.

Among the contributors are Erwin D. Canham, editor of the Christian Science Monitor, Frank H. Bartholomew, president of UPI, and Barry Bingham, president of the Louisville Times and Courier-Journal.

CHATTER

The Bay Reporter Inc. authorized to conduct a publishing business in Queens County, N.Y. City.

Susan Gold new publicity manager at World Pub. Co. under Eleanor Kask, director of advertising and publicity.

American author Wystan Hugh Auden (British-born) bought a little estate at Kirchstetten, outside Vienna, where working now.

The weekly Altamont (N. Y.) Enterprise just marked its 75th anniversary. Howard Ogsbury is editor of the paper, published in a suburb of Albany.

Newcastle Publications Inc. authorized to conduct a publishing business in New York. Directors are Howard Hamilton, Hames Heineman and Charles Preston.

Rockville Publishing Corp. authorized to conduct business in New York. Eastern Turf Service Inc. authorized to conduct a business as publishers and printers in New York.

American Diabetes Assn. has just published "A Cookbook for Diabetics," edited by Leonard Louis Levinson, who previously authored "The Complete Book of Low Calorie Cooking" (Hawthorn).

William Kozlenko, director of tv programming at Metro, currently has his 17th book anthology, "Acts of Violence," on stands. Published by Pyramid Books, tome is a collection of stories by modern and classic writers.

Robert Meskill and Patricia Carbine, currently senior editors on Look, will become assistant managing editors starting Aug. 31. Meskill will concern himself with text production while Miss Carbine will look after picture story production.

New program weekly for Northern Ireland commercial television will be titled TV Post. It will be published by a new company owned by Ulster TV Ltd. and the Belfast Newsletter Ltd. First issue due Oct. 28, with Brian A. Croley, formerly of the Belfast Telegraph, as editor.

Best Articles & Stories mag (50c) makes its bow on newsstands Aug. 12. Monthly expects to publish what it considers important material, without alteration or condensation from selected quality sources not regularly covered by any reprint mag. Jerome Ellison is publisher.

Random House's revised third printing of the American College Dictionary includes such new identifications as jet stream, John XXIII, stellarator, binaural broadcasting, space station, Miltown, hard sell, ploy, rock 'n' roll, screwdriver (the drink), tweeter-woofer, radiocarbon, preamplifier, mach, whirlybird.

Governor David Lawrence has proclaimed October 15-21 "newspaper week" in Pennsylvania.

With the heat on Sunday sales of all kinds in Pennsylvania, legislators in Harrisburg rushed through a bill, which will be acted on this week, to specifically authorize the sale of newspapers on Sunday. The bill, which amends the state's Blue Laws, was ready to move onto the floor of the Senate and, upon passage which is practically assured, will be rushed to the House for its okay.

Hilda Livingston Lindley joins Bernard Geis Associates (Random House distrib) as ad-promotion and subsidiary rights director. Mrs. Lindley comes from New American Library and before that with Grosset & Dunlap. Geis Associates include these partners: Art Linkletter, Ralph Edwards, Mark Goodson & William S. Tolman, Groucho Marx, Jack Bailey, Ralph E. Schneider & Alfred Bloomingdale (heads of Diners' Club), Look, Esquire and Coronet magazines and California attorney Jacques Leslie.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, July 21.

Though nepotism has been around ever since Noah wanted one of his sons to follow him in boatbuilding and stick to the sea, the word never really got a working over until Hollywood producers tried to take care of their relatives at the expense of other stockholders. It has recently become even more pronounced in the offices of members of Congress.

But in the professions it is not too common. Fathers have a hard time convincing their children to join them. This is notably true in the families of writers, and it is equally true that second and third generations of writers don't seem to hold up as well as second and third generations of doctors, lawyers and picture producers.

But I have followed the case-histories of a few from infancy and without much encouragement from their parents some of them have succeeded in the most circuitous ways.

A minor note in this symphony of success has just come to me from a suburb in New Jersey. I knew her as a little girl named Judy Mishkin. When two years old, not getting the attention of her mother when calling "Mama," she shouted, "Hey, Bee!" That brought Mama on the run. Any specialist in behavior-patterns could have foretold right then that she was destined for Madison Avenue.

If the Hollywood formula were operating in New York, Judy would certainly have been apprenticed to her father, Leo Mishkin, a critic for a New York morning newspaper (the Telegraph), and in the time probably would have been slipped either into his niche or one of the vast tv and radio networks.

Judy Calls A Cop

Instead, she married and moved to New Jersey. She soon found that life in a suburb required she learn how to drive a car. But to take a driving test she had to have somebody with a license accompany her. Most young men she knew, her husband among them, were commuters who worked in New York and were not available when the license division was open. Thus not knowing anybody with a license, she appealed to the police. They suggested she contact a radio or tv station. She did.

She found one willing to broadcast her appeal for help. In fact, he was willing to help her himself. And, incidentally, he wanted to know, what she was doing?

Nothing, she admitted, but before her marriage, she told him, she wrote advertising for a Madison Ave. mill. They wanted to see some of her stuff, and promptly hired her at a better salary than she earned on Madison Ave.

Another of these self-propelled Gee-Whiz kids and one who has gone higher in a shorter time is Sally Belfrage, author of "A Room In Moscow," and, coming up, "A Farm In Israel." Twenty-two years ago while her mother and father, both writers, were going around the world with an embryo, the Scully Circus was asked to find them a house, an obstetrician and a car on their arrival in Hollywood. This we did. So we have known Sally Belfrage from her first breath.

Previous to that I knew her father when he was pressagent for Sam Goldwyn in London on "Whoopee" and later when he became entertainment editor of Lord Beaverbrook's Sunday Express. His wife was Molly Castle who had been a sort of literate Lolly Parsons on the same London rag.

Both parents continued writing in Hollywood about the time Sally was born. Cedric had a bestseller, "Away From It All," and was lured to Universal as a scriptwriter. Molly kept writing for fun mags.

Sally was not a particularly pretty baby, but she grew up to be a stunning beauty. Her first book showed she could write with the Chekhovian detachment of a mature writer.

This Is What Became Of Sally

Several years ago, when her father was heaved out of America in one of the McCarthy purges and thus became, as he is today, editor-in-exile of the National Guardian, Sally, who was American-born and could have remained behind, chose to go back to England with him.

Later she joined the 160 young Americans who went to the Festival of Moscow the summer of 1957. When our State Dept. said that any American going on to Red China from Moscow would have his passport confiscated on his return, Sally Belfrage was one of those who ignored the limitations on the right to travel. In fact, 25% of the Americans on the junket went to Red China with her.

Of course, she had an advantage over most of them in that she enjoyed a dual citizenship and if the American State Dept. denied her the right to travel, the British proved to be not so fussy.

Actually when she returned from Peking to Moscow, instead of returning home to London, she got a job in the Soviet capital and stayed there five months. This wasn't easy because it involved not only a job but a place to live and a sponsoring organization. These parts of a jigsaw had to fit the demands of a Russian bureaucracy which was about as inefficient as anywhere in the world but which seemed to produce more fear among its people, a fear not shared by Sally, and, as far as she could see, not justified by those who shared it.

While she was hunting copy in these alien capitals her father was doing the same for his paper. Being old friends, they offered us their apartment in London while they were in absentia. We stayed there three weeks and whenever the telephone rang, which was often, it proved to be a call from some young man waiting to talk to Sally, wanting to know when she would be back, or where he could write to her. Indeed, she seemed as popular as Zuleika Dobson.

But that wouldn't mean that she knew how to take vast and complicated subjects such as Soviet Russia and Red China and write about them in simple and unprejudiced terms. Mischa and Boris and Sonya become real people in "A Room In Moscow" and Sally becomes more real than any young American, barring possibly Debbie Reynolds.

Red Skelton Co-Billed With Mao

Here is a sample of how she saw Canton:

"The mud streets were small and the shack homes leaned precariously on one another, with the last shack in some rows leaning on a beautiful new apartment house or cultural palace. The shops were like caves, gaping holes in the wall. In a row, one selling ivory toothbrushes, then a pharmacy with curious powders and pills, even antlers, and a huge birth control display outside, then pens and long bamboo brushes, then baskets, clocks, clothing, shoes, books, a photography studio with one picture of Mao Tse-tung and one of Red Skelton in the window. At the end a little cafe with the customers sitting on tiny stools drinking tea and eating a kind of mess that simmered in a huge pot in a corner. Everything was shiningly clean."

Her book has been translated into several languages and though Hollywood and Moscow are now getting together on an exchange of product, I have yet to read where any producer has bought "A Room In Moscow." The book has an air of remarkable maturity, but it was her youth and beauty which got her by barriers that Vice President Richard M. Nixon may find it impossible to hurdle when he visits Moscow this summer. Being a beautiful nobody she got deep inside the Russian way of life and made friends easily and everywhere.

Certainly no American since F. Scott Fitzgerald, who when he was 23 wrote "This Side of Paradise," has leaped to literary fame so young. Sally is now 22 years old, has a $4,500 advance from her publishers to write about Israel's collective farms and will probably come out with a book even more acceptable to the general public than "A Room In Moscow."

Her rapid acceptance as an author must surprise even her parents who hadn't the slightest idea that she was going that way. They knew boys were crazy about her and to this day can't figure out when she got time to write.

Broadway

Patti Lewis, Toronto tv thrush, signed by William Morris Agency.

N.Y. Journal columnist Louis Sobol (and Peggy) join the European trippers the end of next week.

Constance Hope, the publicity shop operator, off to Europe with hubby, eye specialist Dr. Milton Berliner.

Late J. Robert Rubin, longtime Metro attorney-executive, will have his name perpetuated with a campus theatre at Syracuse U. He was Class of 1904.

Singer-actress Marilyn Ross who is a writer on side has sold five poems this year and has now crashed through with a prose short story to Climax Mag.

Wednesday (15) rain-call for premiere of Hudson Celebration Theatre-in-Park had this irony: rain didn't actually fall until 11:20. Eglevsky ballet opened next night.

Edward L. Bernays Foundation which recently donated funds to the Shakespeare productions in Central Park here has also given money to the Esplanade Concerts in Boston.

Garson Kanin's first novel, "Blow Up A Storm," recalls that the playwright-director-producer was a one-time saxophonist and somebody wheezed he could have titled it, "Horn Yesterday."

Long-time Tennessee Williams-scorner Nathan Cohen, Toronto Star's theatre critic: "The lines in Tennessee Williams' first hit, 'The Glass Menagerie,' were almost entirely rewritten by director Eddie Dowling and star Laurette Taylor."

Beebe Productions Inc., a Delaware corporation, filed a statement and designation of New York State office for the conduct of a business in motion pictures, stage plays, television and radio. Schwartz & Frohlich were filing attorneys at Albany.

Following Chicago, Los Angeles San Francisco, Minneapolis and Washington the present Russian Dance-Music Festival will return for five added performances at Madison Square Garden, Aug. 21-22-23, then hit Toronto and Montreal before returning to Soviet Union.

Arnold Gamsom, American Opera Society conductor, will make his first appearance with the LENA (Lower Eastside Neighborhoods Assn.) Symphony Orchestra on Tuesday (28) as part of the evenings-by-the-river concerts at the East River Park Amphitheatre in New York.

The Hy (Marilyn) Gardners sailed Saturday (18) on the SS Liberte for the ride; i.e., coming back on the same crossing, with a long weekend in Paris as the only detour. The transatlantic crossings are primarily a rest cure. Columnist's wife still recuperating from a miscarriage.

Frank Milburn from Musical America has joined press squad at N. Y. Philharmonic under Carlos Mosley. He'll be standing by while orchestra, with Mosley along, exits Manhattan Aug. 3 for its State Dept.-sponsored tour. Mosley due back in N. Y. Sept. 30, the musicians on Oct. 13.

The "hero" sandwich has joined society. Gaby (Mrs. David A.) Smart unveiled a six-foot-long, specially made "hero," which sells for $23 a copy, as prepared by an Italian-American chef. Idea is that the guests slice off a bit of the "hero" sandwich—an Italian specialty—with the cocktails.

Seymour L. Morris, director of publicity and exploitation for Schine Theatres of Gloversville, N.Y., became a grandad when his daughter, Mrs. Paul C. Boomsliter (wife of a professor at State Teachers College), gave birth to a son in Albany July 14. The former Jeanie Morris is also a schoolteacher.

Alan Pryce-Jones, currently reviewing legit for the London Observer, is to continue in that capacity until Kenneth Tynan returns to resume his critical post next spring. Hitherto, during Tynan's absence from London as guest critic of the New Yorker, the Observer drama column has been filled by various reviewers on a two-monthly guest basis.

Boston

By Guy Livingston
(342 Little Bldg.; DE 8-7560)

Liberace at Denny Mulcahey's Salisbury Beach Frolics Sunday (26) for week.

Herb Dale, Warner Bros. Records, hosted disk party at the Statler for new fall line.

Cary Grant in for press luncheon at Ritz on Alfred Hitchcock's "North by Northwest."

Anna Maria Alberghetti in "Rose Marie" at Carousel strawhat, Framingham, holding through Aug. 1.

Norm Prescott, vet disk jock, angled WBZ to become a veep of Joe Levine's Embassy Pictures Corp.

"Porgy and Bess" opens on hard-ticket policy at Astor Aug. 6 in exclusive New England engagement.

Hub agent Fred Petty in Las Vegas where he has Bobby Carle and the Blendaires booked at the Sands.

Fay Bainter and Ann Davis open in "Girls in 509" at John Lane's Ogunquit, Me., Playhouse Monday (27) for week.

Garson Kanin and Ruth Gordon in for book editor visits on Kanin's "Blow Up a Storm" and drama editor rounds on new play, "La Bonne Soupe," which they will tryout in Boston.

Sam Snyder's Water Follies, Hub based show, played second New England date at Concord, N.H., for Chamber of Commerce, then jumped to Binghampton, N.Y., for Rotary Club stand.

Paris

By Gene Moskowitz
(66 Ave. Brteuil; SUF. 5920)

"Pork Chop Hill" (UA) opening to good biz.

Ina Balin and Rose Tobias here on way to a month's tour of Russia.

Jean Cocteau starting his pic, "La Testament D'Orphee," and asking Yul Brynner to do a walk on.

Russo pix getting more play here as three open in first run spots, "The Idiolt," "Ilya Mourometz" and "Battle of Saint Petersberg."

Mijanou Bardot, B.B.'s sister, heads for Hollywood to star opposite Mickey Rooney in "Private Lives of Adam and Eve" (M-G).

Paramount Theatre giving a first-run reissue to "Story of Doctor Wassel" (Par), with Gary Cooper, in homage to the memory of Cecil B. De Mille.

Comedy team of Jean-Marc Thibault & Roger Pierre will take a comic revue to Broadway next February.

French producer Claude Cohen will do "Don Quixote" with Fernandel as the sad-face knight. This is the old Mike Todd project and exteriors will be filmed in Spain with Christian Jaque directing. Sancho Panza will be French comic Francis Blanche.

Although only 19% of the available first-run cinema seats are filled these weeks, the Russo "Ivan The Terrible" is doing great followed by "Room at Top" (Par.), and the Cannes Fest prizewinners "Orfeu Negro," "The 400 Blows" and "Hiroshima Mon Amour."

Barcelona

By Joaquina C. Vidal-Gomis
(Angli 43; Tel. 308920)

French chansonnier Charles Aznavour, at the Rio accompanied by Jacques Loussier.

Lola Flores back at the Calderon with the show, "Moon and Guitar," by Rafael de Leon and Quiroga.

Legit actress Nuria Espert presented "Gigi" at the Barcelona Theatre with Carmen Carbonell, Milagros Leal and Carlos in the cast.

The Apolo has the new musical show, "Caprichosa" by Gimenez and Pedro Allen. It stars Lill Larsson, Luis Cuenca and Mari Hermi Diaz.

Cinerama at the Teatro Nuevo is in seventh month of run with the same program. It's expected to stay until October.

"Around World in 80 Days" (UA) was released in Spain late in 1957 without dubbing. In Madrid and Barcelona, it was withdrawn because audiences did not go for it with only subtitles. Now the pic has been dubbed and is expected to do better here.

Tokyo

By Dave Jampel
(Press Club — 211-3161)

American Gene Vincent opened at the Nichigeki.

Myron Zobel of Telecast Productions of Los Angeles readying filming of about a dozen semi-documentary episodes in Japan.

Samuel Gang here doing spadework for tv series co-production, "Counterspy," skedded for two episodes here within six weeks for Bernard Schubert Productions.

Third edition of Tibor Rudas' Australian Acrodancers, this one called "Sugar Baba Revue," will follow all-Filipino show headed by terper Biani into the Monte Carlo.

Balladeer Bimbo Danao moves back in the Copa for one week after 13 days at the Asahi Recital Hall in Osaka where he's concertizing with the Tokyo Cuban Boys orch.

Choreographer Agnes deMille here with husband Walter Prude for 10-day stopover en route to Manila where Prude will sign a Philippine national dance troupe for N.Y. appearances on behalf of Sol Hurok.

London

(COVent Garden 0135/6/7)

Marion Keene currently in her third cabaret date at the Society within the last 12 months.

Sol C. Siegel in from Hollywood for confabs with Laurence P. Bachmann on Metro's British production plans.

David Jones, publicity controller for Associated British Picture Corp., named chairman of the Film Industry Publicity Circle.

Fred Zinnemann guest of honor at a luncheon thrown by Warners yesterday (Tues.) on the eve of "The Nun's Story" preem.

20th-Fox' latest British pic, "Bobbikins," will have its world preem with a midnight matinee tonight (Wed.) at the Carlton.

Variety Club made a presentation to Bud Flanagan, who received an OBE in the last honors list at its monthly luncheon in the Savoy.

Christopher West, resident producer at Covent Garden Opera House for last nine years, resigning at end of current season to freelance.

Mike J. Frankovich hosted an industry reception to Kenneth Hargreaves on his appointment as managing director of Columbia in Great Britain.

Joseph Pole, publicity director of United Artists, heading for N.Y. next month for confabs on promotion of "Some Like It Hot" and "On the Beach."

Duke of Edinburgh is to attend the European preem of "Five Pennies," which is set for the Plaza on Oct. 21, under auspices of the Variety Club.

John Davis, together with other top brass of the Rank Organization, planed to Glasgow on Monday (20) for Scottish charity preem of "Ferry to Hong Kong."

Rome

By Robert F. Hawkins
(Stampa Estera; Tel. 675906)

Robert Alda flew in from Munich, where he's been shooting "The Vikings" teleseries.

An Italian government order banned all pinball machines in this country as potential dangers to youth.

Leslie Caron expected at Messina for upcoming Film Show in the Sicilian city, accompanied by husband.

Broderick Crawford to Paris accompanied by his son, Christopher, after Roman vacation. May do pic here soon.

Victor Mature now due in by rail from Paris for role in "Hannibal" produced by Ottavio Poggi and Liber Film.

Bernie Wilems, of Wm. Morris film department, to Paris and Germany after Roman o.o. to study Yank-Italian co-production possibilities.

Richard Basehart and wife Valentina Cortese vacationing in between pic and legit stints in Val Badia, in the Italian Dolomites, with their son Jackie.

Gina Lollobrigida feted on her return to Rome after Coast shooting stint. She goes into "Yovanka and the Others" next for DeLaurentiis and Paramount.

Rene Clement and Laurent Terzieff in from Paris. Former here for exteriors on his "En Plein Soleil"; latter for stint in Mauro Bolognini's "La Notte Brava."

Romana Film's Fortunato Misiano poured in honor of Lex Barker and Chelo Alonso, stars of "Saracen's Scimitar" now shooting at the DePaolis Studios here.

Barnett Glassmann in town to look into arrangements for his "Lucky Luciano Story" as well as participation arrangements with Italo producers for his Pathe News affiliation.

Fire Island, N. Y.

By Mike Gross

Deejay Art Ford planning a jazz festival for Ocean Beach Community Center.

N.Y. Post reporters scouting the various beach fronts in preparation for an "inside" piece.

Herman Wouk back at his Seaview site with his next book, "This Is My God," ready for publication.

George R. Marek, RCA Victor v.p.-general manager, back at the beach after a month's recording in Europe.

Al Mendelsohn, general sales manager of E.U.E.-Screen Gems, doubling as a volunteer fireman on weekends.

Parker Gibbs, NBC producer, and wife Jane, eastern promotion topper for Liberty Records, wound up a fishing week at Lonelyville.

Ben Rosner, who handles RCA Victor promotion for artists & repertoire department, booked a beachhead house for season.

Arnold B. Horwitt, sketch and lyric writer for upcoming Broadway revue, "The Girls Against the Boys," to be profiled by Roger Hand for local Fire Island News.

Lynn Mullinox, who keyboards at New York's Beau Brummell during winter season, playing at Billy Koehler's Bayview and Wayne Sanders, who's usually found at the Steinway in Goldie's Gotham boite dittoing for his boss' F.I. branch.

Philadelphia

Mike Smylie, Red Oak Restaurant owner, left for a five week safari in South Africa.

Embassy pianist Marlo Mira and Cathy D'Or, hatcheck girl, have teamed up on a new tune called, "Homer."

Charlie Gracie, record star, is set for an appearance on Perry Como's summer replacement show on July 25.

A check for $2,500 was presented to the St. Vincent's Orphanage by Diane Krause, the proceeds from her annual block party.

A downtown landmark, Arthur's Steak House, is moving into a center city location, now that Dock Street has been eliminated.

Alexander Hilsberg, former associate conductor of the Philadelphia Orch, returned to Philadelphia area to conduct a series of concerts at Robin Hood Dell.

Anna Sosenko, longtime personal manager for Hildegarde, will bow as a Broadway producer this fall. She will produce the stage version of the best-seller, "The Passionate Journey."

Toronto

By Bob McStay

Harvey (CHUM) Dodds off to Europe with his wife.

For first time in its history, Crest Theatre is going towfers for Agatha Christie's "The Hollow."

James Bannerman named moderator of new CBC panel show, "Who Knows?" which started July 3.

Anna Marie Moss of this city is new vocalist with Maynard Ferguson's orch for his upcoming tour of the U.S. and Europe.

Succeeding Neil Leory as new president of the Canadian Council of Authors and Artists is Dennis Sweeting, biz manager of Canadian Players.

Alan Miller, the band leader, is coming from Vancouver to baton the new "Swing Easy," show, summer replacement for the Canadian Broadcasting Corp.

Prexy and managing director of the Rank Organization in Canada, Leonard Brockington has become a director of the Toronto Globe & Mail, Canada's largest morning daily.

Albuquerque

By Chuck Mittlestadt
(Box 1168)

Orrin Tucker band played for opening dance at lush new Four Hills Country Club.

Jimmy Holland, New York City piano player, featured currently at recently-refurbished Cole Hotel here.

Fats Domino band booked for five consecutive dance dates in New Mexico starting Sept. 11, in Santa Fe.

Vern Rogers, radio newsman, off to Fort Bliss, Texas, Saturday (11) for two weeks active duty with Army reserve. He's radio news director of KOB.

Sue Simone Ingersoll, beauty operator at Hilton Hotel Beauty Salon, picked over six others as "Miss New Mexico" in forthcoming Miss Universe contest. She's a redhead.

"Around World in 80 Days" skedded to return to Albuquerque at downtown Sunshine Theatre, Pic played six weeks at Hiland Theatre here a year ago, setting a new record.

Albuquerque wrestling and show promoter Mike London purchased the Blue Room cocktail lounge here for $37,500. He hopes to make it a hangout for visiting personalities, after shows.

Westport

By Humphrey Doulens

Rosita Sarnoff left Friday (17) for Europe.

Red Lippe visiting family and friends locally.

Lucille Lortel is back from a European jaunt.

Lady Furness and Gloria Vanderbilt Sr. ditto.

Jean Dalrymple spent a few days at home for a breather.

Dorothy Fields is staying at Stonehenge, in Ridgefield.

Everett King has gone to Columbus, O., for summer stock dates.

Roger Hall, new manager of Philadelphia Orchestra, is here.

Hollywood

Jack Haley Jr. out of uniform.

Gary Cooper back from Europe.

Art Linkletter back from Europe.

Hal Wallis off on German location hunt.

Steve Brooks joined Ashley-Steiner Agency.

Milton R. Rackmil in from Chicago company meet.

Herb Stern back from three years flacking in Europe.

Jack Lyman appointed publicity director for Verve Records.

Dodie Stevens inked new five-year pact with Dot Records.

Forrest Williams handed veepee stripes at Walter E. Kline & Associates.

Richard Devon to Puerto Rico for Roger Corman's "Expect the Vandals."

Jack Case moved from Fox West Coast Theatres to ad dept. of Pacific Drive-Ins.

Edward L. Alperson skied to Palma, Majorca for his indie, "Girl in Red Bikini."

Stanley Kramer briefed foreign press on six-continent world preem of "On the Beach."

Robert Sparr upped from Warner Bros. cutter to director on "The Hunch," in "Lawman" teleseries.

Richard Conte nixed Venice Film Festival bid for national bally of William Goetz' "They Came to Cordura."

Chicago

(Delaware 7-4984)

Jill Corey at Tenthouse Theatre in "Gigi."

Princess Abilia in third reprise at Blue Angel.

Singer Johnny Janis now at the Hucksters Club.

Art Hodes added to dixieland lineup at Cafe Continental.

"Heir Time," the three-act comedy written by WGN deejay Eddie Hubbard, preeming at Gary Players in August.

Tom Ward of U.S. Steel handling publicity for the hospitality facet of Pan Am Games being held here in August.

Eden Marx, wife of Groucho, featured in "Time For Elizabeth," in which he stars at Edgewater Beach Playhouse.

S. Hurok-auspiced "Russian Music and Dance Festival" opened seven-performance engagement at Opera House yesterday (Tues.).

John Reich, head of Goodman Theatre, now in Vancouver directing "Mary Stuart" for the Canadian International Festival of the Arts.

Raymond Burr addressed National Assn. of Defense Lawyers at Drake Hotel last weekend and sat in on Irv Kupcinet's WBBM-TV talk-fest, "At Random."

Frank London Brown, who penned the novel "Trumbull Park," is a reader of poems to jazz, making appearances on Burt Burdeen's "Jazz Personified" on WCLM.

Minneapolis

By Bob Rees
(4009 *Xerxes Ave. So; WA* 6-6695)

Eddie Costa at Herb's.

Stonewall Jackson into Flame nitery.

George Shearing into Freddie's new room.

Key Club has Lonnie Sattin and Stepin Fetchit.

"The Spider's Web" on tap at Old Log strawhatter.

U. of Minnesota Theatre Showboat offering "She Stoops to Conquer."

Skip & Flip headed second rock 'n'roll group to play Prom Ballroom one-nighter within month.

Russ Scheid, one of territory's oldest house managers in point of service, quitting local Uptown theatre post for retirement because of ill health.

Memphis

By Matty Brescia
(61 *S. Second St.; MU* 55107)

Ralph Flanagan and his crew to Peabody's Plantation Roof for two weeks.

Met star Jean Fenn in for a guest spot with Memphis Concert Orch at Overton Park Shell.

Slim Arkin, Warner Bros. downtown theatre manager, now handling flack material for Variety Club Tent No. 20.

George Touliatos, producer-director of fast-stepping Front St. Theatre, lining up top shows through Christmas season.

WDIA's annual Negro "Starlight Revue" for needy Negro families in this sector netted better than $10,000 at Martin Ball Park.

Eddie Hill, Grand Ole Opry emcee, now taping a threehour daily stint over West Memphis' KWAM. Dick Stuart, known in radio circles as "Poor Richard," and former skipper of Johnny Cash also doing a two-hour daily show.

OBITUARIES

BILLIE HOLIDAY

Billie Holiday, 44, jazz singer, died in Metropolitan Hospital, N.Y., July 17, after a long illness.

Details in Music Section.

GROCK

Grock, 79, eminent circus and vaudeville clown for half a century, died in Imperia, Italy, July 14, of a heart attack. His square handle was Adrian Wettach.

Details in Vaudeville.

HARRY FOX

Harry Fox, 77, vet vaude and musical comedy actor, died July 20 at the Motion Picture Rest Home near Hollywood. Fox, in his heyday, was considered one of the better singing and comedy acts in the country and toured the top circuits before going into musicals. Later he moved to the Coast for motion picture work.

Fox was married four times. His first wife was Yansci Dolly, of the Dolly Sisters, with whom he worked for a while. He later married Florrie Millership (Millership Sisters). Following that breakup, he wed Beatrice Curtis, daughter of agent Jack Curtis and part of his vaude troupe, and finally actress Evelyn Brent who survives him.

In Hollywood, Fox was under contract to Cosmopolitan Pictures, the Hearst film subsidiary which was later absorbed by Warner Bros. He also worked at 20th-Fox.

"May Your Soul
Rest in Peace"

Percy Williams

"The Guests"

PERCY WILLIAMS HOME
East Islip, Long Island

WILLIAM F. BROIDY

William F. Broidy, 44, indie motion picture and telepix producer, died July 14 in Hollywood after a long illness. Entering films in 1946, he set up his own indie outfit under his own name in 1951 and that same year started the "Wild Bill Hickok" series, which he continued for several years as a Guy Madison starrer. Other teleseries included "Case History," "Phantom Pirate" and "Trail Blazers."

Broidy also turned out a program of features, many released through Allied Artists. Among the most recent were "Night Freight" and "Big Tip Off." Recently he had been inactive due to poor health.

Surviving are his wife, a son, two daughters, father, brother, Steve Broidy, prexy of Allied Artists, and sister.

ERNEST BLOCH

Ernest Bloch, 79, composer, died July 15 in Portland, Ore., after a long illness.

In Loving Memory
VICTOR SELSMAN
Died July 26, 1958
"he never left us"
Rose, Michael, Seth, Marlene

Among his compositions were an opera, "Macbeth"; a symphony, "Israel"; a Hebrew rhapsody for cello, "Schelomo" and his "Concerto Grosso." In 1927, his "America" symphony won a $3,000 award offered by "Musical America" for an outstanding American symphonic work. In 1920, he was appointed director of the Cleveland Institute of Music. Bloch left that post after five years to teach in San Francisco. His opera, "Macbeth," was first produced in 1910 at the Paris Opera Comique.

His wife, son and two daughters survive.

A. J. WARK

A. J. Wark, manager of former Theatre Royal, Edinburgh, for about 30 years, died recently at Edinburgh, Scotland. Known to his many friends in show business as "Bumper" Wark, he always maintained all the eclat of old-time showmanship among theatrical managers.

Wark was closely associated with revues and pantomimes staged by the late Horace H. Collins at the Theatre Royal, Edinburgh, and stayed at that house until it was burned down a number of years ago. He had been in retirement since.

MAX ANDERSON

Max Anderson, 45, died in London July 10 after a long illness. He had been prominent as a documentary director for many years, having been associated with the GPO Film Unit, Realist Films and Gaumont British Instructional.

During a three-year period with the Crown Film Unit, he produced "Daybreak In Udi," which subsequently won an Oscar. He was a prominent member of the Assn. of Cine and Television Technicians and had been a vicepresident for a number of years. Survived by his wife and two children.

EVAN W. HAYTER

Evan W. Hayter, 48, president of McCann-Erickson (Canada) Ltd., died July 11 in Toronto. He had been with the advertising agency for seven years. Prior to joining the agency, he was marketing and advertising manager for the Goodyear Tire & Rubber Co. of Canada.

His wife, three sons and a daughter survive.

LEWIS M. MUNNELL

Lewis M. Munnell, 64, one of the first radio announcers in Harrisburg, Pa., died July 12 in that city. He served as an announcer, newscaster and sales representative for a number of Harrisburg stations. He was the first program director for WHP when it became a CBS affiliate. He also was associated with WJAS, Pittsburgh, from 1932 to 1935 as an announcer.

Surviving are his wfe, a daughter, a son and six grandchildren.

LOREN GAGE

Loren Gage, 49, stage director for San Francisco repertory group known as the Interplayers, died in San Francisco July 15 of injuries suffered when he was hit by a car three weeks earlier.

Before coming to San Francisco, Gage had been a dialog director for Columbia Pictures and also played bit parts in several films. Mother survives.

DAVE JACOBS

Dave Jacobs, 70, who started with Marcus Loew in 1906 and thus was one of the true veterans when retiring in 1957, died July 19, 1959 in N.Y. of heart disease. He had been chief electrician for the Loew Circuit. His son, Lloyd, holds the same post at the present time.

His widow and a daughter also survive.

ED HARRIS

Ed Harris, 75, oldtime vaude banjoist and sergeant-at-arms of AFM Local 6's building for several decades, died July 15 in San Francisco.

Harris was also a staff member of Local 6's monthly publication, Musical News, and had been active in the union for more than 40 years.

BOBBE DEANE

Bobbe Deane, 59, stage and radio actress who once appeared in "Ziegfeld Follies" under name of Marjorie Deane, died of cancer in Oakland, Calif., July 15. She appeared on radio as "Orphan Annie."

She was the widow of Ted Maxwell, vet radio writer and actor in Frisco.

RALPH W. BUDD

Ralph W. Budd, 73, who retired three months ago as director of personnel for Warner Brothers Pictures in New York, died July 14 in Ridgewood, N.J.

Roger Ohardieno, 40, dancer, died July 14 in New York. He was for many years leading male dancer with the Katherine Dunham dance group. He also appeared on Broadway in "Finian's Rainbow," among other shows, and was with the Dunham troupe in the 20th Century-Fox film, "Stormy Weather."

Mrs. Eunice H. Crofwell, 69, a hotel executive, died July 20 in Hollywood, Calif. With her brother and partner, Thomas E. Hull, she at one time owned and operated 22 hotels and three restaurants. She served as vicepresident and treasurer of the Hull Chain.

Edward E. Smith, 55, musician, died in Harrisburg, Pa., July 13. Smith played drum with some of the big name bands of the 20s, climaxing his career with Paul Whiteman. Surviving are two aunts and three cousins.

Charles (Shatzie) Keith, 36, stage manager and production assistant at the Savannah Club, a N.Y. nitery, died July 17 in New York. He had worked at the club since its inception 10 years ago. His parents and brother survive.

John Grady Owen, 59, supervisor and radio engineer, died in Dallas July 11. He was a supervisor and engineer for the police radio department of Dallas and had been associated with WRR for nearly 17 years.

Porter A. Jared, 56, former RKO studios comptroller for 17 years, died of a heart attack in Hollywood July 12. He had been with Universal studios in accounting dept. for past 18 months. Wife and son survive.

Louise Brandt, 82, former film actress, died at her home in San Diego July 13. Surviving are her husband, A. Lincoln Hart, onetime production manager for the old Thomas H. Ince Studios, Culver City, and four sons.

Walter Seeley, 73, pioneer Hollywood portrait photographer, died in his studio July 14 a short illness. Opening his studio in 1915, he photographed virtually every silent picture personality and most of the newer ones.

Ernest Craigin, owner of El Portal Theatre, Las Vegas, died of a heart attack in that city July 13. An exhib for 35 years, he had been prominent in civic affairs, and twice was elected mayor of city.

Father, 84, of Roy Davis and Stanley Poss, died Sunday July 19 in New York. Roy Davis is talent consultant with the Lester Lanin office and Stanley Poss was producer of the Jackie Gleason Show.

Sim Collins, 85, veteran vaudevillian, died July 15 in New York. He appeared in invisible wire act known as Collins & Hart, which toured all the major circuits. His daughter survives.

Daisy Bell, 63, comedienne and cabaret artiste, died recently at Skipton, England. She used the name Daisy Knowles on the vaude stage.

Peter Gallos, 38, harmonica player who'd played with Joe Sanders' orchestra, among others, died July 17 in Chicago. Survived by father, brother and four sisters.

Ward A. Neff, 68, prexy of Corn Belt Publishers, which owns Chicago radio station WAAF, died July 11 in Boulder Junction, Wis., while on vacation. Wife survives.

Mother, 72, of John Keys, promotion manager for the NBC stations in Chi, died July 12 in Michigan City, Ind.

Tokizo Nakamura, 64, top female impersonator of Japan's traditional Kabuki Theatre, died July 12 in Tokyo.

Salvatore Sanso, 73, bandmaster and composer, died July 14 in Philadelphia. His son and three daughters survive.

Wife of producer-writer Richard Bernstein died in Hollywood July 12 after a long illness.

Father, 69, of actress Eve Arden died in Sonoma, Cal., July 13. In addition to daughter, wife survives.

Foreign Stars

Continued from page 2

talent say that this is a fairly common trait, particularly among stars who—like Delon—already have quite a name in Europe, but are virtually unknown in the States. It's apparently difficult for them to grasp the disparity in their own minds.

On a recent U.S. tour, Jacques Tati garnered a lot of copy on behalf of himself and of "Mon Oncle," but the picture still failed to go over in a big way. Zenith International plans to bring over Jeanne Moreau to help publicize "Les Amants." A number of other international stars are due in, including several from Britain.

Laurence Harvey, John Brainc and Jacy Clayton all connected in various ways with "Room at the Top" were brought into N.Y. and toured by Continental Distributing, which has every intention of continuing this policy. Cy Harvey's Janus Films plans to import several Swedish femme players.

The indies feel that, with the motion picture world continuing to shrink, there is more interest than ever today—at least in the big cities—in European performers. This is borne out by the kind of attention some of these personalities have been getting in the press and the magazines. Topping 'em all, of course, is Brigitte Bardot who, however, has no intention of visiting the States. Reasoning here is that—publicitywise—she's better off as a mystical, far-off sex symbol than in person in New York. Stars like Maria Schell have benefitted from the big buildup given them by the fan mags, tv and the press.

One of the problems with foreign stars is language. It's fine if they speak English, or even only broken English. Both Sophia Loren and Gina Lollobrigida got by fine in that fashion. It's a lot more difficult, however, if the star doesn't have any English at all.

How Not to Win

Continued from page 2

feet away from the stars and director Sidney Lumet. Paley cheated five feet and got ordered back. Paley packed it in.

"Ludwig explained: "Only Sam Falk of the Times and Muky can take close stuff. We're planning an intelligent and literate publicity campaign. Sam lets the Times look through and use some of his stuff, then Sam and Muky handle private distribution. It's their huckle. We've got an ironclad arrangement with the photagrapher's union."

"Ludwig got ahold of Miss Woodward and told me I had "exactly a minute and a half" with her. He stood around and interpreted some of her answers for me. Afterwards, she wandered around and drank coffee. Brando wandered around, too.

"Ludwig said he'd given all the papers in the area the brush but that a week ago he'd had Falk get out some canned-type prints and that the papers used them, too.

"Later on, he said, the Times magazine section would give the shooting a big wallop. He conceded that what he was really after was Look, Life and Time.

"The veriest flunky has decency about the way he wears his public face. These people have none.

"They suppress legitimate news, corrupt your right of expression, trample on your freedom of assembly and then slap you on the back with their figuratively loathesome paws. I'd like to spread the word about them."

John Dos Passos

Continued from page 2

was so taken with the idea of success. We were good friends."

Dos Passos don't think much of modern fiction but he likes J. D. Salinger's "Catcher in the Rye," William Faulkner, the early Hemingway, and E. E. Cummings. Lately, he's been re-reading Dickens.

The bubble-gum patent came about because Gene Towne, a Hollywood writer, was sitting in Dos Passos' kitchen watching Lucy Dos Passos, an 8-year-old, try to blow bubbling.

"I said I always thought there should be a water pistol that shot bubbles and Towne began sketching it and later we got a patent. Nothing came of it," he said. "There are too many devices like that. About all I got out of that idiotic bubble-gun was lunch with a man known as the 'bubble king.' "

Dos Passos who likes to duck interviews kept reporter Casey waiting quite awhile before he saw him. Casey should have no complaint, however. When VARIETY tried to find Casey, it was quite a process, too. You call the Washington Post, state your business, and, if cleared, are given the phone number of a bar where Casey picks up his messages when the mood strikes him.

MARRIAGES

Katherine Blake to Charles Jarrott, Toronto, July 4. He's a director, she an actress, for CBC-TV.

Betty Grieve to Brian Stenhouse, Glasgow, Scotland, recently. She's production assistant in news division at Scottish Television; he's a scribe.

Marilyn Taylor to William Henry Savage, July 12, Glendale, Calif. She's an actress-singer.

Judith Bradley to John Braban, Richmond, Surrey, England, July 13. Bridegroom is a commercial tv announcer.

Frances Metelko to William E. Harder, July 18, Chicago. Groom is studio manager of Fred A. Niles Productions there; bride used to be Niles' secretary.

Grace Paul to Ian Nimmo, at Edinburgh, Scotland, recently. He's assistant editor of Weekly Scotsman, and former sub-editor on TV Guide, Edinburgh.

Lorraine Langlois to Normand Goulin, Berlin, N.H., recently. She's cashier at the Strand Theatre there.

Elizabeth F. Smith to Samuel Reddy, Gilman, Vt., recently. He's a director of the Contoocook Valley Fair in New Hampshire.

BIRTHS

Mr. and Mrs. Victor Izay, daughter, Albuquerque, N.M., July 9. Father is director of Actors Workshop here; mother is a nurse.

Mr. and Mrs. Peter Whipple, son, Washington, July 5. Father is fiscal and personal director for WTTG-TV.

Mr. and Mrs. Allan Kurman, son, July 12, Chicago. Father is WBBM radio traffic manager.

Mr. and Mrs. Cedric Frederickson, daughter, N.Y., July 16. Father is publicity newswriter for National Educational TV-Radio Center.

Mr. and Mrs. Abner Klipstein, son, July 15, in New York. Father is a Broadway pressagent.

Mr. and Mrs. Frank Capra Jr., son, Escondido, Cal., July 17. Father is son of the film producer-director, attached to Army's Motion Picture Section, Fort Monmouth, N. J.

Dr. and Mrs. Gerhart Sommer, daughter, Hollywood, July 17. Mother is actress Sheree North.

Count and Countess Pierfrancesco Calvi di Bergolo, son, Rome, Italy, July 9. Mother is Italian actress Marisa Allasio.

Mr. and Mrs. Mahlon E. Balderston, Jr., son, July 15, Santa Barbara, Calif. Mother is concert harpist and daughter of G. W. (Johnny) Johnstone, National Assn. of Manufacturers director of radio-tv, films and public relations; father is a music instructor.

Steel Strike

Continued from page 1

pay resumed—and from all indications that would be some time.

Operators of outdoor theatres and amusement parks, who depend on the short Summer season were pessimistic about their chances of breakng even for the balance of the warm weather. Indicative was the Hershey, Pa., installation, which normally is flooded with visitors this time of the year.

'We'll get thte picnic crowds," said one of the Park officials, but thte spenders will be among the missing. In fact, we've already noticed a drop, and this is only the beginning."

Here in the Capital City, the strike brought an immediate reaction. Adjoining Steelton was practically a deserted city as the Bethlehem furnaces were banked, and when the layoffs at the Pennsylvania Railroad came the day following the strike, theatres, clubs and all facets of entertainment were prepared for a retrenchment program.

"This is the sixth strike since the end of the War (World War 2)," said a local theatre manager, "but it sure looks like the worst of the lot."

The pill is an especially bitter one to swallow here, as the summer had gotten off to a flying start. Theatre business was holding strong. "South Pacific," on a four-show a day schedule, was playing to full houses as it entered it's third week, and "Diary of Anne Frank" had a heavy advance sale as it opened hard on the heels of the strike call.

Radio and television stations also were on the firing line, with sponsors cutting back schedules as quickly as possible. Automobile agencies, who were reporting shortages a month ago, were among the first to send in their quit notices.

THE TOP TEN FOUR OUT OF THE TOP TEN FOUR OUT OF THE TOP TEN FOUR OUT OF THE TOP TEN FOUR OUT OF THE TOP TEN FOUR OUT

FOUR out of the TOP TEN

—for **GRANADA** again.
Recent Nielsen ratings* gave **GRANADA** shows second, fourth, fifth, and seventh in Britain's Top Ten Programmes. Second was the ninety-minute Play of the week—

'Sugar in the Morning'

the other three programmes were—

'Chelsea at Nine'
'The Army Game'
'Spot the Tune'

Ratings were: 'Sugar in the Morning', 68%; 'Chelsea at Nine', 64%; 'The Army Game', 62%; 'Spot the Tune', 60%.

*Week ending June 14th.

GRANADA TV NETWORK

Golden Square, London, England.

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OFF-B'WAY'S BULGING BUDGET

Getting Khrushchev-Nixon Tape To U.S. a Real Cloak-&-Dagger Affair

By BILL GREELEY

"I felt like a spy," says Ampex Tape Corp.'s international prexy Phillip Gundy, the man who got the 10½-inch Nixon-Khrushchev video tape past 10,000 miles of red tape between Moscow and New York tv exposure.

Gundy, with the Ampex exhibit in the model tele studio at the American National Exhibition in Moscow, got the video tape reel through Russian customs wrapped in a dirty shirt and onto an SAS flight in time for the three-network exposure Saturday night in 23 hours.

Nearly collapsed in a N. Y. hotel room, but mighty happy over the weekend of spy-story international events that got the tape aired, Gundy outlined his hectic trip this way:

After he had guided Khrushchev's "little finger" to the button that re-created the off-hand rough-and-tumble between Nixon and the Russian premier on the Ampex monitor, Gundy knew he had something "dynamic and exciting." He grabbed the reel and got to his hotel where he literally conned a Russian agent for SAS airlines into working on an immediate reservation for N. Y. He told the agent, "I'll get the airline more publicity than it's ever had." The agent, apparently as alert to the

(Continued on page 96)

Bob Six's Denver-to-N.Y. Jet Showplane; 'Gypsy' (Merm) a Must—Natch!

Washington, July 28.

Continental Airlines' prexy Robert Six (Mrs. Six is Ethel Merman) will inaugurate his new jet flights from Denver with a "Gypsy Caravan" run on Aug. 16, he told friends here during his recent appearance at the Civil Aeronautics Board.

For $139, plus air fare from Denver, passengers on Aug. 16 can get four plays, hotel accommodations at the Waldorf, lunch at Sardi's, dinner at Ruby Foo's, and a midnight snack and late show at the Latin Quarter.

The plays? "Redhead," "Two for a Seesaw," "Flower Drum Song," and—naturally, "Gypsy," starring Miss Merman.

Hilda Simms as Blanche In 'Streetcar' in Stock

Negro actress Hilda Simms will appear as a white girl when she plays Blanche DuBois in next week's production of "Streetcar Named Desire" at the Peninsula Playhouse, Fish Creek, Wis. Other members of the cast will be white.

An all-Negro production of the Tennessee Williams play, with Miss Simms starring as the former southern belle, was announced for off-Broadway production about a year ago, but was abandoned.

New Global Money At B.O. for Films

Hollywood, July 28.

A vast, new, mass audience market which has scarcely been tapped by American film industry has arisen throughout the world, according to Alfred E. Daff, former Universal exec v.p. just returned from six-month global tour. Countless millions of working-class people, primarily in Europe, have only recently come into their own financially and are now able to buy theatre tickets frequently where previously it was a sometime luxury, Daff said.

Most important job film industry faces is replacement, as customers, of one class of people by another, Daff emphasized. "Greatest danger would be for industry to put on white tie and tails. Pictures remain the mass entertainment."

Middle-class audience to which industry has grown accustomed through decades is now able to afford more expensive luxuries, like autos and tourism and saves its coin for these purposes, he declared.

While Europe is still main U.S. film market, "Siam is no longer a country you give away with Singapore when apportioning markets." Same growth potential of film audiences is taking place in Africa and elsewhere at rapid pace. But, stressed Daff, it's new

(Continued on page 117)

76 PRODUCTIONS COST $1,000,000

By JESSE GROSS

The investment in off-Broadway production rocketed to an estimated $1,000,000 during the 1958-59 season. Of that amount, approximately $700,000-$800,000 is figured to have gone down the drain on unsuccessful offerings.

The financial outlay, indicative of the steady growth of the basement and belfry circuit from its shoestring status of a decade ago, covers a total of 76 professional productions during the semester ending last May 30. Of the number, 65 are believed to have lost part or all of their investments, four are figured as hits, two are excluded from the rating and five, still running, are in the undetermined category.

The list of productions includes three regular Phoenix Theatre offerings and the independently-produced "Once Upon a Mattress," currently running at the 1,150-seater. The four Phoenix entries represent the heaviest investments, with "Mattress" the top-budgeted at $100,000. The other three are figured to represent a combined cost of at least $150,000-$200,000.

The Phoenix, incidentally, wasn't included in VARIETY'S off-Broadway summary for 1957-58, in which the investment for the season was estimated at $600.000 for 59 productions. The top stake in the shows covered in that season's rundown was $50,000 for "The Girl of the Golden West." Not included in either season's tabulation are

(Continued on page 119)

Tokyo 'Me-Too' On A Film Festival

Japanese film industry "very definitely" wants to have an international film festival in Tokyo, Kiyoshi Takamura, managing director of Japan's Shochiku Co., declared in Gotham last week.

Takamura reported that at the recent meeting of the International Federation of Film Producer Assns. in Berlin the Japanese representative proposed a fest in Japan.

If IFPA authorization is forthcoming, and Takamura said he

(Continued on page 119)

Hollywood Telefilm Prod. Zooming; 108 Series Roll on $180,000,000 Tab

Hollywood, July 28.

Hollywood is riding the crest of its biggest telefilm boom ever. By the middle of August, it will put into work a total of 108 network and syndicated film series, representing a production outlay of about $180,000,000. It will place on film the staggering total of 2,270 hours of programming between August and next June.

This production season will mark the first time Hollywood will top the 100 series mark in its history. Previous high has never exceeded 90. Chief reason for the vidpix skyrocket is the increasing network emphasis on film—fully 70% of the three-network nighttime schedule will be on celluloid. This means there are 81 network series scheduled for fall, whereas previous high was 65.

Moreover, the 108-series figure is deceptively conservative, since fully 20 of these series are 60 minutes in length. By earlier standards, when there were no hour-long film shows on the air, the Hollywood boom would take on the more remarkable aspect of a total of 128 series in terms of film time consumed.

Still another factor in the Coast tv film boom, though not a major one, is the complete absence from

(Continued on page 96)

'Chatterley' Paves Way For Brigitte in the Nude

Brigitte Bardot can now be seen in the nude in New York State and her appearance in the altogether on the screen is no longer classed as either "immoral" or "obscene."

Kingsley-International, following the U. S. Supreme Court's "Lady Chatterley's Lover" ruling, re-submitted its Bardot starrer. "Love Is My Profession," to the N. Y. censor. This time the version included a brief bit of BB running into a room naked. The censor passed it.

The same bit was scissored out of the picture when it was first submitted. It's a flash shot that isn't directly related to the action of the picture.

Joe Louis Forms Triangle Records

Hollywood, July 28.

Joe Louis, already notched with the tag of being one of the greatest heavyweight champions of all time, is taking on a new fight—that of the recording business.

The former champion, still attempting to figure out a way to conquer his tax problems with the Government, has formed his own recording company, Triangle Records, and closed a deal with the Allied Record Distributing Co. for pressing and distribution.

Initial platter going into release on the ex-champ's label is "Never Look Back" b/w "Do Unto Me" which features a new singer called Norman Thrasher. Latter, from Louis' adopted hometown of Detroit, was a member of the Midnighters, a rock 'n' roll group.

Partnered with Louis in the diskery is Bill Graham, ex-N.Y. promoter, and songwriter Cecil Count Carter. Gerald Wilson, one-time trumpeter with Cab Calloway and the old Jimmy Lunceford orch, handled the orchestrations and conducted the session which was under Eddie Beal's supervision.

Mississippi's Eastland Issues Proclamation Of War Versus 'Chatterley'

Washington, July 28.

Sen. James O. Eastland (D-Miss.) has called for a wave of public protests against Supreme Court decision in the "Lady Chatterely's Lover" film censorship case.

Not only is the New York censorship law crippled by the decision, declared Eastland in a Senate speech, but "it would seem the Hollywood code of decency also has been rendered obsolete and ineffective."

If the court holds that a state cannot bar a film because it advocates adultery, the lawmaker said, "presumably the decision would be the same with respect to the right to urge sodomy, or bigamy, or miscegenation, or even rape."

Eastland, Chairman of the Senate Judiciary Committee, has co-

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14th ANNUAL

RADIO-TELEVISION REVIEW and PREVIEW

(1959-1960 SEASON)

(Starts on Page 31)

USSR Jams Radio, Distorts Print But Yanks Could Get Through Via Ballet?

By ROBERT J. LANDRY

Thanks to the recent visits of the Moiseyev, Beryozko, Bolshoi, and Festival dance companies, the Russians have won a major propaganda victory in the United States, even though in the instance of the Bolshoi they "skimped" on their productions. In contrast the Royal Danish Ballet which played the Metropolitan Opera House some years ago built new scenery scaled for the N. Y. dimensions which were authentic copies of the home-theatre settings. Denmark is a poor kingdom of 4,000,000 population. *"Mighty Russia did not take us that seriously."*

The quotation is from a retrospective commentary on the Russian ballet invasion written by an American, Richard Pleasant, who was founder-director of Ballet Theatre here. He is advancing the arresting thesis that the United States ought to now get busy and organize an American ballet invasion of the Soviet Union in turn on the grounds that if the Russians jam radio and distort print they would not be able to edit American ballet which has plenty of talent and skill but lacks financing.

VARIETY recently (May 20) expressed the view that had the Bolshoi dancers attended, as they were supposed to, but did not, the premiere of Lincoln Kerstein's N. Y. City Ballet's "Episodes to Webern" this might well have given them considerable shaking up because of George Ballan-

(Continued on page 117)

Bishop of Fort Wayne Calls 'Variety' Story 'Shoddy Journalism'

Fort Wayne, Ind.

Editor, VARIETY:

You know, of course, that your little squib about "Pious Fort Wayne" in a recent issue of VARIETY is a pretty shoddy piece of cheap journalism. The parenthetic remark that Fort Wayne is "heavily Catholic" was apparently inserted for some purpose or other, perhaps to heighten the element of surprise that in such a clean-minded community there could be this unexpected rash of indecent entertainment.

The truth is that the population of Fort Wayne is about 25% Catholic, with perhaps an equal number of Lutherans and several other Protestant groups. The fact that a few establishments have resorted to a very old and very dirty trick to stimulate lagging business hardly justifies the caption of your article. "Pious Fort Wayne Discovers Sex." If you intend your readers to find this story funny, you have a low estimate of their taste in humor.

Sincerely yours in Christ,
Most Rev. Leo A. Pursley, D.D.
(Bishop of Fort Wayne)

Friars' Abbott Sinatra Hypoing Deano's Dinner

Hollywood, July 28.

Abbott Frank Sinatra has lined up studio and company chiefs among others for a 42-man honorary committee for the Friars' testimonial banquet for Dean Martin Nov. 8. Event, to be staged at Beverly Hilton, is expected to raise $350,000 for four charities: City of Hope, Eddie Cantor Camp for Underprivileged Boys; SHARE; and Thalians.

Heading up committee will be Jack L. Warner, Samuel Goldwyn, Buddy Adler, Steve Broidy, Jack Karp and Samuel Briskin.

Can Sue U. S. On Violations Of Copyright

Washington, July 28.

Without a dissenting vote, the House passed and sent to the Senate a bill making it possible to sue the U.S. Government for violations of copyright in the U.S. Court of Claims.

Now, the Government can't be sued without its consent, but Government employes connected with any copyright infringement are subject to suit as individuals. The House agreed that the Government itself should have liability if federal employes infringe on copyright in line of duty.

Mostly book and magazine copyrights are involved.

Strip Show Doesn't Mean You Can Strip; CBS-TV Axes 'Go' Seg

Hollywood, July 28.

CBS-TV censors have scratched an "On the Go" segment picturing the activities at a school for strippers. The half-hour CBS-TV stripped daytimer was taped recently by the show's crew at the Largo, local strip joint which also operates a school for the burley queens. Candy Barr, who headlines the room, is also one of the instructors.

Network refused to play the tape on grounds it tends to glorify the take-it-off profession. "On the Go" unit, which considers the tape morally harmless, will screen it privately for the press next week coincidental with a press showing of its new $300,000 mobile tape truck.

7/29

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Broadway in July

By Tom Weatherly

With so many girls in skin-tight
pants,
Or the briefest of walking shorts;
There's nothing like our sidewalks
now—
For enjoying spectator sports!

Ban Top U.S. Disks On Zealand Radio

Sydney, July 21.

Censors of the government-controlled New Zealand Broadcasting Service have thumbed-down top disks, much to the ire of N. Z. listeners.

Disks redlighted include Johnny Horton's "Battle of New Orleans." The reason? Because of its alleged "anti-British sentiments."

From "South Pacific" the bluenoses have tabooed "Bloody Mary" and "There's Nothing Like a Dame." The burnup, however, is that "Bloody Mary" may be aired provided the entire score of "S.P." is played.

"Kiss Me Kate" is on the nix list, with such hits as "Always True to You in My Fashion," "Too Darn Hot" and "I Hate Men" remaining on ice.

Harry Belafonte platters, "Brown Skin Girl" and "Man Smart," are locked away for keeps under the edict.

Tune from "Annie Get Your Gun" — "Doin' What Comes Natur'lly," has gotten the axe and stays in the wax for keeps.

As previously reported, it was this same censorship group who nixed "Bugs Bunny" disks because it was considered the "English was not of a high enough standard" for New Zealand moppets. The very same moppets, however, are yelling for a revision of the ban.

American comedian Stan Freberg's disks, including "John and Marsha," have been sent to the storehouse; likewise Laurie London's "He's Got the Whole World in His Hands."

Biggest laugh to radio men in Australia is the fact that the New Zealand officials will not permit "Hollywood Red Riding Hood" to be played before 10 p.m.

Theatrical Journalists Now Eligible as Patients In Will Rogers Hospital

The Will Rogers Memorial Hospital will make its facilities available free to newspaper and magazine writers covering show business, according to a Council of Motion Picture Organization ad in Editor & Publisher last Saturday (25).

Service will extend to the scribes and their immediate families. Ad was signed by Abe Montague, president of the hospital, and Robert J. O'Donnell, chairman of the board. The hospital treats all diseases of the chest, including lung cancer and heart disease.

Move to admit the press was voted at a board meeting June 27.

Jerry Lewis to Guest With Conn. Symph Orch

Westport, July 28.

Jerry Lewis will make his bow with a class symphony Aug. 21 as guest at a dividend concert of the summer Connecticut "Pops" series at Fairfield Univ. The comedian and management are huddling over the program, for which a name conductor will lead the first half.

The extra concert is being underwritten by the King Cole Supermarket, in nearby Bridgeport.

English Subtitled 'Lovers' For Tourists in Paris

Paris, July 28.

"Les Amants" (The Lovers), French-made picture, is being exhibited on the Champs-Elysees with English subtitles as a lure to British and U.S. film fans who are not likely to see it in their countries in unexpurgated form.

Usually the O.V. (Original Version) tag applies to Yank films (English dialog and French subtitles), but titling a local lingo film into English is a new switch.

War on Sex, Horror, Dawn Patrols

Lima, O., July 28.

Parent-Teacher groups, church leaders, and other civic groups, representing (on paper) more than 2,500 members, have banded together to support the newly-formed "Clean Up Movies In Lima Committee," which is launching a campaign to eliminate (a) sex and horror films in local theatres, and (b) "dusk-to-dawn" five-feature offerings at nearby drive-in theatres.

Group is studying city and state laws on "obscenity" as well as Legion of Decency and other systems, according to Robert Walsh, of the Christian Family Movement, spokesman for the organization.

Groups represented include PTA's, Catholic, Lutheran, Jewish, and Christian associations.

58-62c Tobacco at Georgia Auctions Called Omen of Entertainment Boom

Valdosta, Ga., July 28.

Chant of tobacco auctioneer (they really make those gibbering noises as they sell the leaf) resounded in 28 Georgia-Florida markets as the flue-cured tobacco sales season got under way Thursday (28).

Right off the bat smiles started decorating faces of growers with crop bringing as high as 62c per pound, early averages leveling off to about 58c per pound. These were considered good prices, reflecting an increase in government support prices. Before sun had set on first day sales tobacco firms had handed over $5,000,000 to Georgia-Florida growers.

Last year tobacco crop brought $54,464,000 into pockets of Georgia-Florida growers. (Of the 28 tobacco belt markets, 23 are in Georgia, five in Florida, the latter all near the Georgia line.) Revenue from tobacco constituted 14.9% of Georgia's entire crop valued in 1958.

United States Dept. of Agriculture Marketing Service with HQ here, has indicated the belt's yield is up 17%, while the national production will be about the same as 1958. Department said earlier a .9 of a cent increase in the average government price support, making it 50.5c a pound for the belt's untied tobacco. That's good and

(Continued on page 117)

Mayor Honors R&H In N.Y.'s 1st Music Award

At a luncheon this Friday (31) at Sardi's, Mayor Robert F. Wagner and Richard C. Patterson Jr., commissioner of the Dept. of Commerce & Public Events, will announce the first Mayor's Scholarship award in honor of Richard Rodgers and Oscar Hammerstein 2d. It calls for a one-year free tuition at the Mannes School of Music which ranks with the Juilliard and Manhattan music schools.

The Mayor's Scholarship is given annually in the name of a Gotham citizen and the R&H award thus is a double first—both as the inaugural award and a first in the arts.

Top editors have been invited to this lunchfest.

Greenwich Village Outdoor Chamber Music Concerts

Greenwich Village which has been successful thus far in holding the political "planners" from making it over into something different is again implementing the "retain the arts for the parks" movement. For the four Mondays of August there'll be something unique—outdoor chamber music. Moreover, the works will often be obscure scores. An enthusiast comments, *"if it was winter, Carnegie and not free, the top critics would be present."*

Concerts are set up by the music committee (Mrs. Courtney Campbell) of the Washington Square Assn. What is remarkable is that the expenses are borne for and within the Village. Musicians (36) and other costs amount to $2,000 a performance and draw

(Continued on page 119)

Pre-Broadway Sale Of Bill Inge's 'Roses' Brings Him $400,000

Hollywood, July 28.

Sale of William Inge's upcoming Broadway legiter, "A Loss of Roses," to 20th-Fox brought a price of $400,000. Play is skedded to open next December.

Purchase marks studio's fourth legit acquisition during the past three weeks. Others include Garson Kanin's 1950 comedy, "Live Wire," originally produced in Gotham by Mike Todd; Leslie Stevens' "The Marriage-Go-Round" and George Axelrod's "Goodbye Charlie."

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LEE POSNER—A CRITIC FOR 15%

Private Enterprise & USSR Films

[Will Sig Shore Beat Majors to Market?]

Prediction that his company will release a big Soviet film long before the other Russian pictures hit the market came last week from Sig Shore, president of Vitalite and Famous Producers Releasing Corp., importers and distributors respectively. The Moscow film in question is "Ilya Muromets," shot in color and widescreen with a large cast and unusual special effects.

Shore and Joseph Harris, prez and chairman of the board of Vitalite, leave for Paris in a few days on their way to Moscow. Harris, who's the financier and has his finger in many pies, also heads up Art Theatre of the Air, Inc., in which he's partnered with Richard Davis of United Motion Picture Organization. Harris is chairman of the board and Davis is president.

"Art Theatre of the Air" has been set up to sell films to tv. It has taken over Davis' tv library, including "Rififi" and others. Company also owns close to four hours of film on Soviet dance groups, including the Bolshoi Ballet, most of the footage being in color. Harris' plan is to have a renowned choreographer or well-known star interpret the dancing on the soundtrack. Some additional footage also may be shot.

Harris said last week that, while in Russia, he may speak to acquire additional ballet material. Some of the ballet film which Art Theatre of the Air has duplicates material which Matty Fox shot in Los Angeles last month when the Bolshoi troupe visited there.

On the theatrical side, Vitalite, in addition to "Muromets," has acquired "Tamango," costarring Dorothy Dandridge and Curt Jurgens, and "The Executioners," German documentary on the Nuremberg trials.

According to Shore, plan is to have "Muromets" out long before any of the seven Soviet films acquired by the major companies for release in the U.S. hit the theatres. He said the Russians negotiated on a barter basis and Vitalite may sell them a film in return.

Holland, With No Industry of Own, Will Help Others Produce There

Hollywood, July 28.

Dutch government has established a special department to coordinate film production matters and assist foreign producers with their problems while locationing in that country, according to Richard Thorpe, just returned to Hollywood from making "The House of Seven Hawks" there. Film stars Robert Taylor for Metro release, and shooting was greatly facilitated by Dutch assistance, producer-director says.

While not a production country, there not being much market for Dutch-language films, Netherlands government, nevertheless, will subsidize three pix this year in the hope of putting nation on the map motion-picturewise, Thorpe reports.

Judge Stops Fischer From Circulating Chaplin Pix; Roy-Lopert Protected

Federal Judge Leo F. Rayfiel in Brooklyn Federal Court last week granted a permanent injunction to prevent unauthorized showings of Charles Chaplin's "Modern Times" and 14 other Chaplin features.

Injunction represented a victory for the Roy Export Corp., which controls the copyrights on the Chaplin pictures. Lopert Films had joined Roy Export in bringing suit to stop Robert B. Fischer of Washington, doing business under several corporate names, from further releasing Chaplin oldies.

Lopert Films is the authorized distributor in the U.S. of "Modern Times." It is a subsidiary of United Artists.

One film not covered by the injunction was "The Gold Rush," over which legal proceedings are still pending. Roy Export has authorized Lopert to release the 1942 version of the film, which has a sound track and narration by Chaplin. International Art Production Management Co., one of the Fischer concerns, has been releas-

(Continued on page 16)

U BUYS 28,900 DECCA SHARES, NOW 289,500

Universal added to its holdings in Decca Records, acquiring 28,900 shares to bring its total to 289,500, which constitutes more than 10% of the outstanding shares.

Decca, meanwhile, controls Universal, owning more than 80% of the outstanding shares.

In Moscow-Critics Pay

Regarding the Aug. 3-17 Moscow Film Festival (first), scheduled for a little theatre within the Kremlin, participation of the International Films Critics Assn. is now in doubt.

Body would have sent a delegate and handed out a tab. Word from Moscow when it came was "Nyet."

Allen-Broccoli Talk Eros Buy

Warwick Productions, the Irving Allen-Cubby Broccoli firm based in London, is reportedly negotiating to buy out Eros Films, the British production-distribution firm operated by the Hyams brothers, Phil and Sid. In addition to distributing its own pix in Great Britain, Eros also handles the Republic backlog, the reissues of a number of American major companies, and product from U. S. indies.

Warwick, whose production output is financed and released by Columbia, is committed to provide Col with two or three more films under its present deal. There is a possibility that when the present agreement expires Warwick and Col may terminate their affiliation.

It's thought that the acquisition of Eros would give Warwick an opportunity to acquire bank financing for future productions. An added source of income also would be the revenue coming in from the distribution of films other than those on Warwick's own production slate.

'HERCULES' STRENGTH EXCEEDS CRITICS

Minneapolis, July 28.

Questionable distinction of garnering the most caustic and severest critical slams—the worst panning — of any film within memory here goes to "Hercules," playing its local firstrun in seven subsequent-run neighborhood houses day and date, instead of downtown where nearly all attractions have their local preems.

Aided by extra large institutional newspaper ads and a television campaign, however, the picture, despite critics' derision, is doing boff business.

HE COLLECTS AS LINGO PUB REP

When the major film companies have a film which they think might be of special interest to the foreign language groups in New York, they call in Lee Posner. The head of All-American Press not only will tailor their advertising and promotion to hit that (narrow) mark, but he'll also personally review the film and he might mention it in the motion picture column which he writes.

Posner's operation is unique, if for no other reason than that he manages—at least in his own mind—to divorce his function as a critic from that of the publicist and the space salesman.

Posner deals with some 17 foreign language papers in New York City. He writes reviews for Il Progresso, which serves some 2,500,000 Italians and Italy-descended families, and he does a Sunday feature column for the important El Diario, which serves the Spanish-language population, vastly swelled by the influx of Puerto Ricans.

Most of the foreign films are screened by representatives of the foreign language press and by Posner. These reps, severely conscious that they serve a Roman Catholic readership, make sure that there's nothing offensive to Catholics in any film which the papers may be called upon to promote or advertise. Says Posner: "They have nothing to do with the (Catholic) Legion of Decency. They're very broadminded."

Once the pictures are cleared, Posner then approaches the distributor with a request for an allocation. Money is spread out among the language group publications concerned, Posner helps whip the publicity into shape and to place the ad. For this he collects a regular 15% separate from ad agency 15%, commission as a publisher's representative, "I create publicity," Posner said. "I take all the stuff they give me and revise it for the media which I serve." He added that this didn't prevent him from occasionally noting that a picture wasn't very good.

Posner also has dealings with France Amerique, the French paper in N. Y. "Occasionally we recommend it for pictures with Catholic appeal," he said.

Foreign-Domestic Liaison for UA To Nathanson

Moving in a new direction, with the aim to create a closer tie between foreign and domestic merchandising activities, United Artists has upped Morton Nathanson to become its director of international advertising and publicity. Nathanson, with UA for seven years, had been publicity manager.

He'll continue to headquarter in New York, but will do considerable travelling. In his new position he will continue to supervise domestic publicity while devoting himself to the task of creating greater cohesion between the foreign and domestic sides on the ad-pub level.

Nathanson will function on the domestic side under Roger Lewis, newly-elected ad-pub and exploitation v.p. for the company, and on the foreign side under Arnold M. Picker, v.p. in charge of foreign distribution.

In creating a post that straddles the foreign and domestic divisions, UA is seen moving closer than any other of the distributors to the concept of the truly international market, a concept that has received a good deal of lip service but has never been actually put into practice. Theory is that, with American merchandising methods most effective, and recep-

(Continued on page 119)

Attorneys Front for Syndicate Leasebacking RKO Theatres; Unique Limited Partnership

A group of attorneys, fronting for a syndicate, have set up a limited partnership to take over five prime RKO houses in the New York area. Deal carries a 20-year leaseback arrangement under which the RKO chain (now part of List Industries) will operate its showcases and take a capital gain.

Company which has been formed to take over the RKO houses is Theatre Realty Co. Partnership, in which the actual principals weren't identified, went into effect July 17 and will remain operative through June 30, 1983.

Theatres involved are the RKO 86th St., RKO Albee Theatre in the Bronx, RKO Fordham in the Bronx, RKO Flushing and RKO Madison in Queens. Final arrangements are to be set tomorrow (Thurs.). Meanwhile, neither RKO Theatres nor reps for the syndicate were willing to provide any additional details.

Filing attorneys are Milton Kestenberg, Meyer Shatz, Joseph H. Schwebel and Otto Kluger. Kestenberg's office registered considerable annoyance at the notion that the story might be published "before we have given it out." Shatz referred all queries to Kestenberg, who was away and couldn't be contacted.

Chi Film Houses: 161

(337 In 1948)

Chicago, July 28.

Chicago's count of picture houses continues to drop, the latest figure being 161 (including the lone drive-in within city limits). That's four less than a year ago at this time, and 12 fewer than in January, 1958.

Extent to which economics have altered the biz here is shown in the 1948 tally, when Chi boasted 337 filmeries.

Exhibs, Not Folks, Rap Long Films

Minneapolis, July 28.

Charles Winchell, president-general manager of the Minnesota Amusement Co. theatre chain (United Paramount circuit in this territory) doesn't agree with those exhibitors, including many drive-in theatre operators, who have been yelping because all important pictures nowadays have two or more hours running time and, in their opinion, "are too long" for patrons and the boxoffice.

Winchell says he himself doesn't object to the much greater average length of pictures pretty much all down the line because in nearly all instances these "long" pictures hold the interest continuously during their running time and supply "that much more entertainment."

He says he hasn't heard of any customer complaints about picture's lengths.

"In fact," declares Winchell, "at the admission prices we're now compelled to charge for these superior pictures the public has the right to expect—and probably does—and wants, I believe . . . a virtually full afternoon or evening of entertainment, the same as the legitimate live theatre provides.

"The kind of long pictures the public is getting today doesn't exhaust patrons or make them restless. Instead, these pictures send customers out of the theatre feeling more as if they've had their money's worth, even though they've paid $1.25 or $1.50 instead of the standard $1 admission.

EXHIBS NOW CONTROL 'HARRISON'S REPORTS'

Harrison's Reports, weekly newsletter, almost invariably four pages in size, founded 40 years ago by P. S. Harrison, has passed into new control, dominantly exhibitor leaders prominent in the Allied States movement. These comprise Horace Adams, Harry Hendel, Benjamin Berger, Jack Kirsch, Ben Marcus, Trueman T. Rembusch, Ruben Shor, Jack Whittle, Wilbur Snaper and Abram F. Myers. With Pete Harrison's retirement to his California home, where he has been long domiciled although the publication office continues in Manhattan, managing director Al Picoult has been succeeded by David Martin as the editor.

Harrison's Reports, at $15 domestic subscription—sans any advertising—accented "a reviewing service free from the influence of film advertising."

Pete Harrison's great and good friend Spyros P. Skouras—both are proud of their Greek heritage—was regarded as a favorable influence for the sheet in its economic pursuits.

As final tribute to founder-publisher Harrison's career, as reflected in his newsletter, there is mention that the entry of Will

(Continued on page 16)

Noonan and Marshall Get 20th-Fox Upbuilder As Yok-'Em-Up Potential

Hollywood, July 28.

Twentieth-Fox has inked Tommy Noonan and Pete Marshall for buildup as a comedy team. Deal involves three pix to be made under pair's NooMar Productions, in which they are partnered with George O'Hanlon, and an option for 12 additional pix over a six-year span.

Initial film will be "The Rookie," to roll Aug. 3, followed by "Coffee House" and "Two Nuts in Search of a Bolt," all scripted by Noonan and O'Hanlon. Noonan also will produce and O'Hanlon direct trio.

Twentieth has allocated $240,000 to exploit team, promotion to start midway through production of "Rookie." Studio apparently figures time is ripe for development of a new comedy twosome, since there has been no successful screen team since splitup of Martin and Lewis several years ago. Noonan and Marshall have teamed for past two years, holding a six-month playing time record at Tropicana in Las Vegas.

HUB SHOWMEN WAIT THAT AUTO BREAK

Boston, July 28.

Proposed garage under historic Boston Common, a bright hope for the downtown deluxe film houses, hit a snag this week, but Mayor John B. Hynes re-emphasized the need for such parking and said he hopes the Massachusetts Parking Authority will be able to proceed with construction in the near future.

Park and Recreation Commission refused to give its sanction to any garage plan where entrances or exits would front crowded Tremont Street, where three film houses (Astor, Memorial, Orpheum, Beacon Hill) are located. The commission indicates that once this and other technical changes are made in the plans it will give "notice of intent to assent" to the conveyance of 13 acres of Common land to the Authority. It said too that it will vote for final conveyance of the land when revenue needed to build the garage is in hand, and when the commission has a feasibility report.

Divide on Question: Bottom Fallen Out Of Art Theatres In U.S. Market?

Has the bottom fallen out of the art theatre market in the U. S.?

Many who are active in that specialized branch of the business say that that's what's been happening all over the country. A number of arties have shuttered and others are having a tough time with pictures that, at one time, used to do business.

Pessimistic attitude isn't unanimous, however. There are those who, while they concede that the import mart isn't flourishing, maintain that it's all relative. A $35,000 or $50,000 gross on a picture is still nothing to sneeze at, they argue, and terms like "crisis" and "failure" are conditioned to a large part on what a distributor paid for a film in the first place.

"If you've bought a film for a $15,000 or $20,000 guarantee, or less, and it grosses $50,000 in rentals, what's wrong with that?" one of the smaller independents asked last week. "It's still good money in a limited market. Of course, for the big fellow, who has paid $100,000 and has a big organization to maintain, that kind of gross isn't enough and he almost can't afford to handle such pictures."

What's apparently happened is that the important foreign films, the ones with a strong grossing potential, are being dubbed and are channeled into the commercial market where their income is, of course, apt to be quite high in comparison with subtitled releases. In addition, the shortage of Hollywood features has contributed to a widening circulation of dubbed entries.

Fewer Top Films

Meanwhile, the arties are suffering. They're getting fewer top films from Europe, and the public is passing up the fair-to-middlin' pix. "There just aren't enough top films for the art theatres," complained Cy Harvey of Janus Films, a distributor and an exhibitor (in Boston). "The small films die at the boxoffice. The few big ones we get are as big as ever."

But a distributor like Sandy Weiner of Films Representatives disagrees. He cites the case of "Razzia," which produced a $150,000 gross (film rental) in a subtitled version only. Weiner's biggie is "He Who Must Die" which he releases for Frank Kassler Picture, which none of the distribs wanted and which kicked around for several years before Kassler picked it up for a song, so far has netted $230,000, Weiner said. It took out $55,000 from the Beekman in N. Y. alone. "What's wrong with that kind of gross?" Weiner asked.

What worries the indies is that, if the impression gets around that the arties are having it rough, the regular exhibitors may start worrying and tightening up on bookings.

Titles Vs. Dubs

This doesn't change the fact, however, that the art mart isn't thriving and the split in the art field—subtitle vs. dub, i.e. art release vs. commercial release—is becoming more pronounced. The

Continued on page (119)

Pampanini Vs. Torres Legal Hassle Settled

Mexico City, July 21.

The lengthy legal tassie involving Italian actress Silvana Pampanini and producer Miguel Contreras Torres has been amicably settled out of court. Pampanini has agreed to do a picture for producer Torres. She will do one film next year and Torres also will get an option on her services for another.

With legal troubles over, Pampanini is free to leave the country whenever she wishes. A court order has restricted her movements in recent months. Actress will get 150,000 pesos ($12,000) for the first Torres film.

Torres began his legal action last November, seeking 1,000,000 pesos ($80,000) redress for contract incompletion and damages. His original bill of particulars stated that Pampanini had received an advance on a two-film contract, but failed to show up for shooting. Actress' denial charged that the accusations were false and that she was ready and willing to film two pix for Torres.

National Boxoffice Survey

Heat Slows Trade; 'Story' Back in 1st, 'Murder' 2d, 'Hole' 3d, 'Circus' 4th, 'North' 5th

Resumption of torrid weather in many key cities during the past week, reminiscent of familiar summer dog days, will hurt first-run trade a bit this session. However, the continued flow of strong films into the big keys will keep exhibitors happy.

"Nun's Story" (WB) is rebounding in current stanza to regain first place after dropping to second a week ago. It is running well ahead of $300,000 total gross in the cities covered by VARIETY. "Anatomy of a Murder" (Col) is pushing up to second spot from third place of last round, and looks to do even better as it opens in additional key cities.

"Hole in Head" (UA), which was champ last week, is dipping to third position. "Big Circus" (AA), seventh a week ago, is climbing to fourth spot, via some added, big play-dates. Pressing "Circus" is "North by Northwest" (M-G), which is a strong fifth-place winner despite being its first week out in circulation to any extent.

"Five Pennies" (Par), eighth last round, is winding up sixth. "South Seas Adventure" (Cinerama) is landing in seventh spot as compared with ninth a week ago. "Last Train From Gun Hill" (Par), which was fifth last stanza, is taking eighth money.

"Horse Soldiers" (UA), sixth a week ago, is winding up ninth. "Don't Give Up Ship" (Par) is capturing 10th place. "Darby O'Gill" (BV) is landing 11th spot (same as a week ago. "Room at Top" (Cont) rounds out the Top 12 list.

"Diary of Anne Frank" (20th), "This Earth Is Mine" (U), "Middle of Night" (Col), "South Pacific" (Magna-20th), and "Gigi" (M-G) are the runner-up pix in that sequence.

"Porgy and Bess" (Col) continues to pace the promising newcomers, showing great in Chi, big in L.A., capacity in N.Y. and smash in Frisco. "Holiday for Lovers" (20th) looms a bit spotty among newies, being good in Detroit, bangup in N.Y. at Paramount and sluggish in Pitt. "Scapegoat" (M-G) is rated wow in Boston.

"Mummy" (U), another new entry, looms cool in Boston. "Legend of Tom Dooley" (Col) is rated hotsy in Detroit. "Private's Affair" (20th) is nifty on opening round in K.C. "Love Is My Profession" (Kings) looks brisk in K.C. and Minneapolis, good in Boston but fair in Washington and mild in Pitt.

"Sleeping Beauty" (BV), fair in Louisville, is boff in St. Louis and lush in L.A. "Ask Any Girl" (M-G) looms okay in L.A. and Frisco. "Al Capone" (AA) shapes stout in Chi.

"Around World in 80 Days" (UA) still is hotsy on extended general run in L.A. after marathon run previously at higher scale. "Imitation of Life" (U) continues sturdy in Louisville.

"Say One For Me" (20th), good in Washington, looks okay in K.C. "Hercules" (WB), okay in Indianapolis, shapes strong in Cincy and Toronto.

(Complete Boxoffice Reports on Pages 8-9.)

J. J. Frankel: 'I'll Rent in Moscow, Tradeshow Films'

J. Jay Frankel, prez of MJP Corp., this week firmed up plans for "tradeshowing" some 20 American films at the Moscow international film festival, which opens Aug. 3. Original plan had been to screen only "Black Orchid" in Moscow.

The only American picture to be shown within the framework of the Moscow festival—but out-of-competition—is "The Diary of Anne Frank." While the State Dept. picked the film on artistic grounds, the selection has been criticized as unwise on two counts: 1. Because it in no way relates to life in the U.S., and 2. because it is a long, heavily dialoged production which has little meaning for Soviet audiences.

The film industry itself was not consulted in the selection of "Diary." The various companies were asked to submit available titles. The State Dept. picked "Diary" from six films that had been screened.

Frankel said Monday (27) that he planned to rent a Moscow theatre and hold screenings in the afternoons and evenings, primarily for the Iron Curtain delegations. There is no intention of admitting the public.

Among the titles Frankel, who reps the Paramount and Warner Bros. product for the Soviet Union and other Communist countries, intends to show in Moscow are "War and Peace" (already sold to the Soviets), "Vagabond King," "Funny Face," "To Catch a Thief," "The Court Jester," "September Affair," "Spirit of St. Louis," etc. All of the 20 pictures have been cleared by Washington for possible sale to the Russians and others.

Frankel is due to leave N.Y. this week for Yugoslavia. He'll go to Moscow from there.

N. Y. to L. A.

Phillip Baird
Bill Doll
Cary Grant
June Havoc
Tony Kent
Peg LaCentra
Joseph E. Levine
Jan Peerce
Tom Pryor
Eva Marie Saint
Ben Segal
Paul Stewart
Ezra Stone

U. S. to Europe

Judy Abbott
Julian T. Abeles
Theodore Bikel
Eric Brenn
Tom Dash
Sylvia Drulie
Jacob Gerstein
Marty Goodman
William Heineman
Roger Lewis
Simon McQueen
Mort Nathanson
Seymour Poe
Harold S. Prince
Hubbell Robinson Jr.
Leonard Sillman
Murray Silverstone
Louis Sobol
Iva Tulipin

L. A. to N. Y.

Edmund Beloin
Donald Buka
William Castle
Gower Champion
Marge Champion
Gary Cooper
Bruce Eells
Richard Einfeld
Kathleen Freeman
Henry Garson
Harry E. Gould
Jac Holzman
Nina Holzman
Gloria Krieger
Francis S. Levien
Stu Ostrow
Walter Pidgeon
Earl Rettig
Dore Schary
Charles Schlaifer
Joan Staley
Eugene Vale
Hal Wallis

Europe to U. S.

Saul Colin
Joel Marston
Gary Morton
Mo Rothman
Harry Sosnik
Rolf Stroth

Charles Brackett's Claustrophobia

Hollywood, July 28.

The only thing that ever gives him claustrophobia, says Charles Brackett, is a small budget. For this reason, among others, the writer-producer is a happy hold-out to the highly publicized—and sometimes over-publicized—trend towards independent production set-ups.

Brackett is a contract producer at 20th-Fox at the moment and he has been under contract as writer, as writer-producer or as producer since he arrived in Hollywood 25 years ago. He wants none of the "freedom" of indie status.

The so-called independent producer, says Brackett, is usually less independent than the contract man. It simply means a lot more work for little more return and that highly problematical.

"For one thing," he claims, "when it comes to spending my own money on production I become recklessly thrifty. Since color film costs more than black-and-white, I would be in favor of shooting everything in black-and-white. When the studio makes the decision, the studio wants color, for the very good reason that audiences like color."

In other directions, Brackett feels that indie status really means that the producer must take on a great many details that are often outside his knowledge, many of them distracting from his true creative function.

San Sebastian Film Festival

San Sebastian, July 28.

David O. Selznick motored down from Biarritz to attend UA rep **George Ornstein's** "Shake Hands with Devil" party and told VARIETY (1) "From now on, I'll base in Hollywood and leave Yank shores only for locale exteriors," (2) "I've already recouped on 'Farewell to Arms' with limited exhib areas still untapped," and (3) "Hollywood's Motion Picture Academy of Arts and Sciences— not MPEA—should coordinate American cooperation with European film festivals."

In three years, Italo-Spanish film entente has registered 60 coproductions, according to Italo delegation chief **Giacomo Rancati** who led after-dinner speakers chorusing bi-nation film friendship at swank Italian feed atop Gudamendi . . . ANICA's secretary general **Achille Valigiami** privately thought chances bright and two countries would eventually agree on 'national' coproductions—i.e. above-the-line talent from one country only, in line with Italo-French film pact . . . Warner Bros. veepee for Europe **Arthur Abeles** is in favor of shifting **Rene Huet's** Spain Hq. from Barcelona to Madrid but Huet fears his veteran Catalan staff will reject resettlement in the Spanish capital city.

Steve ("Hercules") Reeves, came to fest from Madrid-based Italo-Spanish coproduction, "The Last Days of Pompey," besieged by throngs of Basque bobbysoxers . . . Fest jury chairman **Melvyn Douglas** has a legit rehearsal start next month for Lawrence and Lee's "The Gang's All Here"—a presidency theme hooked to the Harding administration which **Kermit Bloomgarden** will produce and **George Roy Hill** direct for an Autumn curtain . . . Douglas went the full route of Basque dance routines at the Gaztelubide private gourmet society feed.

French film director **Rene Clair**, told fest's biggest press conference tollvision in the U.S. will not compete with exhibs but will basically seek elderly audiences in the 60-80 year bracket and that portion of the public no longer on never attending movies . . . Metro's Spain rep **Cesar Alba** foresees a minimum of four months to dub 490 voices in "Ben-Hur," now earmarked for Madrid-Barcelona roadshow preems during the 1960-61 season . . . Disney's foreign sales manager **Ned Clarke** and European **Julian Berman** optimistically wound four days of uninterrupted Hotel Maria Cristina confabs with government officials, MPEA's **Frank Gervasi** and Spanish distribs—aimed at a three-license import quota for the coming season and designation of a Disney rep in Spain . . . Spain's N.Y. Daily News correspondent **Ralph Forte**, a best performance juror at San Sebastian, goes blue-ribbon next month in the U.S. seat at Venice fest's Golden Lion jury, where he can hablar Espanol with **Luis Gomez Mesa**, critic and film scribe named Spain's panel-picker . . . Thrift policy adopted by most delegations this year found its best expression when J. Arthur Rank's man **Harold Sargisson** convoked British scribes to a news conference in a Basque pub . . . Argentina turned up a powerhouse delegation headed by **Roberto Talice** that include producers **Enrique Faustin, Miguel Machinandiarena, Celestino Anzuola**; impresario **Clemente Lococo**; film directors **Hugo Fregonese, Luis Cesar Amadori, Enrique Cahen Salavery**; screen stars **Zully Moreno, Amelia Bence, Mabel Carr** and **Alejandro Rey**, and widely-read film scribe **Chas de Cruz** . . . **Cesareo Gonzalez** repeated with the savviest dinner reception of the fest in honor of Mexico's **Rosita Arena** and Spain's **Amparo Rivelles** who will star with **Arturo de Cordova** in "El Amor que yo te di" (The Love I Gave You), a Suevia Films-Cesareo Gonzalez production.

British Film Producers Assn. prexy **Arthur Watkins** believes London can become the hub of world film production if Britain's lawmakers, exhibitors and trade unions will support BFPA's campaign to ease restrictive clauses in current coproduction formula . . . Selling price of German films in the Spanish market dropped 20-25% in less than a year as a result of re-established Yank-Spain film relations, according to German Export Union delegate **Constantin Lagopulo**, who feels market value will re-adjust upwards once three-year Yank blockbuster backlog has been absorbed.

Golden Seashell for best film short was awarded Germany's "Abseits" (Aside) with honorable mention for Canada's "Serenal" and Italy's "Letter from El Alamein" . . . Accent on youth, so vividly established by Cannes fest's "jeune vague" was excitingly exemplified in the Polish and German entries. **Jerzy Passendorder's** direction of "Zamach" (Partisan Mission) and **Alfred Vohrer's** mise-en-scene of "Verbrechen Nach Schulchluss" (Crime After Class), second film assignments in each case, together with the top-flight casts in both, all in their early twenties or younger, stirred considerable fest enthusiasm.

Screen rights to an invaluable source for future screenplays, the complete works of Spain's great contemporary novelist, the late **Pio Baroja**, were acquired by film critic **Miguel Perez Ferrero** — better known as Donald of ABC . . . Screen actor **Virgilio Texeira** London-bound for a tele appearance on the **Bebe Daniels-Ben Lyons** show, "Life with Lyons" . . . **Jesus Arozamena**, scripter of "Ultimo Cuple," "La Violetera," and "Carmen of Granada," in screenplay huddles with **Benito Perojo** and **Cesareo Gonzalez** on subsequent Sarita Montiel vehicle to roll this year . . . **Hugo Fregonese** accelerating plans to set **Gary Cooper** and **Leo Carrillo** in a major Spain production of "Don Quixote" next year . . . Yank screen and tele director **Jeff Hayden** scouting film properties for an **Eve Marie Saint** vehicle with a European background . . . **Eva Bartok** Rolls-Royced to San Sebastian and pulled all stops plugging her tome "Worth Living For" (Putnam, London), containing an on-the-record chapter of her seven-month Hollywood sojourn . . . In the German entry, "Der Rest Ist Schweigen" (Rest Is Silence), **Hardy Kruger** sends out for the Herald-Trib and the "last two issues of VARIETY" . . **Adolfo Marsillach**, who received the best performance award playing the role of Nobel prize-winning medic Ramon y Cajal, will not abandon his prominent niche in the Spanish theatre world as actor-director-producer . . . Festival-framed faces: **Eve Marie Saint**; First Lady at San Sebastian; fragrant Japanese **Keiko Kishi**, wife of French director **Yves Ciampi**; striking presence of **Anouk Aimee**; volatile **Emma Pennella**; Germany's dainty 15-year old screen vet of 16 films, **Cristina Kauffmann**; Garbo-like **Luz Marquez**; virile **Jorge Mistral** and handsome **Vicente Parra**.

SCREEN SOAP OPERA CLEANS UP

'Nun's Story' Wins at San Sebastian

But Some Catholics Decry Selection—Spanish Festival Lacks Glamour—Top Pix Sparse

By HANK WERBA

San Sebastian, July 28.

Hollywood walked off with two of the three main awards July 20 at San Sebastian's Seventh International Film Festival. Grand prize Golden Seashell went to "The Nun's Story" (WB) and one of the two Zulueta awards for best fest performance was conceded to "Nun's Story" star Audrey Hepburn. Runner-up Silver Seashells were awarded to Alfred Hitchcock's "North by Northwest" (Metro) and to the Italo-Argentine coproduction "From the Apennines to the Andes."

Smattering of hostile dissension greeted grand prix ceremony. Unwise programming of "Nun's Story" as fest curtain-raiser reduced the impact the film merited and many in attendance regarded the Fred Zinnemann opus as a violation of Catholic dogma and structure. Others joined chorus of protest on behalf of Polish entry, "Zamach," a popular choice overlooked by official jurors.

Of the 22 features entered from 18 countries, only an embarrassing handful qualified for any jury consideration. "The Nun's Story," "North by Northwest," "Zamach" and Germany's "The Rest Is Silence" were the only unchallenged contenders in jury debates. "Silence" received honorable mention while a semiofficial jury of international film critics voted "Zamach" best at the fest. Runner-up award to "Apennines" was a consolation gesture to appease heavyweight Italian and Argentine delegations.

Spain's "Salto a la gloria" (Leap to Fame) garnered the Cantabrian Pearl as the best Spanish-language entry and Zulueta cup laurels for its star, Adolfo Marsillach.

"Ari No Machi No Maria" (Ragpickers' Angel), a mediocre Japanese film, was doctrinal choice of International Catholic Film Office (OCIC). Like "Nun's Story," "Angel" features a young female missionary. However, in the oriental version, the missionary (sans habit) dedicates and sacri-

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Cines Venezuela Takes Over There For Universal

Universal has closed shop in Venezuela, turning over distribution of its pictures to a local outfit controlled by Cines Venezuela, the largest theatre chain in the country. Transfer took place July 1.

Reasons for the switch aren't clear, but oily Venezuela is a very expensive territory to operate in. At the same time, it's also one of the most prosperous and lucrative markets in Latin America.

While U maintained its own releasing organization in Venezuela, it had a tie with the indie Rialto Castellana circuit. It'll maintain that outlet in the future, but will supplement it with houses provided by its new distributor. Name of the company which now releases the U product in Venezuela is Tropical Films. It also handles the Allied Artists pictures.

Not all of the American distribs maintain offices in Venezuela. Metro is handled by 20th-Fox (which in turn is handled by Metro in Peru) and United Artists is released via Distribuidora Salvador Carcel. Headquarters of all the outfits are at Caracas.

U's last general manager, Ramon Garcia, has been named area supervisor. Most of the U employees have been absorbed by Tropical.

TED WILLIAMS FISHING

It's Boxoffice In Massachusetts — Second Film Unreels, Third Due

Boston, July 28.

Color film showing Red Sox slugger Ted Williams fishing off Puerto Rico has been booked to open at the Derby and Empire theatres in Fall River, Mass. tomorrow (Wed.). Pic was produced by Beacon Features, a new Hub film production outfit.

Coproducers of the subject are Barbara Keane and Len Sanderson. Reeler is being teamed at Fall River with "Anatomy of a Murder." It's actually the second film Beacon has made with Williams, showing him fishing. A third is in the offing.

British Rushing To Russia While U.S. Filmers Shy

When it comes to sending personalities to the Moscow international film festival which opens next week (Aug. 3), the Americans appear to be boycotting the event.

With the exception of Spyros P. Skouras, prez of 20th-Fox, who's in Russia privately and on his own, not a single "official" Yank representative or star is being sent to the fest, either by individual companies or by the Motion Picture Export Assn. The matter of representation was discussed at a recent meet at MPEA.

In sharp contrast, reports from London indicate that the British are hard at work lining up personalities and stars to put in an appearance at Moscow. The Russians invited a number of U. S. names during the Cannes festival in May, but indicated they wouldn't pick up the tab.

In Latin America, the Mexicans have decided to skip Moscow alltogether. On the other hand, they're staging a Mexican film week in Red China later this year.

Since the U. S. State Dept. doesn't recognize the Moscow fest, its status being that of an "approved" rather than a "recommended" festival, it isn't sending an official Government rep either. Instead, a man from the local U. S. Embassy will rep Washington. The American entry at Moscow is "The Diary of Anne Frank," but it will be shown out-of-competition.

ROSS HUNTER'S 'NO APOLOGIES'

Operating on the philosophy that today's film audiences, particularly women, desire glitter, glamor and escapism in their entertainment, producer Ross Hunter, Universal's top money-maker, is tailoring his production schedule to meet these needs. His pictures, he revealed in New York this week, will be loaded with elegant fashions, lavish sets, and lush backgrounds. Based on a personal survey of theatre audiences. Ross, whose "Imitation of Life" has put Universal back in the black, declared that women want "the type of glamor that can take them away from their daily chores."

In New York for homeoffice conferences on the launching of "Pillow Talk," the Doris Day-Rock Hudson starrer, Ross acknowledged that his pictures might be dubbed soap operas. "But what's wrong with soap opera?" he asked. He admitted, too, that film critics usually don't like his pictures. "I'm not unhappy about it," he said. "I don't do pictures for the critics. They don't pay admission. I only try to make what I think the public likes."

Somewhat of a specialist on the so-called women's picture because of his success with "Imitation," "Magnificent Obsession," "Written on the Wind" and others. Ross, who has made 21 pictures for U, is busily engaged in assembling a program that will carry him into late 1960. So far he has six pictures on his slate. Although his contract as a studio producer still has four years to run, Ross is negotiating with U officials for a new pact that will give him a participation arrangement.

With "Pillow Talk," a picture that aims to transform Miss Day from the girl next door to a sexy glamor girl, set for release in October, Ross is readying "Back Street," a remake of the Fannie Hurst story; "Matilda Shouted Fire," a British stage play due for a London opening shortly; "Little Eva," a teenage entry starring Sandra Dee; "Elephant Hill," starring Susan Hayward, and "Peter and Catherine."

"Little Eva," which will be filmed in Hollywood, is likely to be Ross' first follow-up to "Pillow Talk," for which U has high hopes on the basis of rough cut preview showings. The other pix on Ross' slate will be made abroad. "Back Street," with a screenplay by Elinor Griffith, who dittoed on "Imitation," is set for a November start, with shooting to be done in Rome, Munich and New York. Ross is only retaining the latter part of the Fannie Hurst novel. The earlier sections are being completely updated. "Elephant

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Beretta Argues New Fed 'Recognition' Rates Locarno Official U.S. Nod

Locarno, July 28.

Vinico Beretta, director of Switzerland's Locarno Film Festival, reported in detail last issue, that it is time that the United States industry was present officially. Locarno is now "recognized" by the Federation of International Film Producer Assns. Beretta emphasizes that little Switzerland gives about $1,500,000 to American majors every year and, though small, it is a sizable sum with Locarno also becoming important in a commercial sense.

For the first time in its 12-year history, most of the top Swiss exhibs and distribs attended the recent fest (July 9-19) and a lot of pix were bought and sold. Yanks participate via features sent by local exchanges. But Locarno would like a Motion Picture Export Assn. attendance like other fests.

MPEA has its hands full with fullscale participation on the recommended fests like Cannes, Venice, Sans Sebastien and Berlin. However there may be a more official representation next year now that Locarno is a "recognized" fest for the first time.

Yanks this summer copped best direction and acting awards via two United Artists pix "Killer's Kiss," made by Stanley Kubrick in '54, and for Ernest Borgnine in "The Rabbit Trap." The local UA rep said that it helped sales.

'TOM THUMB' TO NABES

Primed By Tieup Made With Chocolate Milk Drink

Minneapolis, July 28.

Helped by a highly effective tieup with chocolate milk company, arranged by local M-G-M branch manager Sid Eckman, the puppet film "Tom Thumb," finally released to subsequent-run neighborhood houses here after having been withdrawn from release following its loop firstrun last Christmas, is making a big boxoffice splurge uptown.

The chocolate milk company has been plugging the picture over radio and tv and in supermarkets throughout the city and offering the "Tom Thumb" record at a greatly reduced price if the purchaser presents one of its mlik labels.

In U. S.-Canada: 17,700 C'Scopes; 4,100 Are Ozoners

CinemaScope equipment in the domestic, i.e. U.S. and Canadian, market has reached the saturation point with some 17,700 installations. This gives 20th 13,215 possibilities, latter representing the situations where any one film can play on its first time out.

The 17,700 include 4,100 drive-in theatres. While 20th doesn't expect more than a handful of additional installations, any new theatres and drive-ins that go up are very likely to feature C'Scope equipment.

In 20th's estimate, the U.S. and Canada now count around 21,000 houses between them. Some 20th features, due to repeat bookings, have gone as high as 18,900 dates.

READYING 'TORMENTED'

Gordon-Steinberg Feature Has No Releasing Deal Yet

Hollywood, July 28.

Bert I. Gordon and Joe Steinberg have set up Cheviot Productions as an indie film unit, initial project to be "Tormented," scripted by George Worthing Yates from Gordon original.

Pair will co-produce and Gordon direct. Two additional properties currently are being readied as follow-ups. No releasing deal yet has been inked.

Fess Parker's Word For Yank Exhibs Is 'Apathetic'; Calls Houses 'Sloppy'

Hollywood, July 28.

Fess Parker, in from a 14-city bally tour for Paramount's "The Hangman," returned with a sizzling blast at exhibs for their failure to promote films. Also, for their "sloppy" theatre operation, the two combining to retard rather than boost theatre attendance.

Claiming he didn't see a "single instance" of an exhib doing one thing to promote the pic he was playing, Parker said: "There's nothing wrong with Hollywood product, but even the best product needs selling and all that theatre managers seem to be doing is opening the doors, hiring enough ushers and seeing that the popcorn machine is working."

Figuring he personally met more than 1,000 persons on his month-long tour from N. Y. to Frisco, Parker commented that the public's attitude toward motion pictures at best was "unenthusiastic," whereas it was highly conversant about television.

"Most of the people I met hadn't been to the movies in some time," he declared, noting all were aware and enthusiastic about tv. "Several times I'd be at a party and would ask how many had seen a movie in the last month. Except for one salesman who passed his time on the road by seeing films, I drew one blank after another."

Parker traces this apathy on the part of the public directly to sloppy running of theatres and lack of local promotion of films.

"Theatres, both the big ones and the neighborhood houses, are tired-looking," he charged, further explaining that theatre owners seem to feel no responsibility other than putting a picture on the screen.

"This is not the case in England," he stated. "When I travelled there two and one-half years ago, I saw that exhibitors were highly competitive and did things to lure audiences. Here it seems that theatres are still being run as they were in the motion picture industry's more lucrative days, but today there are 999 more diversions the public can take advantage of."

As an example of exhibs' lack of incentive in exploring a picture. Parker reported that Paramount made 30- and 60-second tapes promoting both "Hangman" and Parker's current Cascade disk, "Strong Man," and additionally taped open-end interviews with actor.

"The tapes were available to every exhibitor in the United States through Paramount's seven fieldmen," thesp pointed out, "and I personally wrote to 150 theatremen, telling them about the tapes and that they could use them free of charge."

Not one tape has been used to this date, Parker asserted.

Loew's Theatres' Tisch Brothers Divide-the-Work

Atlantic City, July 28.

Both Preston R. Tisch, who heads the Tisch family's local hotel and motel operations, and Lawrence, a brother who as president of Tisch Hotel Inc., operates the family's swank Americana Hotel in Miami Beach, will seek places on the board of directors of Loew's Theatres when elections are held in September.

Preston Tisch so advised newspapermen here when quizzed about the family's purchase of controlling interest in the Loew's chain, which owns 120 theatres in 67 cities; 12 office buildings, and New York City radio station WMGM.

Tisch Hotels Inc. now controls 15% of the 2,668,389 outstanding shares of Loew's Theatres, Preston said.

As a result of the new acquisition, the Tisch interests will have two divisions, he added. Lawrence will continue as president of Tisch Inc., and move to New York to devote himself to the Tisch's expanding financial and business interests.

Preston will continue to head Tisch Hotels-Motels Inc., and will move from Atlantic City to Miami Beach to supervise operation of the Americana. He will also continue his supervision of the Tisch family's Atlantic City and New York (Hotel Belmont Plaza) and hotel-motel operations.

Herbert A. Hofmann, treasurer of Tisch Hotel-Motel operations since 1950, has been named executive vice president of the corporations. He has his offices at the Americana.

Joe Schenck's Broken Hip

Hollywood, July 28.

Joseph M. Schenck, founder and former board chairman of 20th-Fox, was reported in fair condition at Cedars of Lebanon Hospital after a fall Monday (27) in which he suffered a broken hip.

Schenck is 76 years old.

Blue Denim
(C'SCOPE)

Provocative drama about teenagers contemplating an abortion because of their inability to communicate with their parents. Excellent b.o. chances.

20th-Fox release of Charles Brackett production. Stars Carol Lynley, Brandon de Wilde, Macdonald Carey and Marsha Hunt. Features Warren Berlinger, Buck Class, Nina Shipman and Vaughn Taylor. Directed by Philip Dunne. Screenplay, Dunne and Edith Sommer; based on the stage play by James Leo Herlihy and William Noble; camera (C'Scope), Leo Tover; editor, William Reynolds; music, Bernard Hermann. Previewed in N.Y., July 23, '59. Running time, 89 MINS.

Janet Willard	Carol Lynley
Arthur Bartley	Brandon de Wilde
Major Malcom Bartley	Macdonald Carey
Jessie Bartley	Marsha Hunt
Ernie	Warren Berlinger
Axel Sorenson	Buck Class
Lillian Bartley	Nina Shipman
Professor Willard	Vaughn Taylor
Cherie	Roberta Shore
Aunt Bidda	Mary Young
Vice President	William Schallert
Hobie	Michael Gainey
Marion	Jenny Maxwell
Woman in Car	Junie Ellis

"Blue Denim" is a provocative drama with strong appeal for teenagers and their parents. Since the Charles Brackett production has the ability to attract the blue denim set, rated as the most frequent film-goers, as well as a substantial number of adults who will be interested in the theme, the picture rates as a strong boxoffice contender.

Based on the Broadway stage play of the same name by James Leo Herlihy and William Noble, it recounts, often movingly and intelligently, the torments of a pair of high school lovers who are about to become unwed parents. The desperation of these babes in the basement—a 15-year-old girl and a 16-year-old boy—is further highlighted by their inability to communicate with their parents.

The youngsters depicted in the film are not juvenile delinquents. Both stem from fine, upstanding middle class families. The girl's father is a college professor determined to raise his only daughter to emulate his dead wife. The boy's father is a retired Army officer given to reciting platitudes about the value of service life and unable to forget his moments of past glory. His mother is preoccupied with the preparations for the upcoming wedding of her older (19) daughter.

The distance that exists between the parents and the children makes the former the last ones that the troubled teenagers would turn to in their moment of utmost despair. Consequently, the children seek their own solution and make arrangements for an abortion. They are aware of the consequences of such a move, but feeling neglected and alone, attempt to proceed with the plan of desperation.

It is only at the last moment that the parents discover the utter helplessness of their children and realize, for the first time, their failure to establish a rapport with the young members of their family.

Undoubtedly due to production code restrictions, the Edith Sommer and Philip Dunne screenplay has been considerably watered down. The picture is tied up neatly in a blue ribbon to conform with code standards. The word "abortion" is never mentioned although it is obvious what is taking place. Moreover, the ending deteriorates to cliche melodrama. A big, black limousine, complete with a Charles Adams-looking femme, shows up to take the girl to the abortion rendezvous. Then there is the last-minute automobile chase as the two parents speed through the night to save the girl in the nick of time from the clutches of the unethical physician. In the play, the abortion is completed and the girl survives and it is from this point that the education of the obtuse parents begins. The film has the girl going off to have her baby in another city and the boy—this time with support of his father—joining her on the train.

Despite the subject matter, stark dramatics are interspersed with comedy scenes. The boy and his sidekick meet in the basement to guzzle beer, smoke cigarets, play poker and otherwise act as "big shots." There are also sequences involving a high school dance and a basketball game.

Carol Lynley, 20th-Fox's new teenage hope, repeats her stage role with the same eclat and sensitivity. She gives evidence of realizing the plans that the film company has in store for her. As her young lover, Brandon de Wilde, successful bridging the gap from his moppet roles in "Member of the Wedding" and "Shane," gives a moving performance as the confused 16-year old learning the realities of sex. Warren Berliner, also from the stage play, is fine as his wise-cracking buddy and confidante.

Good depictions are also rendered by Macdonald Carey, as the boy's father; Marsha Hunt, as his mother; Vaughn Taylor, as the girl's father; Nina Shipman, as the boy's sister, and Buck Class, as her fiance.

For the most part, Philip Dunne's direction captures the spirit of the theme. It is best in displaying the torments of the adolescents, but falls down when it resorts to melodrama. The film, in black and white, has been given topnotch production values. Technical aspects, including Bernard Hermann's music, Leo Tover's cinematography, and Lyle R. Wheeler and Leland Fuller's art direction, are all first-rate. *Holl.*

Cry Tough

Topnotch melodrama set in a N.Y. Puerto Rican quarter; strong entry for program market.

Hollywood, July 24.

United Artists release of Harry Kleiner production. Stars John Saxon, Linda Cristal; costars Joseph Calleia; features Harry Townes, Don Gordon, Perry Lopez, Frank Puglia, Joe de Santis, Arthur Batanides, Paul Clarke, Penny Santon, Barbara Luna. Directed by Paul Stanley. Screenplay, Kleiner, based on novel by Irving Shulman; camera, Philip Lathrop, Irving Glassberg; music, Laurindo Almeida; editor, Frederic Knudtson. Previewed July 23, '59. Running time, 84 MINS.

Miguel Estrada	John Saxon
Sarita	Linda Cristal
Senor Estrada	Joseph Calleia
Alvears	Arthur Batanides
Emilio	Paul Clarke
Cortez	Joe De Santis
Incho	Don Gordon
Toro	Perry Lopez
Tina	Barbara Luna
Lavandero	Frank Puglia
Senora Estrada	Penny Santon
Carlos	Harry Townes

Producers of "Cry Tough" latch onto fresh territory to backdrop the action of this punchy melo about a Puerto Rican quarter of N.Y. Well-produced right down the line and studded with better-than-average performances for this type of film, subject matter despite certain downbeat features is given interesting development which will help its chances in the program market.

The Harry Kleiner production marks the first time that a film has dealt with problems of the second generation Puerto Ricans in Manhattan, where in a squalid Spanish Harlem—the barrio, as it's known—life is filled with violence and unrest. John Saxon takes on the role of a restless young man just released from a year in prison, determined now to go straight and break loose from his festering environment "the hard way," rather than return to the gang and easy money.

Kleiner, who also scripted from an Irving Shulman novel, builds his plot dramatically and with logic, sum total emerging a strong exposition on one of today's social problems while providing suitable entertainment. Saxon delivers powerfully in what is probably his outstanding performance to date, and in Linda Cristal, as one of the quarter's "hostesses" who would rather live with a man than be married, he has an engaging costar. Joseph Calleia registers effectively as the father, unable to understand ambition and a desire to get away. In standout roles, Harry Townes is the gang leader who wants Saxon back; Don Gordon is a menacing figure with a vicious blade-tipped umbrella always at hand; Perry Lopez, another gangster, dies in a knife fight with Saxon; and Barbara Luna is the sister.

Paul Stanley's direction is sharp and rigorous and photography by Philip Lathrop and Irving Glassberg sets a fine mood, as does Frederic Knudtson's fast editing. Laurindo Almeida's musical score and Edward Carrere's art direction are atmospheric. *Whit.*

Have Rocket, Will Travel

Revived Three Stooges in a sci-fi comedy. Strictly for juve market.

Hollywood, July 28.

Columbia Pictures production and release. Stars The Three Stooges (Moe Howard, Larry Fine, Joe De Rita); with Jerome Cowan, Anna-Lisa, Bob Colbert. Producer, Harry Romm. Director, David Lowell Rich. Screenplay, Raphel Hayes; camera, Ray Cory; music, Mischa Bakaleinikoff; are director, John T. McCormack; title song, George Duning and Stanley Styne; editor, Danny B. Landres. Previewed at Iris Theatre, July 17, '59. Running time, 76 MINS.

Moe	Moe Howard
Larry	Larry Fine
Curley Joe	Joe De Rita
J. P. Morse	Jerome Cowan
Dr. Ingrid Naarveg	Anna-Lisa
Dr. Ted Benson	Bob Colbert

Columbia is bringing out "Have Rocket, Will Travel" at a time when the Three Stooges are enjoying "rediscovery" and new popularity via television. Hence, whatever the picture's production shortcomings, it will probably do well in the summertime juvenile market.

It's a silly hash of sight gags and sound effects loosely organized around a funny enough theme: handymen Moe Howard, Larry Fine and Joe Di Rita (who replaced the late Curly Howard) accidently get trapped in a rocket programmed for Venus and become Earth's first representatives on that planet.

Producer Harry Romm has given the film a fairly handsome physical presentation for a picture of this type. The rocket props have a cinematically businesslike look and footage shot at real rocket installations is used effectively as a realistic backdrop for the zany antics of the Stooges.

With the juvenile audience almost exclusively in mind, Romm and director David Lowell Rich concentrated on the usual Stooges routines, which have amused juveniles for more than 20 years, and on a large variety of very good special effects. While most adults will consider the films a crashing bore, there's entertainment in: a flame-throwing giant spider, a talking unicorn, an arm-waving thinking machine, a variety of space phenomena and a number of photographic stunts—shrinking the Stooges to fit in a bird cage, materializing objects in thin air and a chase through corridor of doors involving two sets of Stooges.

Space limitations prohibit explaining how all of these elements are worked into the plot, but it doesn't matter anyway since the story was not considered foremost. The time devoted to the romantic sub-plot, awkwardly written for Anna-Lisa and Bob Colbert, is wasted as were the talents of these attractive young people. A title song by George Duning and Stanley Styne also seems superfluous. Jerome Cowan does his usually professional job as the apoplectic boss.

In the opening scenes there is a monkey which promises some hilarious situations but these never transpire. Ray Corry's camera work is efficient. The editing, however, is choppy, particularly in the latter half. John T. McCormack's art direction is generally apt, but whoever selected the chaparral setting as the surface of Venus erred. It's a fairly safe bet that the audience for whom this production is designed will not seriously object to these defects. *Glen.*

Face of Fire

Ponderous New England-set, British-produced film carrying poor indications for American market.

Hollywood, July 7.

Allied Artists release of Albert Band-Louis Garfinkle production. Stars Cameron Mitchell, James Whitmore; costars Bettye Ackerman, Royal Dano, Mike Oscard, Robert Simon, Richard Erdman; features Howard Smith, Lois Maxwell, Jill Donahue. Directed by Band. Screenplay, Band; story Stephen Crane; camera-art director, Edward Vorkapich; editor, Ingemar Ejve; music, Erik Nordgren. Previewed July 1, '59. Running time, 79 MINS.

Ned Trescott	Cameron Mitchell
Monk Johnson	James Whitmore
Grace Trescott	Bettye Ackerman
Jake Winter	Royal Dano
Jimmie Trescott	Mike Oscard
The Judge	Robert Simon
Al Williams	Richard Erdman
Sheriff Nolan	Howard Smith
Ethel Winter	Lois Maxwell

This British import, lensed in Sweden with a partial Hollywood cast, is based on Stephen Crane's short story, "The Monster," carrying a New England background at turn of the century. Dull and ponderous, film is old-hat by today's standards and will probably have rough going.

Cameron Mitchell and James Whitmore delineate the two principal characters, a small-town physician and his handyman, latter beloved by hamlet's entire population. When the handyman's face is burned off in a fire which ravishes the doctor's home, during which he rescues his employer's young son, his frightful appearance causes panic and feelings of the town's people change to the extent that they try to kill him. Yarn ends on an upbeat note.

Produced by Albert Band and Louis Garfinkle, from latter's screenplay, action is practically nil. Under Band's slow direction, cast suffers via unrealistic roles and performances are little more than walk-throughs, although acting itself is competent enough. Betty Ackerman portrays Mitchell's wife, Mike Oscard their son, Royal Dano leader of group out to destroy the faceless Whitmore, Richard Erdman a bum, Robert Simon a judge, in co-star roles.

Technical departments are capably handled, including Edward Vorkapich's camera work and art direction, and music by Erik Nordgren. *Whit.*

Locarno Festival Reviews

O Vecech Nadprirozonych
(About Supernatural Things)
(CZECHOSLAVAKIAN)

Locarno, July 21.

Czech State Film production and release. With Jan Pelikan, Milos Kopecky, Ladislav Pesek, Oldrich Novy, Irena Kacirkova, Jaroslav Marvan. Directed by Milos Markovec, Jiri Krejcik, Jaroslav Mach. Screenplay, Vladimir Bor, Frantisek Daneil, from three stories by Karel Capek; camera, Jiri Safar, Vladimir Novotny, Josef Stecha; editor, Jan Kahout. At Locarno Film Fest. Running time, 100 MINS.

Old Man	Jan Pelikan
Kupr	Milos Kopecky
Knotek	Ladislav Pesek
Karas	Oldrich Novy
Marta	Irena Kacirkova
Hubner	Jaroslav Marvan

Sketch pic comes up with two out of three fairy tales which are successful in making the supernatural and the macabre quite risible. Third is somewhat talky. This type film is chancey at best Abroad and looms mainly for dualers or lingo situations.

One tale has a timid clerk who takes the blame for another's mistake. He suddenly sprouts a halo and some fine satiric jibes at bureaucracy and medicine follow. Then he tells off his boss, reveals he did not make the mistake and loses his halo. Second is about a man who accidentally hits a hearse and awakens a dead old man about to be buried. He is hounded to death by the old man, who has lost his pension, and the old man ends up tending his grave.

Foregoing two yarns have pace and bring off their whimsy well. Third is about a jealous husband whose young wife fools him via a mindreader. It is somewhat overdone. Acting is fine as are technical aspects. *Mosk.*

Unruhige Nacht
(All Night Through)
(WEST GERMAN)

Locarno, July 21.

Europa release of Carlton-Realfilm production. Stars Bernhard Wicki; features Ulla Jacobsson, Hansjorg Felmy, Ann Savo, Erik Schuman, Werner Hinz. Directed by Falk Harnack. Screenplay, Hurst Bud Juhn; camera, Friedl Behn-Grund; editor, Georg Jauss. At Locarno Film Fest. Running time, 100 MINS.

Pastor	Bernhard Wicki
Melanie	Ulla Jacobsson
Fedor	Hansjorg Felmy
Ljuba	Ann Savo
Ernst	Erik Schuman
Arnim	Werner Hinz

Sombre pic deals with "good" Germans during the last World War. A pastor discourses on the guilt of those who knew the war was wrong and did nothing about it. Warnings are given that similar states of mind may be springing up in Germany. But all this is wrapped up in a slow moving, sanctimonious film that makes its points only in talk—not in feeling. So this looms primarily a local item with slim chances abroad.

A protestant pastor is called in to minister last rites for a man who is to be shot for desertion during the last war. In looking over his papers the pastor finds that the man deserted to help a Russian girl he loved and really did no overt harm for he had never had love in his life before. The man gets some consolation from the pastor, and is shot.

Direction is somewhat stolid and fails to transfer the theme from words to visuals. Result is a plodding pic. Russian atmosphere is to obviously studio and lacks feeling and authenticity. Playing is heavy though Bernhard Wicki manages to give the pastor some depth. Practically complete low key lighting is in keeping with the downbeat theme and slow progression. Technical credits are good. *Mosk.*

Musik I Morker
(Music and Shadows)
(SWEDISH)

Locarno, July 21.

Terra Films production and release. With Mai Zetterling, Berger Malmsten. Written and directed by Ingmar Bergman. Camera, G. Strindberg; editor, Lennart Wallen. At Locarno Film Fest. Running time, 90 MINS.

Ingrid	Mai Zetterling
Bengt	Birger Malmsten

Ingmar Bergman has become a directorial name to be reckoned with among film buffs in most Western countries. His "Wild Strawberries" is clicking currently in N.Y. and he also got stateside attention for "Naked Night" "Seventh Seal" and "Smiles of a Summer Night." His old pix are now being released abroad as interest in his highly personalized pix continues.

This is an early one with melodramatic aspects but already attesting to his individual outlook and talents. Here a pianist loses his sight in a military training accident and finally finds a meaning in life through the love of a young housemaid. Set in the 1930's, this also brings in class issues. It is the fine insight into a blind man's world and his final adaptation that give this film its main values.

It is well acted and incisively directed by Bergman. But his insistence on some sentimentality makes this somewhat chancey for offshore placement except for arty spots on his name alone. This is technically excellent. *Mosk.*

Les Quatre Du Moana
(The Four of the Moana)
(FRENCH-DOCUMENTARY-COLOR)

Locarno, July 21.

Gaumont production and release. Lensed (Ansco), and interpreted by Bernard Gorsky, Pierre Pasquier, Roger Lesage, Serge Arnoux; editor, Raymond Lamy; commentary, Paul Guimard spoken by Gerard Oury. At Locarno Film Fest. Running time, 90 MINS.

The Moana is a small sailing ship that took four men around the world in three years. Pic details their adventures and underwater fishing, etc. This is simply made and well welded together and gives some arresting undersea footage.

But the pic is somewhat long and emerges primarily of dualer possibilities abroad or could be trimmed down for a good medium-length supporting feature. Color is good. A straightforward commentary has kept this always coherent. *Mosk.*

Kapitanskaia Dotschka
(The Captain's Daughter)
(RUSSIAN-SCOPE)

Locarno, July 21.

Mosfilm production and release. Stars Ia Arepina, Oleg Strijenov, Serguei Loukianov. Directed by Vladimir Kaplounovsky. Screenplay, N. Kovarski from story by Alexandre Pushkin; camera, E. Goulidov; editor, A. Antokoloski. At Locarno Film Fest. Running time, 100 MINS.

Grinev	Oleg Strijenov
Macha	Ia Arepina
Pougachev	Sergeui Loukianov
Chavrabine	V. Dorofeev

Russians have filmed the same Alexandre Pushkin short story that served as a basis for the Yank-Italian pic, "The Tempest" (Par). It has less production aspects but a clearer story line. It emerges a well-made, well-told tale with possible exploitation aspects abroad but limited by being preceded by "Tempest."

Here a young Czarist officer is sent off to a military outpost for gambling and drunkeness. He falls in love with the captain's daughter but has to fight a sinister officer also condemned to the outpost. All is brought to a head by the conquering arrival of a peasant who has a tartar and peasant following, by passing himself off as the real Czar.

Film abounds in solidly photographed sequences plus fine acting and narrative. It rarely shows big battles or the court figures of the time, and even has the peasant usurper begging forgiveness of the people before his execution. Pic is in a scope process, and has fine technical aspects. It is well directed to make this an absorbing Russo costumer. *Mosk.*

Pozegnania
(The Farewells)
(POLISH)

Locarno, July 21.

Polski State Film production and release. With Maria Wachowiak, Tadeusz Janczar, Gustaw Holoubek, Saturnin Zurawski. Directed by Wolkcieck Has. Screenplay, Stanislaw Dygat from story by St. Dygat; camera, Mieczyslaw Jahoda; editor, Zofia Dwornik. At Locarno Film Fest. Running time, 100 MINS.

Lidka	Maria Wachowiak
Paul	Tadeusz Janczar
Mirek	Gustaw Holoubek
Felix	Saturnin Zurawski

This film deals with upper class comportment in Poland just before the last war and during it. It sketches interclass relations and coming of age of an upper-class, meandering boy and a lower class girl who has married well. Its theme and rather melodramatic treatment make this a chancey item abroad except for some lingo or arty spots.

Pic is well mounted and displays a good feeling for the period and the disorientation of the upper classes. In keeping with the so-called new freedom in Poland, this tries to show both sides of the question, and leaves its hero a fairly sympathetic character. Acting is good and direction knowing if somewhat overdone in its nostalgia for early periods and its black painting of most of the upper classes. It emerges a curio item at best. *Mosk.*

OLD HOUSES AS ROLLER RINKS

New York Sound Track

It wouldn't be the same show biz without the Harris family. **Joseph Harris** heads Essex Universal which is deep in the financing of films for the theatrical and tv markets; his wife, Sylvia, is producer of "Make a Million" on Broadway and has "Tovarich" coming up; son Jim is partnered with **Stanley Kubrick** and will produce "Lolita" and another son, Bob, is a well-known composer of songs. When do they all get together? *"We're a close-knit family,"* says Joe Harris. *"Of course, we're also a boon to the AT & T."*

Frank Sinatra completed his role in Metro's "Never So Few" and is now in Atlantic City where he will appear for nine days at the 500 Club . . . Saturday Evening Post profiled **Tony Curtis** . . . **Jose Quintero** signed by 20th-Fox to direct three pictures, starting with remake of "Stage Door." . . **Nathaniel Benchley's** play, 'Frogs of Spring," acquired by Metro and placed on **Philip Barry Jr.'s** production schedule . . . **Martha Hyer** in from the Coast for the world premiere of **Walt Disney's** "The Big Fisherman."

Twentieth-Fox's "Warlock" has been banned on Island of Trinidad. Reason: Too much brutality . . . **Murray Silverstone,** prez of 20th-Fox International, going to the Far East today on the first leg of a worldwide swing . . ."Lady Chatterley's Lover" continues to have censor trouble despite the U.S. Supreme Court decision . . . Those Franco-American film pact talks are being resumed in Paris between **Jacques Flaud,** chief of the Centre National, and **Fred Gronich** of the MPEA **Za Su Pitts** into Metro's "The Gazebo" and **Don Ameche** cast in "Elmer Gantry," UA release, marking first return to screen since 1947. . . **Thomas J. Dowd,** formerly affiliated with **Richard Davis** in Chicago, has taken over as sales topper at Davis' United Motion Picture Organization. He succeeded **Leo Samuels.** Story that Samuels quit in a dispute over the selling of "Orders to Kill" is denied by Davis.

If anyone's been missing **Rita Gam,** she's in an Italian film called "Cote d'Azur". . . Samples of Soviet color film came in with (East) German labels and instructions, but were shipped from Moscow. Russia uses the German-developed Agfa color process.

Enjoying sellout business in his Australian vaude trek, **Danny Kaye** has decided to remain in Melbourne for two more weeks. He was SRO for eight shows at the Princess Theatre in Melbourne . . . **Martin Poll,** head of the Gold Medal Studios in the Bronx, was inducted Commissioner of Motion Picture Arts by **James J. Lyons,** Borough President of the Bronx, at ceremonies at the former Biograph plant last week . . . **Anne Jackson,** currently touring the summer circuit with her husband, **Eli Wallach,** in "The Glass Menagerie," has been signed by Warner Bros. to play **Glenn Ford's** wife in the film version of "Tall Story." . . . Agent **Audrey Wood** vacationing at French Leave on the Island of Eleuthera in the Bahamas. Spot is owned by **Craig Kelly,** former stage and screen performer . . . **Mark Damon** in Gotham to bally Warner's "All God's Children" and to attend record hops in connection with his Wynne recording, "I'll Be Yours.". . . Highlight of the Sunday (26) **Ed Sullivan** Show was a special-sequence in which Sullivan takes a lesson in driving the "Ben-Hur" chariot. Sullivan filmed the sequence when he visited the set of the film in Rome last year . . With scenes from **Alfred Hitchcock's** "North By Northwest" having been filmed aboard the N.Y. Central's 20th Century Limited, the railroad is placing table tents in every club and dining car showing a scene from the picture . . . **Eva Marie Saint** returned to the Coast after completing three weeks of touring on behalf of "North By Northwest."

Bob Montgomery (not the actor) again named to head the Associated Motion Picture Advertisers. Nominated for other offices were **Albert Floersheimer Jr., Hans Barstyn,** and **Marcia Sturn** . . . Universal has closed a deal with producer-director **William A. Wellman** to make "The S.O.B.'s," an original by **Herbert Margolis** and **William Raynor** . . . Columbia and Bantam Books are teaming up to launch the paperback edition of **Bernard V. Dryer's** "The Image Makers" six months before the start of production on the film adaptation. Col is contributing financially to the promotion . . . Although Metro's "Ben-Hur" won't open at the Saxon Theatre in Boston until December, the first four nights of the run have already been sold out. John Hancock Insurance Co. bought up the house for theatre parties . . . Joe Amusement Co., headed by **Seymour Selig** has taken a long-term lease on 800-seat De Luxe Theatre in Woodside, Queens, from the Roosevelt Amusement Co., headed by **David Levine, Berk & Krumgold,** theatre realty specialists, set the deal.

Gold Medal Studios in Bronx made an "oldtimer's rally" in connection with its third anni and an honorary title bestowed by city on its head. **Dorothy Ross,** who was present, has provided VARIETY with the following commentary on the greats of yesteryear films:

"**Nita Naldi,** looking most vampish and carrying a corsage of orchids, was one of the most extroverted guests, kidding herself, silent movies, and her own age infirmaties. She is living at the Hotel Wentworth and rarely gets out as she doesn't find it too easy to move about. **Nils Asther,** still a fine-looking figure of a man, with curly hair and glasses, came in from his home in Philadelphia for the party.

"**Lois Meredith,** a charming elderly blonde lady, proudly reported that her silent picture "The Headless Horseman" was one in most demand according to word that she had just received from the Eastman Kodak Studios in Rochester. **Enid Markey,** happy and beautifully groomed, is still going strong professionally, having received fine notices for her appearances off-Broadway in "Fashions." One of the most delightful guests was **Jacqueline Logan,** very chic in black and very much the suburban matron of Bedford Village.

"Extremely pretty, she reported that she is living a busy life, directing plays at the Poundridge Community Theatre and delighting her grandchildren. Another fascinating guest was a portly gentleman named **Maurice Sommers** who played the piano back in the Biograph days to put **Lillian** and **Dorothy Gish** into the proper histrionic mood. That elderly imp, **Victor Moore** was also on hand with his young wife and his mother-in-law. Gishes, now in Italy via tramp steamer, sent regrets as did **Mary Pickford,** the first Biograph girl. **Richard Barthelmess** avowed that he would not move out of his most comfortable summer home in Southampton and **Pola Negri's** secretary reported that she would unfortunately be out of town. **Gloria Swanson** and **Lois Wilson,** now touring in a summer package with **Buddy Rogers** also sent felicitations."

Dr. Rolf Stroth, attorney for several U.S. film companies in Germany, is due over this weekend from his Frankfurt base to pick up his wife and their new daughter (the second girl in the family) and contact some clients in Chicago, Washington and New York. Mrs. Stroth is **Hazel Guild** professionally, longtime VARIETY correspondent in Frankfurt. As with the previous child two years ago, she elected to have it born a Yank in the U.S.

Jack Lamont, formerly European rep for the now defunct Society of Independent Motion Picture Producers, is now an executive with Famous Producers Releasing Corp., which handles the product of the New Vitalite outfit, i.e. foreign films.

William Goetz picked **Patricia Morison** for role of **George Sand** in "The Franz Liszt Story" for Columbia Pictures release . . . **Michael Rennie** bought "The Mindanao Pearl," original screenplay by **Alan**

(Continued on page 16)

BEST-BET AFTER BOWLING ALLEYS

Seeking new uses for old theatres and additional income for drive-ins, the theatre industry is eyeing diversification into the lucrative roller skating field, rated next to bowling as America's top recreational sport. The Roller Skating Foundation of America, the industry's trade association, has been receiving inquiries from exhibitors relating (1) to the conversion of indoor theatres and (2) to the construction of roller rinks as adjuncts to going drive-ins.

About 25 theatres in the U. S. mainly the far west, southwest and midwest, have already built roller skating facilities to serve as a source of supplemental income for the theatre business. Balaban & Katz, the Chicago theatre circuit, is among those mulling the possibility of converting some theatres into roller rinks. According to Joseph F. Shavelson, executive v.p. of the Roller Skating Foundation, it takes between $30,000 and $60,000 to convert a theatre to a roller rink. There are advantages as well as disadvantages to such conversions. Modern roller rinks require ample parking facilities and most of the old theatres are in areas where land for parking is not usually available. Another disadvantage is that the inclined theatre floors have to be levelled. Moreover, many theatres are badly shaped for a roller rink, which for best conditions requires a 70x100 foot rectangular area.

Angles

On the plus side, however, are such available facilities as a sound system, rest rooms, concession stands, and, of course, the building. A modern building, 120 ft. x 90 ft., especially built for a roller skating rink, costs between $96,000 and $180,000, excluding land costs. Drive-ins, located in sections where inexpensive land is available, would be more inclined to construct new buildings. Ozoners in mild climates can build outdoor rinks for about $30,000, employing a newly developed surface material.

A recent survey of drive-ins in the eastern area revealed that the majority of the outdoor theatres are located in areas where inexpensive land is available. As a consequence, it's believed that the construction of an indoor roller rink as an adjunct to the ozoner operation could give the theatre-owner a business that would result in income for 12 months of the year. In the period when the drive-in is closed because of weather conditions, the drive-in area could be employed for parking facilities. Since drive-ins have become full recreational spots, many including amusement centers, minature golf, children's playgrounds, and occasionally a swimming pool, it's felt that the addition of a roller rink would provide another money-making

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British Cinemas Showed Nearly 15% Gross Drop in 1st Quarter From '58

London, July 28.

The 3,829 cinemas operating in Britain during the first quarter of this year, with seating capacity totalling 3,630,000, showed $52,217,000 (14.9%) drop in gross boxoffice take compared with first quarter of 1958. Admissions, at 162,901,000, were 18.3% down in the same period, and 1,000,000 below the level of the fourth quarter of last year.

An increase of just a bit better than ½c over the 1958 fourth quarter in the average take per admission brought the average to 32½c., which was almost entirely accounted for by houses seating 1,501 to 2,000. Here the average per admission went up 1½c. over the previous quarter.

A breakdown, prepared by the Board of Trade on these official figures, indicates that smaller theatres once more showed much greater declines in admissions than the larger. The 870 houses seating 500 and under, took a 23.3% drop over the first quarter of 1958; the 1,514 seating 501-1,000, with 46,036,000 admissions, were 22.5% down; the 817 holding 1,001-1,500, admissions totalling 43,393,000, dropped 18.2%; the 1,501-2,000 seaters (37,218,000 admissions) were down by 13.8%.

The BOT points out that the decline in admissions as compared with a year earlier was again smallest in the London and South Eastern region, where 560 cinemas reported 37,405,000 admissions and registered a decline of 14.1%, and that a particularly large drop (23.3%, with 385 cinemas reporting 14,123,000 attendances) occurred in the Northern region where a new television station opened during the quarter. Also in the Welsh and Southern regions

(Continued on page 16)

'Woodpecker' Mdse. Nest Moving to Coast

Hollywood, July 28.

Walter Lantz shifts his merchandising unit which licenses "Woody Woodpecker" and other cartoon characters for commercial uses to the Coast from Chicago around Sept. 1.

Producer is remodelling part of his studio here to provide room for operation, which will bring all Lantz activities under one roof.

Velde, Lewis and Lober as Veeps At United Artists

United Artists strengthened its top executive echelon last week with the election of three new vice-presidents—James R. Velde, Roger H. Lewis and Louis Lober. All of the positions are newly-created.

Velde, who was general sales manager, became v.p. in charge of domestic sales. Lewis moved up to v.p. in charge of advertising, publicity and exploitation from his present post as national director thereof. Lober became v.p. in charge of foreign operations. He formerly was manager of the foreign department.

Stepping into Lewis' former title is Fred Goldberg, who was named UA national director of advertising, publicity and exploitation. He had been Lewis' executive assistant.

The entire ad-pub and exploitation department will continue under the supervision of Max E. Youngstein, UA v.p. and one of the partners in the management team which took over UA eight years ago. At the sales level, William J. Heineman, also a v.p. and a partner, continues in his position of director of sales, and Lober will function under Arnold Picker, UA's foreign sales v.p.

Commenting on the election of the new veeps, prez Arthur B. Krim explained that it reflected "the same spirit of growth internally that the company has been able to achieve in the entertainment industry."

Heineman, Lewis, Mort Nathanson, UA's publicity manager and now elevated to a new and international status, and Seymour Poe, producer's rep, have left for London to view "Solomon and Sheba" there. When they return, a number of promotional meetings will be scheduled to "shake down" the new working order.

AB-PT Equals 90c On ½ of 1959

American Broadcasting - Paramount Theatres racked up a net operating profit of $3,886,000, equal to 90c a share, for the six-month stanza of the current fiscal year. The profit represents a 28% increase over the $3,042,000, or 70c a share, recorded for the comparable period of last year.

Estimated net profit for the second quarter of 1959 rose to $1,573,000 (36c a share) from $1,188,000 (27c a share), a 32% increase over the corresponding quarter of 1958.

According to AB-PT prexy Leonard Goldenson, the theatre division had its best second quarter since 1955. The showing, he added, more than made up for the first quarter deficit and resulted in an overall six-month improvement over last year.

The ABC television network, Goldenson reported, continued to improve its competitive position. He said that in markets where the three networks have equal competitive facilities, ABC-TV showed the largest increase in share of audience for the current tv season. He also noted that the past three months have been an active selling period for the 1959-60 schedule of programs and that the scope of the net's fall programming structure will be enlarged by programming, for the first time, the 10:30-11 p.m. slot throughtout the week.

It was also disclosed that Am-Par Records, an AB-PT subsidiary, continued to show improved results, being represented recently on the best-selling charts with four of the top 10 most popular single records.

Par Pays 50c Divvy

Board of directors of Paramount Pics last week declared a quarterly dividend of 50c per share on the company's common stock.

Melon is payable Sept. 11 to stockholders of record Sept. 1.

Manchester Daily Raps Roger Lewis

[He's Promoted]

Manchester, N.H., July 28.

Continuing its insistence upon censorship of its own film theatre ads, the Manchester Union-Leader, New Hampshire's largest newspaper, has published a lengthy editorial criticizing Roger H. Lewis of United Artists, who, the newspaper said, "declares that the calibre of movie ads is going to get worse instead of better, and that his company doesn't intend to be hampered or intimidated by what he chooses to call backstair censorship by newspapers."

"Mr. Lewis knows, just as millions of others know," the editorial said, "that the movie industry constantly and continually exploits the vulgar and obscene with no other purpose in mind than to stimulate boxoffice action.

"We firmly believe the industry, time and again, takes the most offensive, most suggestive scene from the film and then surrounds it with tricky words and phrases of double meaning and outright ambiguity and offers it as an inducement, nay a sensual stimulation, to lure the customer inside.

"No, Mr. Lewis, perhaps we can't stop your multi-million dollar traffic in muck. But we say this: don't peddle it to this newspaper. If you do, we will continue to flush it into the sewer where it belongs."

New Pix Boosting Det.; 'Circus' Wow $26,000 'Pennies' Bright 21G, 'Ship' Solid 22G, 'Murder' Huge 20G, 4th

Detroit, July 28.

Five stout newcomers are giving downtown biz a great hypo this week. "Big Circus" is wham at Palms. "Don't Give Up Ship" shapes solid at Michigan while "Five Pennies" at Madison looks real bright. "Legend of Tom Dooley" looms torrid at Broadway-Capitol. "Holiday for Lovers" is rated good at the Fox.

Meanwhile, "Anatomy of A Murder" stays terrific in fourth round at United Artists. "North by Northwest" looks fine in third week at the Adams. "Middle of Night" is strong in second week at Trans-Lux Krim. "South Seas Adventure" rolls along sensationally in 43d session at Music Hall.

Estimates for This Week

Fox (Fox-Mich) (5,000; $1.25-$1.49) — "Holiday for Lovers" (20th) and "Here Come Jets" (20th). Good $16,000. Last week, "Sleeping Beauty" (BV) and "Sabu" (AA) (2d wk), $10,500.

Michigan (United Detroit) (4,000; $1.25-$1.49)—"Don't Give Up Ship" (Par) and "Undersea Girl" (AA). Great $22,000 or a bit over. Last week, "Nun's Story" (WB) (4th wk), $17,500.

Palms (UD) (2,296; $1.25-$1.49) —"Big Circus" (AA). Wow $26,000. Last week, "Last Train from Gun Hill" (Par) and "Battle Flame" (AA) (2d wk), $18,500.

Madison (UD) (1,900; $1.25-$1.49) — "Five Pennies" (Par). Swell $21,000. Last week, "This Earth is Mine" (U) (4th wk), $11,500.

Broadway-Capitol (UD) (3,500; $1.25-$1.49) — "Legend of Tom Dooley" (Col) and "Have Rocket Will Travel" (Col). Hotsy $18,000. Last week, "Hercules" (WB) and "Island Lost Women" (WB) (3d wk), $18,500.

Adams (Balaban) (1,700; $1.25-$1.50) — "North by Northwest" (M-G) (3d wk). Fine $13,000. Last week, $16,000.

United Artists (U) (1,667; $1.25-$1.50) — "Anatomy of A Murder" (Col) (4th wk). Terrific $20,000. Last week, same.

Music Hall (SW-Cinerama) (1,208; $1.55-$2.65)—"South Seas Adventure" (Cinerama) (43d wk). Wow $18,000. Last week, $17,900.

Trans-Lux Krim (Trans-Lux) (1,000; $1.49-$1.65) — "Middle of Night" (Col) (2d wk). Strong $9,000. Last week, $10,000.

'Pennies' Perky $9,000, K.C.; 'Hole' Hefty 11G, 'Circus' Good 9G, 2d

Kansas City, July 28.

Strong new entry is "Five Pennies" at Paramount, looking to hit a fancy gross. Continuing unusually sock pace is "Hole in the Head" in second at Midland, far ahead of most first weeks. Certain for a third week. "Big Circus" in second week at Uptown and first week at Granada is holding well. "Nun's Story" in fourth week at the Missouri is very near the third week pace. "Say One for Me" stays okay at Roxy in fifth session.

Estimates for This Week

Capri (Durwood) (628; $1.50, $2.25, $2.50)—"South Pacific" (Magna) (18th wk). Steady $6,000. Last week, same.

Crest, Riverside (Commonwealth) (900 cars each; 90)—"Diary of High School Bride" (AI) and "Ghost of Dragstrip Hollow" (AI) first-runs with "The Hangman" (Par) second-run. Great $15,000. Last week, sub-runs.

Kimo (Dickinson) (504; 90-$1.25) —"Love Is My Profession" (Kings) (6th wk). Brisk $1,500. Last week, $1,600.

Midland (Loew) (3,500; 90-$1.25) —"Hole in Head" (UA) (2d wk). Torrid $11,000, besting most first weeks; holds. Last week, $17,000.

Missouri (RKO) (2,585; 75-$1)—"Nun's Story" (WB) (4th wk). Fine $4,000. Last week, $4,500.

Plaza (Fox Midwest) (1,900; $1)—"A Private's Affair" (20th). Nifty $7,000. Last week, sub-runs.

Paramount (UP) (1,900; 75-$1) — "Five Pennies" (Par). Fancy $9,000; stays on. Last week, "Last Train from Gun Hill" (Par) (2d wk), $4,000.

Rockhill (Little Art Theatres) (750; 90-$1.15)—"Forbidden Fruit" (Indie). Pleasant $1,700. Last week, "8th Day of the Week" (Indie), $1,800.

Roxy (Durwood) (800; $1-$1.50) —"Say One for Me" (20th) (5th

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Key City Grosses

Estimated Total Gross

This Week $2,574,600

(Based on 22 cities and 230 theatres, chiefly first runs, including N. Y.)

Last Year $2,557,800

(Based on 22 cities and 232 theatres.)

'Train' Socko 18G, Philly; 'Hole' 28G

Philadelphia, July 28.

Biz is offish in most houses here this stanza, with too many long-runs obviously hurting. "Last Train From Gun Hill" shapes socko at Stanton while "Lady Chatterly's Lover" at small World is rated terrific. Censorship helped boost latter. "John Paul Jones" looks mild at Midtown. "Hole in Head" paces the city with a smash take in second session at Goldman.

Estimates for This Week

Arcadia (S&S) (536; 99-$1.80)—"Say One for Me" (20th) (4th wk). Slow $6,500. Last week, $11,000.

Boyd (SW-Cinerama) (1,430; $1.10-$2.60) — "South Seas Adventure" (Cinerama) (23d wk). Good $7,500. Last week, $8,500.

Fox (National) (2,250; 90-$1.80) —"Horse Soldiers" (UA) (5th wk). Good $8,000. Last week, $10,000.

Goldman (Goldman) (1,000; 99-$1.49)—"Hole In Head" (UA) (2d wk). Mighty $28,000. Last week, $35,000.

Midtown (Goldman) (1,200; $1.10-$2)—"John Paul Jones" (WB). Mild $8,500. Last week, "Big Circus" (AA) (2d wk), $7,000.

Randolph (Goldman) (2,250; 94-$1.80) — "Nun's Story" (WB) (5th wk). Sturdy $9,000. Last week, $14,000.

Stanley (SW) (2,900; 99-$1.80)—"Count Your Blessings" (M-G) (2d wk). Poor $7,000 or near. Last week, $12,000.

Stanton (WB) (1,483; 99-$1.40)—"Last Train From Gun Hill" (Par). Boff $18,000. Last week, "This Earth Is Mine" (U) (4th wk), $18,500.

Studio (Goldberg) (483; 94-$1.80) —"Room At Top" (Cont) (4th wk). Solid $7,500. Last week, $10,000.

Trans-Lux (T-L) (500; 99-$1.80) —"Middle of Night" (Col) (3d wk). Okay $7,000. Last week, $10,000.

Viking (Sley) (1,000; 75-$1.80)—"Darby O'Gill" (BV) (2d wk). Fair $7,000. Last week, $12,000.

World (Pathe) (499; 90-$1.49) — "Lady Chatterly's Lover" (Indie). Wham $8,000. Last week, "Heroes and Sinners" (Indie) (3d wk) $2,500.

'Diary' Dandy $14,000, Denver; 'Hole' 14½G, 2d

Denver, July 28.

Although the city is loaded with holdovers, biz is holding up nicely. Only one newcomer, "Diary of Anne Frank," is great at the Centre. Ace holdover looks to be "Hole in Head," stout in second round at Paramount. "Nun's Story" still is fine in third session at the Denver.

Estimates for This Week

Aladdin (Fox) (1,324; 90-$1.80)—"South Pacific" (20th) (6th wk). Good $4,500. Last week, $6,000.

Centre (Fox) (1,270; $1-$1.45)—"Diary of Anne Frank" (20th). Great $14,000. Last week, "Say One for Me" (20th) (4th wk), $8,000.

Denham (Indie) (1,584; 75-$1.25) —"Last Train From Gun Hill" (Par) (2d wk). Hep $7,500. Last week, $11,000.

Denver (Fox) (2,432; 75-$1.25)—"Nun's Story" (20th) (3d wk). Fine $10,000. Last week, $13,000.

Orpheum (RKO) (2,690; 75-$1)—"Darby O'Gill" (BV) (2d wk). Oke $8,000. Last week, $14,500.

Paramount (Indie) (2,100; 75-$1.25)—"Hole in Head" (UA) (2d wk). Solid $14,500. Last week, $24,000.

'Pork' Rich $14,000 In Toronto; 'Ship' Big 20G, 'Earth' Great 9½G, 3d

Toronto, July 28.

Among newcomers, "Pork Chop Hill" and "Don't Give Up Ship" loom tops, with biz generally excellent around the city. "Hercules" in second stanza shapes hefty, ditto such holdovers as "This Earth is Mine," "Room at the Top" and "Five Pennies." "South Pacific" is pushing ahead in sixth frame while "Diary of Anne Frank" still is rated wow.

Estimates for This Week

Downtown, Glendale, Prince of Wales, State (Taylor) (1,059; 995; 1,200; 695; 75-$1) — "Hercules" (WB) (2d wk). Swell $17,000. Last week, in 10-house tiein, record $85,000.

Eglinton, Palace, Runnymede, University (FP) (1,080; 1,485; 1,385; 1,556; 50-$1) — "Don't Give up Ship" (Par). Big $20,000. Last week, "Rhapsody" (M-G) and "Flame and Flesh" (M-G), at first three houses, $13,000; latter three, "John Paul Jones" (WB), $5,000.

Hollywood (FP) (1,080; $1-$1.25) — "Diary of Anne Frank" (20th) (6th wk). Terrific $10,000. Last week, $11,000.

Imperial (FP) (3,343; $1-$1.25)—"Five Pennies" (Par) (4th wk). Strong $9,000. Last week, $11,500.

Loew's (Loew) (2,075; 75-$1.25)—"Pork Chop Hill" (UA). Hefty $14,000. Last week, "Shake Hands With Devil" (UA) (2d wk), $8,000.

Tivoli (FP) (995; $1.75-$2.40) —"South Pacific" (Magna) (55th wk). Last fortnight's engagement sees lusty upsurge to $9,500. Last week, $8,500.

Towne (Taylor) (695; 75-$1.25)—"Room at Top" (Cont) (9th wk). Fine $6,500. Last week, $7,500.

Uptown (Loew) (2,745; 75-$1.25) —"This Earth is Mine" (U) (3d wk). Great $9,500. Last week, $11,500.

'Porgy' Giant $24,000, Frisco; 'Hole' Smash 20G, 'Story' Great 11G, 4th

San Francisco, July 28.

First-run business shapes good here currently. "Porgy and Bess" preem at the reopened Coronet was strong with great total in sight for initial week. "Hole in Head" looms smash for first session at the United Artists. "Diary of Anne Frank" shapes only fair at the huge Fox.

Second round of "Five Pennies" is rated good at Golden Gate while "Nun's Story" looms smash in fourth week at the St. Francis. "Ask Any Girl" looks okay in third frame at Warfield. "Gigi" is fine in 55th stanza at Stagedoor.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25) —"Five Pennies" (Par) and "Floods of Fear" (U) (2d wk). Good $11,000. Last week, $18,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Diary Of Anne Frank" (20th). Fair $15,000. Last week, "Darby O'Gill" (BV) and "Miracle Of Hills" (BV), $16,000.

Warfield (Loew) (2,656; 90-$1.25) —"Ask Any Girl" (M-G) (3d wk). Okay $8,000. Last week, $10,000.

Paramount (Par) (2,646; 90-$1.25) —"Middle Of Night" (Col) and "Forbidden Island" (Col) (2d wk). Good $9,000. Last week, $16,000.

St. Francis (Par) (1,400; $1.25-$1.50)—"Nun's Story" (WB) (4th wk). Socko $11,000 after $15,000 in third week.

Orpheum (SW-Cinerama) (1,456; $1.75-$2.65)—"South Seas Adventure" (Cinerama) (35th wk). Dandy $18,000. Last week, $17,500.

United Artists (No. Coast) (1,151; $1.25-$1.50) — "Hole In Head" (UA). Smash $20,000. Last week, "Horse Soldiers" (UA) (4th wk), $8,000.

Stagedoor (A-R) (440; $1.25-$3)—"Gigi" (M-G) (55th wk). Fine $7,000 after $7,600 last week.

Presidio (Hardy-Parsons) (774; $1.25-$1.50) — "Gold Rush" (Lopert) (5th wk). Good $3,000. Last week, $3,500.

Vogue (S. F. Theatres) (364; $1.25)—"He Who Must Die" (Indie) (8th wk). Okay $2,400 after $2,900 last week.

Coronet (United California) (1,250; $2.75-$3.50)—"Porgy and Bess" (Col). Great $24,000. Last week, closed.

Heat Sloughs Hub; 'Train' Fast $17,000, 'Scapegoat' Wow 19G, 'Circus' 12G

Boston, July 28.

Solid week of heat with mercury hitting 90° will slough deluxers hard currently. Launching of four new films failed to overcome inertia. Biggest is "Last Train From Gun Hill" at the Memorial although "Big Circus" at Paramount is comparably as great. "Mummy" is potent at the Pilgrim. "Scapegoat" looks standout with wow takings.

"Hole in Head" is pacing the holdovers in fourth week at the State. "Anatomy of Murder" holding up nicely at the Gary in third. "Nun's Story" is still great at Met in fifth round. "Horse Soldiers" shapes nice at Orpheum in fifth. "Don't Give Up Ship" looms okay at Astor in fourth stanza. "Room at Top" holds up fine at Kenmore in the 11th week.

Estimates for This Week

Astor (B&Q) (1,381; $1.25-$1.50) —"Don't Give Up Ship" (Par) (4th wk). Oke $6,000. Last week, $8,500.

Beacon Hill (Sack) (678; $1-$1.50) — "Love Is Profession" (Kings) (4th wk). Good $5,000. Last week, $6,000.

Boston (SW-Cinerama) (1,354; $1.25-$2.65)—"South Seas Adventure" (Cinerama) (16th wk). Neat $12,000. Last week, $14,000.

Capri (Sack) (1,150; 90-$1.50)—"Modern Times" (Lopert) (reissue) (2d wk). Nice $5,000. Last week, $7,000.

Exeter (Indie) (1,376; 75-$1.25)—"Wild Strawberries" (Indie). Opened Sunday (26). Last week, "I Was Monty's Double" (Indie) (3d wk), $3,000.

Gary (Sack) (1,240; 90-$1.50)—"Anatomy of Murder" (Col) (3d wk). Holding at big $17,000. Last week, $15,000.

Kenmore (Indie) (700; 90-$1.25) —"Room at Top" (Cont) (11th wk). Fine $5,500. Last week, $6,500.

Memorial (RKO) (3,000; 60-$1.10) — "Last Train From Gun Hill" (Par) and "Here Come Jets" (20th). Big $17,000. Last week, "This Earth Is Mine" (U) and "Born to be Loved" (U) (2d wk), $14,000.

Metropolitan (NET) (4,357; 70-$1.10)—"Nun's Story" (WB) (5th wk). Hep $9,000. Last week, $14,000.

Paramount (NET) (2,357; 70-$1.10) — "Big Circus" (AA) and "Seven Guns to Mesa" (Indie). Sock $12,000 or near. Last week, "Five Pennies" (Par) (4th wk), $8,000.

Pilgrim (ATC) (1,000; 60-$1.10)—"Mummy" (U) and "Curse of Undead" (U). Cool $10,000 or close. Last week, "Sad Horse" (20th) and "Little Savage" (20th), $7,000.

Saxon (Sack) (1,100; $1.25-$1.50) — "Scapegoat" (M-G). Wow $19,000. Last week, "Ask Any Girl" (M-G) (5th wk), $5,000.

Trans-Lux (T-L) (730; 75-$1.25)—"Witch" (Indie) (rerun) and "French Girl's Club (Indie). Oke $3,300. Last week, "Lady Chatterley's Lover" (Indie) (rerun), $3,300.

Orpheum (Loew) (2,900; 90-$1.50)—"Horse Soldiers" (UA) (5th wk). Perky $7,500. Last week, $9,000.

State (Loew) (3,600; 90-$1.50)—"Hole in Head" (UA) (4th wk). Big $10,000. Last week, $15,000.

'Beauty' Fairish $6,000, L'ville; 'Murder' $7,500, 'Life' Stout 5G, H.O.s

Louisville, July 28.

First-run trade shapes normal this week. Mary Anderson, with "Verboten" and "Face of a Fugitive," is not particularly outstanding. "Sleeping Beauty" at regular tariff at Rialto is fine. Third week of "Anatomy of a Murder" at United Artists is neat. Still going strong is "Imitation of Life" at the Kentucky in thirteenth round, where nearly as big as some opening week.

Estimates for This Week

Brown (Fourth Avenue) (1,200; 60-90)—"Love Is My Profession" (Kings) (5th wk). Big $4,000 in final 6 days, after last week's $4,500.

Kentucky (Switow) (900; 75-$1.25) — "Imitation of Life" (U). Still sturdy in 13th week at $5,000, same as last week.

Mary Anderson (People's) (1,000; 60-90) — "Verboten" (Col) and "Face of a Fugitive" (Col). Medium $4,500. Last week, "Hercules" (WB) (3d wk), $5,000.

Rialto (Fourth Ave.) (3,000; 60-90)—"Sleeping Beauty" (BV). First local showing at regular scale doing barely fair $6,000. Last week, "Say One For Me" (20th) (3d wk), $6,500.

United Artists (UA) (3,000; 75-$1.25)—"Anatomy of a Murder" (Col) (3d wk). Smash $7,500 after second week's $8,000.

Broadway Grosses

Estimated Total Gross

This Week $589,500

(Based on 23 theatres)

Last Year $550,600

(Based on 23 theatres)

'Murder' Mighty $35,000 in Cincy

Cincinnati, July 28.

Hefty newcomers and strong holdovers are rocketing Cincy grosses to holiday strata this stanza. Biggest push is by "Anatomy of a Murder," sock day-dater at Shor's downtown Keith's and hilltop Twin Drive-In. "Horse Soldiers" is in fast stride at the flagship Albee. "Hercules" retains plenty power in second week at Palace. "Nun's Story" remains in fourth frame on mainline. "Five Pennies" holds okay in fourth week at suburban Valley. Long-run "South Seas Adventure" is on the upbeat with lift from Cincy Reds' out-of-town rooters.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.25) — "Horse Soldiers" (UA). Sturdy $13,000. Last week, "Nun's Story" (WB) (3d wk), at 90-$1.50 scale, $11,000.

Capitol (SW-Cinerama) (1,376; $1.20-$2.65)—"South Seas Adventure" (Cinerama) (39th wk). Fine $19,000 with assist from extra shows for visitors during home stay of Cincy Reds. Last week, $18,500.

Grand (RKO) (1,400; 90-$1.50)—"Nun's Story" (WB) (m.o.) Good $8,000. Last week, "Don't Give Up Ship" (Par) (m.o.), at 90-$1.25 scale, eight days, $7,000.

Keith's (Shor) (1,500; 90-$1.25)—"Anatomy of a Murder" (Col). Wham $17,000. Holds. Last week, "This Earth Is Mine" (U) (2d wk), $7,500.

Palace (RKO) (2,600; 90-$1.25)—"Hercules" (WB) (2d wk). Strong $15,000 in wake of $23,500 preem for downtown tops in some months.

Twin Drive-In (Shor) (1,600 cars; 90-$1.25)—"Anatomy of a Murder" (Col). Tall $18,000, showing on one side of double screen. Last week, "This Earth Is Mine" (U) (2d wk), $8,000.

Valley (Wiethe) (1,200; $1-$1.50) —"Five Pennies" (Par) (4th wk). Okay $6,000. Holds for fifth week. Last week, $6,300.

'CIRCUS' LIVELY 10G, INDPLS.; 'STORY' 6G, 3D

Indianapolis, July 28.

Biz is spotty at first-run theatres here this stanza, holdovers again dominating the setup. Hottest new starter is "Big Circus," which is doing well at Circle to lead city. "Hole in Head" in second stanza at Loew's continues solid. "Nun's story" looms nice in third Keith's stanza.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 75-90)—"Big Circus" (AA). Big $10,000. Last week, "Last Train from Gun Hill" (Par), $7,500.

Indiana (C-D) (3,200; 75-90) — "Hercules" (WB) (2d wk). Oke $7,000. Last week, $16,000.

Keith's (C-D) (1,300; 90-$1.25)—"Nun's Story" (WB) (3d wk). Nice $6,000. Last week, $7,000.

Loew's (Loew's) (2,427; 90-$1.25) —"Hole in Head" (UA) (2d wk). Nifty $8,000. Last week, $12,000.

'Murder' Hot $19,000, Pitt; 'Story' 15G, 4th

Pittsburgh, July 28.

City is loaded with holdovers and extended-runs but biz is holding nicely. Standout newcomer is "Anatomy of a Murder," big at the Harris. Ace holdover is "Nun's Story," still great in fourth at Warner. Also smash is "Hole in Head," which is getting almost as much in second round as opening week at the Penn.

Estimates for This Week

Fulton (Shea) (1,635; 85-$1.50)—"Holiday For Lovers" (20th). Sluggish $6,000. Last week, "This

(Continued on page 18)

WEATHER BOOSTS CHI B.O.

'North' Tops New L.A. Films, Boffo $25,000; 'Porgy' Great 22½G in 2d, 'Any Girl' 11G, 'Murder' Big 15G, 4

Los Angeles, July 28.

First-run biz is down slightly this frame but holding well, all considered. "North By Northwest" is heading for a boffo $25,000 in first Egyptian session. "Sleeping Beauty," on first general run, looks lush $16,700 in three theatres. "Ask Any Girl," also on initial general release, is heading for an okay $11,000 in three houses.

"Porgy and Bess" heads holdovers with big $22,500 in second Carthay stanza, ahead of first week. "South Seas Adventure" hit hefty $18,800 on 44th round at Warner Hollywood. Both are hard-ticket pix.

"South Pacific" is hotsy $15,600 for fifth round in three spots. "Anatomy of a Murder" is heading for a tall $15,000 in fourth at Warner Bev.

"Nun's Story" looks rich $14,000 in fifth stanza at Hollywood Par. "Around World in 80 Days" shapes torrid $12,500 in sixth week in two locations. "Last Train From Gun Hill" looks nice $12,000 in two houses, second frame. "Hole in Head" is heading for socko $10,000 in sixth Fox Beverly session.

Estimates for This Week

Egyptian (UATC) (1,392; $1.25-$2)—"North By Northwest" (M-G). Boff $25,000. Last week, "John Paul Jones" (WB) (2d wk-9 days), $5,500.

Los Angeles, Iris, Uptown (FWC) (2,017; 825; 1,715; 90-$1.50)—"Sleeping Beauty" (BV) (1st general release) and "Wild and Innocent" (U). Lush $16,700. Last week, Los Angeles, "Diary Anne Frank" (20th) (repeat), "Devil's General" (Indie) (reissue), $7,500.

Orpheum, Wiltern (Metropolitan-SW) (2,213; 2,344; 90-$1.50)—"Ask Any Girl" (M-G) (1st general release) and "Wells Fargo" (Par) (reissue) (Orpheum), "Tap Roots" (U) (reissue) (Wiltern). Okay $11,000 or near. Last week, "Orpheum with Hollywood, Uptown, "Some Like It Hot" (UA), "Riot in Juvenile Prison" (UA) (2d wk), $15,900. Wiltern with Pantages, Downtown, "Last Train from Gun Hill" (Par), "Man Who Could Cheat Death" (Par), $24,700.

Pantages, Downtown (RKO-SW) (2,815; 1,757; 90-$1.50) — "Last Train from Gun Hill" (Par) and "Man Who Could Cheat Death" (Par) (2d wk). Nice $12,000 or close.

Carthay (FWC) (1,138; $1.75-$3.50)—"Porgy and Bess" (Col) (2d wk). Big $22,500. Last week, $21,300.

Hillstreet (Metropolitan) (2,752; 90-$1.50)—"H-Man" and "Woman

(Continued on page 18)

'Murder' Fast $15,000 In Balto; 'Darby' Fair 10G, 'Hole' Sock 9G in 2d

Baltimore, July 28.

New product and favorable weather have helped the first-run situation here. Making the biggest impression for a newcomer is "Anatomy of a Murder" which opened big at the Stanley. "Darby O'Gill and Little People" shapes fairish in first at Hipp. "Hole in the Head" still is smash in second at the Town.

Also on the credit side are "Room at Top," stout in 13th frame at the Playhouse. "Nun's Story" is good in fourth at the New. "Last Train From Gun Hill" is nice in opener at the Mayfair.

Estimates for This Week

Century (R-F) (3,200; 50-$1.25)—"Room 43" (Indie). Slow $6,500. Last week, "Mummy" (U) and "Curse of Undead" (U), $6,000.

Cinema (Schwaber) (460; 90-$1.50)—"Lady Chatterley's Lover" (Kings) (3d wk). Nice $3,600 after $5,500 in second.

Five West (Schwaber) (460; 90-$1.50)—"Tides of Passion" (Janus) Mild $2,000. Last week, "Happy Is Bride" (Indie) (3d wk), $2,500.

Hippodrome (R-F) (2,300; 50-$1.25) — "Darby O'Gill" (BV).

(Continued on page 18)

'Circus' Loud $15,000, Buff; 'Train' Good 11G

Buffalo, July 28.

Trade shapes spotty here this stanza with some of newcomers not measuring up to expectancy. "Big Circus" looms as standout new entrant with fancy takings at Lafayette. "Last Train From Gun Hill" is just good on opening round at Paramount, but "Day of Outlaw" is rated mild on initial frame at the Buffalo. "Anatomy of a Murder" looks big in third frame at Century while "Nun's Story" is sturdy in third at the Center.

Estimates for This Week

Buffalo (Loew) (3,500; 70-$1)—"Day of Outlaw" (Indie) and "Riot in Juvenile Prison" (UA). Mild $8,000. Last week, "Horse Soldiers" (UA) (3d wk), $5,000 at $1.25 top.

Center (AB-PT) (3,000; 70-$1)—"Nun's Story" (WB) (3d wk). Sturdy $9,000. Last week, $12,000.

Century (UATC) (2,700; 70-$1.25) — "Anatomy of a Murder" (Col) (3d wk). Big $10,000. Last week, $10,500.

Lafayette (Basil) (3,000; 60-$1)—"Big Circus" (AA) and "Rawhide Trail" (AA). Fancy $15,000. Last week, "Sleeping Beauty" (BV) (2d wk), $4,000.

Paramount (AB-PT) (3,000; 70-$1)—"Last Train from Gun Hill" (Par) and "Hidden Homicide" (Indie). Good $11,000. Last week, "Hercules" (WB) and "Island of Lost Women" (WB) (2d wk), $12,000.

Teck (Loew) (1,200; 70-$1.25)—"Hole in Head" (UA) (2d wk). Good $10,000. Last week, $15,000.

Cinema (Martina) (450; 70-$1)—"This Earth Is Mine" (3d wk). Okay $2,000. Last week, $2,200.

'North' Socko 11G, Mpls.; 'Story' 7G

Minneapolis, July 28.

Trade continues encouragingly brisk and justifying the large number of holdovers. "The Big Circus" and "Five Pennies" are new but only the latter is good.

It's fifth week for hard-ticket "South Seas Aventure" still smash at Century. Fourth round of "Nun's Story" shapes big at Lyric. Second for "North By Northwest" is smash at the Gopher.

Estimates for This Week

Academy (Mann) (947; 85-$1.25) — "Darby O'Gill" (BV) (2d wk). Okay $4,500. Last week, $6,000.

Century (SW-Cinerama) (1,150; $1.75-$2.65)—"South Seas Adventure" (Cinerama) (5th wk). Still smash at $22,000. Last week, $23,800.

Gopher (Berger) (1,000; 85-$1)—"North by Northwest" (M-G) (2d wk). Smash $11,000. Last week, $13,000.

Lyric (Par) (1,000; $1-$1.45) — "Nun's Story" (WB) (4th wk). Holding at tall $7,000. Last week, $9,000.

RKO Orpheum (RKO) (2,800; 85-$1)—"Five Pennies" (Par). Fairly good $8,000. Last week, "Last Train From Gun Hill" (Par) (2d wk), $6,500.

RKO Pan (RKO) (1,800; 75-90)—"H-Man" (Col) and "Woman Eater" (Col). Good $5,000. Last week, "Don't Give Up Ship" (Par) (4th wk), $5,000 at 85c-$1 scale.

State (Par) (2,200; 90-$1)—"Big Circus" (AA). Very well sold but city doesn't go for circus pix. Looks poor $6,000. Last week, "Horse Soldiers" (UA) (3d wk), $4,500.

Suburban World (Mann) (800; 85) — "Room at Top" (Cont) (2d run) (2d wk). Good here just as it was downtown where it had a long run. Fine $2,000. Last week, $2,500.

World (Mann) (400; 85-$1.25) — "Love Is My Profession" (Kings) (4th wk). Lofty $5,000. Last week, $6,000.

'PORGY,' 'NORTH,' 'HOLE' BIG GUNS

Chicago, July 28.

With few free sideshows in town and pleasant weekend weather, Chi first-runs are headed for hefty tallies again currently. Blockbuster array is now joined by "Porgy and Bess," bowing with great $27,500 at McVickers on roadshow policy. Only other new bill is Monroe's "The Young Land" and "Juke Box Rhythm Racket," expecting oke $5,000.

Holdovers generally are taking fat coin. "Last Train from Gun Hill" is excellent at Roosevelt second while "Diary of Anne Frank," continuous at the Surf, shapes big in ditto frame. "Anatomy of a Murder" looks torrid in third Woods session.

"North by Northwest" is rated great in fourth stanza at United Artists. "Nun's Story" looms sock in fourth week at the Chicago. "Horse Soldiers" lags with so-so fifth week at State-Lake. Esquire's "Five Pennies" is brisk in fourth round. Same sesh for "Darby O'Gill and Little People" looks good at Garrick.

Oriental's "Hole in Head" is hotsy for sixth lap. Third term of "Room at Top" shapes socko at Carnegie. "Al Capone" is sturdy in 12th stanza at Todd's Cinestage, while "Gigi" still is dandy in 22d week at the Loop.

Estimates for This Week

Carnegie (Telem't) (485; $1.50)—"Room at Top" (Cont) (3d wk). Hot $5,000. Last week, $6,000.

Chicago (B&K) (3,900; 90-$1.80)—"Nun's Story" (WB) (4th wk). Sock $33,000. Last week, $34,000.

Esquire (H&E Balaban) (1,350; $1.25-$1.80)—"Five Pennies" (Par) (4th wk). Trim $12,000. Last week, $14,000.

Garrick (B&K) (850; 90-$1.25)—"Darby O'Gill" (BV) (4th wk). Nice $10,000. Last week, $12,500.

Loop (Telem't) (606; 90-$1.80)—"Gigi" (M-G) (22d wk). Exciting $12,000. Last week, $12,500.

McVickers (JL&S) (1,305; $1.80-$3.50) — "Porgy and Bess" (Col). Launched to great $27,500.

Monroe (JL&S) (1,000; 65-90)—"Young Land" (Col) and "Juke Box Rhythm Racket" (Col). Good $5,000. Last week, sub-runs.

Oriental (Indie) (3,400; 90-$1.80)—"Hole in Head" (UA) (6th wk). Dandy $25,000. Last week, $29,000.

Palace (SW-Cinerama) (1,434; $1.25-$3.40)—"South Seas Adven-

(Continued on page 18)

'Hole' Hotsy 15G, Prov.; 'Ship' 5G, 2d

Providence, July 28.

"Hole In Head" is proving a gold mine for Loew's State currently. "Nun's Story" also is hep in second at Majestic. RKO Albee's "Darby O'Gill" is happy, also in second. Second round of "Don't Give Up Ship" is rated good at Strand.

Estimates for This Week

Albee (RKO) (2,200; 65-90)—"Darby O'Gill" (BV) and "King of Wild Stallions" (AA) (2d wk). Very happy $6,000 after $10,000 in first.

Majestic (SW) (2,200; 65-80)—"Nun's Story" (WB) (2d wk). Neat $5,500 after $9,000 opener.

State (Loew) (3,200; 54-80)—"Hole In Head" (UA). Rousing $15,000. Last week, "Horse Soldiers" (UA) (3d wk), $4,500.

Strand (National Realty) (2,200; 65-80)—"Ask Any Girl" (M-G) and "Gunfight at Dodge City" (UA). Opened Sunday (26) to just mild biz. Last week, "Don't Give Up Ship" (Par) and "Gunmen From Laredo" (Col) (2d wk), good $5,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

H.O.'s, Hot Weather Dent B'way B.O.; 'Lovers' Fine 32G, 'Hole' Hot 63G, 2d, 'Circus' Good 62G, 2d, 'Story' Big 142G

Return of hot and humid weather the latter part of last week is taking its toll at Broadway deluxers in the current session. The warmer temperatures made such a dent at the boxoffice that even much cooler weather Sunday and Monday (27) won't be able to recover the losses. Absence of many fresh entrants, too, is a downbeat factor.

One major newcomer, "Holiday For Lovers," is heading for a bang-up $32,000 or close opening week at the Paramount. Other new entrant, "The Possessors" landed only a so-so $8,500 at the arty Paris on initial stanza.

"Hole in Head" continued its amazing pace with a great $63,000 for second session at the State. "Big Circus" with stageshow is holding with a very good $62,000 probable for second stanza at the Roxy. First week topped expectations, getting a solid $76,000.

"Nun's Story" plus stageshow continues money champ with a very big $142,000 likely in current (6th) session at the Music Hall. It stays a seventh week before opening "North by Northwest" on Aug. 6.

"Porgy and Bess" continued at capacity with $37,000 in fourth stanza at the Warner, now being in fifth week. "Anatomy of a Murder" still is great, with $40,000 likely for fourth round at the Criterion and $19,500 likely for same week at the arty Plaza, where day-dating.

"Horse Soldiers" continues socko with $24,500 in sight for current (5th) session at the Astor. "10 Seconds To Hell" shapes slow $7,000 in second frame at the Victoria, with "Blue Denim" replacing tomorrow (Thurs.).

"Diary of Anne Frank" continues nicely with $15,000 for 19th round at the Palace, same as previous week. "Middle of Night" held at trim $12,000 in sixth week at the Forum and $7,500 for same session at the arty Normandie.

"Five Pennies" looks to wind sixth (final) stanza with mild $16,000 at the Capitol, "Last Train From Gun Hill" replacing today (Wed.). "John Paul Jones" still is limping with dull $5,500 for sixth round at the Rivoli, with "The Fisherman" replacing Aug. 5.

Estimates for This Week

Astor (City Inv.) (1,094; 75-$2)—"Horse Soldiers" (UA) (5th wk). This round ending tomorrow (Thurs.) looks to hit sock $24,500. Fourth was $31,000. Stays on, at this gait.

Capitol (Loew) (4,820; $1-$2.50)—"Five Pennies" (Par) (6th-final wk). Sixth week ended yesterday (Tues.) was fair $16,000 in 6 days. The fifth, $23,500. "Last Train

(Continued on page 18)

'Story' Sockeroo $32,000 In D.C.; 'Murder' Boffo 17G, 'Earth' 14G, H.O.s

Washington, July 28.

"Nun's Story," only major initialer here this round, shapes for sock day-dating two houses. Otherwise, holdover trade remains sturdy, with "Anatomy of a Murder" still boff standout in third Trans-Lux stanza. "This Earth is Mine" looks good at Palace in second. "Horse Soldiers" still is going strong in fifth week at Keith's. "Say One for Me" is rated good $9,000 in third Capitol stanza.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,490; 1,000; 90-$1.25) — "Nun's Story" (WB). Smash $32,000. Last week, "Hercules" (WB) (3d wk), $11,500.

Capitol (Loew) (3,426; 90-$1.49)—"Say One for Me" (20th) (3d wk). Good $9,000. Last week, $12,000.

Columbia (Loew) (904; 90-$1.25)—"Day of Outlaw" (UA) (2d wk). Mild $6,000. Last week, $8,500

Keith's (RKO) (1,850; 90-$1.49)—"Horse Soldiers" (UA) (5th wk). Hefty $12,000. Last week, $15,000.

MacArthur (K-B) (900; $1.10)—"Room at Top" (Cont) (3d wk). Oke

(Continued on page 18)

'Murder' Sturdy 11G, Seattle; 'Story' 7G, 2d

Seattle, July 28.

Cooler weather is giving first-run trade a fine hypo this stanza although newcomers are scarce. "Anatomy of a Murder" shapes as top new entry, with a solid session at the Fifth Avenue. "Last Train From Gun Hill" is barely okay opening week at Paramount. Top holdover appears to be "Nun's Story," still great in second round at the Blue Mouse.

Estimates for This Week

Blue Mouse (Hamrick) (739; 90-$1.50)—"Nun's. Story" (2d wk). Great $7,000 or close. Last week, $7,700.

Coliseum (Fox-Evergreen) (1,870; 90-$1.50)—"Don't Give Up Ship" (Par) and "King of Wild Stallions" (AA) (2d wk). Big $9,000. Last week, $11,200.

Fifth Avenue (Fox-Evergreen) (2,500; 90-$1.50)—"Anatomy of a Murder" (Col). Solid $11,000 or close. Last week, "Darby O'Gill" (BV) and "Up in Smoke" (AA) (2d wk), $5,000.

Music Box (Hamrick) (850; 90-$1.50)—"Hole in Head" (UA) (2d wk). Big $6,500. Last week, $7,300.

Orpheum (Hamrick) (2,700; 90-$1.50)—Belafonte stageshow. plus "Beat Generation" (M-G) and "Step Down to Terror" (U). Opened today (Tues.). Last week, "Hound of Baskervilles" (UA) and "Four Skulls of Johnathan Drake" (UA), dull $6,300.

Paramount (Fox-Evergreen) (3,107; 90-$1.50)—"Last Train from Gun Hill" (Par). Okay $8,000 or near. Last week, "Say One for Me" (20th) (3d wk), $4,300.

'Earth' Solid 10G, Omaha; 'Circus' 7G

Omaha, July 28.

Big story at the downtown first-runs this stanza concerns the fabulous "South Pacific," entering in 40th week at the Cooper. Rather than slipping, it's now climbing and is back to near-capacity biz. "This Earth Is Mine" is strong at Orpheum but "Watusi" is just so-so at the State. Second semester of "Big Circus" is okay at the Omaha.

Estimates for This Week

Cooper (Cooper) (708; $1.50-$2.20)—"South Pacific" (Magna) (40th wk). Sensational $7,500. Last week, $7,000.

Omaha (Tristates) (2,066; 75-$1)—"Big Circus" (AA) (2d wk). Okay $7,000. Last week, $8,500.

Orpheum (Tristates) (2,877; 75-$1)—"This Earth Is Mine" (U). Excellent $10,000 or near. Last week, "Nun's Story" (WB) (2d wk), $8,500.

State (Cooper) (743; $1)—"Watusi" (M-G). Fair $5,000. Last week, "Sleeping Beauty" (BV) and "Grand Canyon" (BV) (5th wk), $5,000 at $1.45 top.

'North' Wham $20,000, St. Loo; 'Murder' Ditto

St. Louis, July 28.

Big ones this stanza are "Anatomy of a Murder," wow at the St. Louis, and "North by Northwest" great at Loew's. Mighty holdover biz is shaping for "Hole in Head" in second week at Orpheum. "Don't Give Up Ship" shapes stout in second at Fox while "Sleeping Beauty" in seventh frame at Pageant looms big.

Estimates for This Week

Apollo Art (Grace) (700; 90-$1.25)—"Forbidden Fruit" (Indie) (2d wk). Oke $2,000. Last week, $3,000.

Fox (Arthur) (5,000; 60-90)—"Don't Give Up Ship" (Par) and "Hangman" (Par) (2d wk). Stout $14,000. Last week, $18,000.

Loew's (Loew) (3,600; 60-90)—"North by Northwest" (M-G).

(Continued on page 18)

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"DON'T GIVE UP THE SHIP"
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MICKEY SHAUGHNESSY • ROBERT MIDDLETON
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DEAN MARTIN ANTHONY FRANCIOSA
SHIRLEY MacLAINE · CAROLYN JONES
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HAL WALLIS PRODUCTIONS

Mex Film Industry Facing Crisis In Prod., Distrib, Exhib Branches; Need to Abandon Makeshift Setup

Mexico City, July 21.

They're crying the blues here, with complete Latin abandon over the picture industry's future. There is no healthy state of affairs despite official and industry protestations to this effect. A check of production, distribution and exhibition executives brought forth freely the comment that, in general, the Mexican industry faces a "frank crisis in all three branches." Cautiously enough, none of the industry top brass cares to have his name pegged to this statement.

Concensus of opinion is that if the current blundering and makeshift efforts continue for another two years, there may be "bankruptcy" on all fronts. Least effected will be the two major exhibition chains controlling about 75% of all houses in the Republic, the handful of lesser chains and the strongest of the independent exhibitors. But poorly financed independents may be squeezed out of the picture altogether.

Production End Weak

The production end is equally weak, and bound to become weaker now that the film Bank has intimated that it will be putting up coin only for fully approved quality scripts. This has caused considerable anguish among the "fringe" producers here and the quickie elements who would have to seek capital elsewhere. And a lot of the hangers-on, the so-called patrons of the film industry, will disappear.

Producers are already preparing what are almost tearful petitions to the Film Bank asking that they not be left out in the cold. And as a practical gimmick, they are turning to the ever-present "influential persons" to exert pressure so that the hard Film Bank policy is reversed. But apparently the government has had more than enough of film industry "inefficiency" and is not inclined to "protect" so-called producers who "get rich at the expense of public funds without investing a penny of their own."

Indicative of the seriousness of the situation, even as it affects better financed operations, is the recent dissolution of the partnership of Oscar Brooks and Ernesto Enriquez. Both are top rank producers here but they had to part company because production activity did not produce enough dividends to be split two ways.

Distrib Setup Chaotic

As for distribution, both Mexican and foreign, the situation is chaotic. Mexican films have grabbed a lot of exhibition time from Hollywood distributors, this is not bringing about the expected flow of peso profits because the public is shunning the stereotyped national production in most cases. On the international scene, Cimex has not been able to achieve the distrib necessary to bring coin from foreign markets.

Federico Heuer, of the Film Bank, confidently said that "everything will be straightened out in due time." But he is evasive as to when, and what new measures are to be taken. An evasive Heuer refused also to talk about a possible federal purchase of minority shares of Cesar Santos Galindo in the Churubusco Studios. This also is reported in film circles. Another strong report has it that a "revolutionary" change in the film biz may be announced shortly by the government.

Cinema Admish Freeze Hurts

Meanwhile, with no overnight solution in sight, mounting costs, the general boxoffice freeze on admissions, and a dip in attendance all aggravate the problem. One observer said, after returning from a tour of the U.S. and Europe, that in no other country has he seen as "bad" a situation as now exists in Mexico today.

Even the South American market, traditional for the Mex industry, is laying a turkey. Understood that far from producing revenue, poor exploitations and weak distrib is killing off this market. Reported that first-run releases of Mexican product total no more than two a piece in Cuba, Argentina, Venezuela, Brazil, etc. They have to be satisfied with second-run and nabe houses. Further, in secondary markets such as Bolivia, etc., practice is to wait until copies are freed from general showings in Peru, Colombia and other areas. All this means a downward dip in receipts, with this not helped any by revaluations or weak currencies in South American areas.

One Outspoken Critic

While the big boys refuse to make any public statements, cameraman Agustin Jimenez has no such compunction. "It's the fault of all of us," he said, "for we take less to work in bad pictures. And one must work to live." The constant diet of inferior pictures which result bring no prestige to Mexico nor its film workers, he added. And producers are only interested in turning out as many films as possible at the least cost to themselves.

The only hope for Mexico's floundering film industry appears to be a vigorous new Film Law. This has been talked about for some time now. It is expected that measure will be passed in 1960, with chief goals being to improve production so that markets both here and in the international field can be improved.

Italo Film Biz Worried Over Pix Aid Delay

Rome, July 21.

Italian film industry circles are worried over further delays which have held up government consideration of the long-pending new picture aid legislation.

The old law expired June 30 and has not been renewed or extended, thus virtually leaving the industry without a legal aid basis: i.e. producers making films in this period are taking a chance with their investments, naturally hoping (or expecting) that when voted, the new law will cover them via retroactivity as well as remain as proposed without subsequent legislative changes.

Fact that local filmakers are generally confident (though irked by red-tape delays) is evidenced by large number of pix of various importance currently being shot or about to begin in this country.

Counting "Yovanka and the Others," the DeLaurentiis item directed by Martin Ritt, which is the latest starer here, 15 feature pix are under way in Rome right now, with five more shooting exteriors around Italy. Fourteen other Italian features, most co-produced items, are currently under way in other countries, notably France and Spain.

JEROME ROBBINS COPS FRENCH LEGIT PRIZE

Paris, July 28.

Although the Theatre of Nations, which recently woundup its season, does not give out awards, the Young French Drama Critic's Circle decided to hand out kudos on its own. They are called The Challenges: Top prize went to the East German Opera-Comique for its staging of "The Tales of Hoffman." Jerome Robbins got the nod for the best choreography for his "Ballets U.S.A."

Other prizes went to Joan Littlewood for the best direction of the London Theatre Workshop presentation of Brendan Behan's "The Hostage." Best actress prize went to Rina Morelli in the Stoppa-Morelli Co. mounting of Diego Fabbri's "Figli D'Arte" (Children of the Road) from Italy, best dancer to Edouardo Serano with the Hispano Pilar Lopez Co. and best ballerina to Maria Orlando of the Royal Ballet of Stockholm.

FORD LATIN TV FILM?

Manhattan Atty. Jacob Gerstein In Paris for Dickering

Jacob Gerstein, Manhattan lawyer, flew last week to Paris to confer there on details which may culminate in a one-hour television program intended for use in Latin republics under Ford Motor Co. auspices.

Production details are not worked out but it is contemplated that the film special in mind will be shot by CRT Productions of Spain.

British Studio Labor Hassle Near Concord

London, July 28.

The trouble that led to a one-day token strike in British studios last Monday (20) now looks well on the way to being sorted out. The stoppage was called by the National Assn. of Theatrical and Kinematograph Employees, involved about 4,000 workers connected with production, and affected every studio excepting the Danzigers' New Elstree outfit.

The halt call was issued following the cancellation of a meeting skedded between NATKE and a committee of the British Film Producers Assn. to discuss revising the wage structure. The union claimed that the producers pulled out of the proposed get-together without warning, while the BFPA reps afterwards stated that the non-meeting was due to a misunderstanding. Anyway, a three-hour confab was held last Wed. (22) after the strikers had returned to work the day before. Another talk is set for Thursday (30) after the BFPA executive gets a report tomorrow (29).

The broad NATKE claim is for the pay rates of its members, which include many studio people not concerned directly with work on the floor, to be brought more into line with those of other labor grades in other studio unions.

Lococo Circuit in Arg. Booking Dollar-Costly Names Despite 'Depresh'

Buenos Aires, July 21.

The Lococo Circuit seems to be taking a big chance in a depression year, by booking dollar-costly names and acts for its major showcase, the Opera, which is celebrating its 23d anni. The circuit is reported now dickering with Marlene Dietrich, which would be a big "coup" for Buenos Aires, where there are many fans who still preserve records of "The Blue Angel," as prized possessions. The reported $6,000 asking price, works out at around 516,000 pesos. Dietrich's song, "Oh Johnny," is currently one of the best-sellers in sheet music and disks.

The circuit also was dickering recently with Silvana Pampanini, who was to have come from Chile. This deal is still not definite. Following three recitals by Peruvian singer Yma Sumac, who had not been here since 1937, the Lococos have singed Italian chansonnier Giacomo Rondinella, whose opening, scheduled for July 17, was postponed when the singer was held over in Sao Paolo, where he had great success. Rondinella was to have appeared on a double bill at the Opera.

On Aug. 6, the Lococo Circuit has "Stars of the Russian Ballet" opening at the Opera, for five days with two performances daily. Prices range from $3 to 50c.

The Ballet combines stars from the Bolshoi and Stanislavsky Theatres, the Leningrad Ballet and Moscow Dance Academy. Vadim Evlampiev is orchestra leader. A fillip is given to publicity by mentioning leading dancer Nathalie Dudinskaia as star of the Artkino film, "Swan Lake," which was a hit here two years ago.

Today's Theatre Inc. has been authorized to conduct a theatres business in New York, with capital stock of 200 shares, no par value. Herbert Semmel is a director and filing attorney.

Argentine Congressmen Lose Seats As Colon Makes With Big Reforms

CLAUDIO ARRAU'S RETURN

After 20 Years He's Hailed In Native Chile

Santiago, July 21.

Claudio Arrau, the Chilean concert pianist, came back to Chile, as "the hometown boy who made good," after being away 20 long years, and was overwhelmed with honors. After a series of sell-out concerts in Santiago, Valparaiso and Concepcion, he trekked to his native burg of Chillan for another performance. There his compatroits threw him a banquet and tagged him "illustrious son" of the community.

A sadness touched the visit. He chose the home of Eulogio Fuentes, an old lawyer friend of his late father, to rehearse for his concert last night (15) at the Central Theatre. During the rehearsal, his host died of a heart attack.

At last concert at the popularly-priced Caupolican Theatre in Santiago the capital city present him with a parchment naming him an "illustrious citizen," too.

Quality Angle Of French Pix Aid Puzzling

Paris, July 28.

The form that "quality" payments are to take under the new Film Aid Law is still being mulled in film circles here. From 1956 through '58, some 57 French films and coproductions got about $2,975,000 via this type of aid. And 13 new pix have already received coin this year, $40,000 to $150,000 per pic. The new quality setup is not quite clear as yet, but may follow the same pattern.

Original monies were given to pix that "by their nature could serve to open new perspectives for the French cinema, plus bolstering local and foreign prestige, and for the treatment of great important themes and problems in France." This will probably apply to the new aid, too, but a new special jury may have other ideas about which films fill these precepts.

In 1959, the three Cannes Film Fest prizewinners, now doing big boxoffice here, were all recipients of quality aid. They were "Orfeu Negro," "The 400 Blows" and "Hiroshima Mon Amour." Others that obtained aid were "Les Cousins," "I, A Negro," "Marie-Octobre," "Rendezvous Du Diable," "The Law," "Guts in the Sun"; "The Motorcycle Cops," the only comedy among them; "Tu Es Pierre," "Stars At Noon," and "La Sentence."

Four of the above were full-length documentaries and the others dramas. Producers are awaiting clarification of the new "quality" touchstones but most feel it will still go to those producers giving worthy new talents a chance and dealing with unique, offbeat subjects that will enhance French prestige at home and abroad.

PAKISTAN TO SPEND $2,000,000 ON PIX BIZ

Karachi, July 21.

Pakistan Government plans to spend one crore rupees (equal to about $2,000,000) in the development of the country's film industry. This allocation will be made by the government from funds of the second Five-Year Plan. About 75% of the money will be spent on studio equipment and the remaining 25% on cinema equipment.

When this plan takes material shape, the Pakistani studios will be completely modernized with the latest equipment. The crying need of having more and better class cinemas would be met to a great extent via this government outlay.

A suggestion to the State Dept. made by U.S. Ambassador to Argentina, Willard L. Beaulac, that an American opera name be sent to the Colon in B.A. as part of the ANTA-administered program has resulted in selection of Phyliss Curtin. She'll sing four performances of "Manon" there starting Aug. 21.

By NID EMBER

Buenos Aires, July 21.

There is a great tightening-up at the Colon Opera this year. For the 9th of July Argentine Independence Day Gala performance, Congressmen were flabbergasted on finding they had not been allocated free seats. Management assigned 15 stalls for the Senate and 30 for Deputies, which brought a great wail from those Congressmen most apt to bleat about the need for "austerity" in expenditure.

Regime also omitted the Champagne intermission supper traditionally served in the Golden Room of the Foyer on these occasions. The suppers not only involved considerable expense, but held up resumption of the performance for at least two hours.

Before the present Season (Argentine Winter) started on June 13, the Municipality's Cultural Secretary, Dr. Aldo Cocca, now the guiding hand through opera houses is still temporarily managed by Architect Juan P. Montero, stated that budget limitation would involve very considerable restriction of the Colon's brilliance. Season proper will run seven months; the Autumn cycle was taken up with Symphony concerts, with the participation of the Colon Orchestra and of the Buenos Aires Philharmonic. The former was conducted by Juan Jose Castro and the latter by guest conductor Jacques Singer, whose popularity with orchestra and public is proverbial, and who received a marked ovation at the conclusion of the Beethoven cycle.

Season will also include 30 ballet and 50 opera performances, plus 20 solo recitals. Two contemporary operas were heard in June, Arnold Schoenberg's monodrama "Erwartung," conducted by Roberto Kinsky, and Luigi Dallapiccola's opera "Volo di Notte," conducted by beginner Antonio Tauriello. The first was sung by Argentine soprano Sofia Bandin, probably the most difficult role of her career. Critical praise was more generous with the decor of these productions, than with the musical side, but the Management's daring in trying for novelty was respected, given the circumstances.

Impresario Cocca's opening press conference stressed the assistance the Colon is receiving this year from the U.S. Embassy, in making it easier to line up talent without big dollar fees. The two concerts by the Washington Symphony, under Howard Mitchell's baton, on June 19 and 20 were a sellout, and could not have been lined up without State Dept.—ANTA subsidy. Iriberri Concerts handled visit here and the gross for both concerts was well over 250,000 pesos. Limitation of the amount of "paper" deadheaded to politicos makes it better business now to stage concerts at the Colon. For the Washington Symphony's performances, even U.S. Embassy officials bought their own seats, setting the example for Argentine Congressmen.

Rose brocade curtains of the Colon loges are in process of renewal for the first time since the theatre opened 50 years ago. Stalls are also being renewed, while increased accomodation for booking offices and the press have been arranged. A rehearsal room has been opened up for orchestra. Stage lighting system is being modernized. All these expenditures must come out of income, so no wonder a tight hand is kept on the purse strings.

Byron Janis is due for concerts in August, both at the Colon and in other theatres. Jose Iturbi was here in June.

Jan Peerce single concerts Aug. 1 in McKinley High School, Honolulu, for George D. Oakley's Artists Service.

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Alarcon of Giant Mex Circuit In New Plea for Higher Cinema Scales

Mexico City, July 28.

Exhibitor Gabriel Alarcon, of the vast Gold Chain, in a new appeal to city administration and federal authorities for a readjusted, higher cinema admission scales, warned that Mexico will lose out in seeing the super-spectacles already released and yet to be released in Hollywood.

This will not only mean that Mexican patrons will be deprived of "some of the best film entertainment of recent years" but also will represent a financial loss to exhibitors who are finding the going rough, according to Alarcon. He added that already Hollywood is crossing Mexico off its distribution lists for super spectacles such as "Ten Commandment" (Par), "War and Peace" (Par), "Around World in 80 Days" (UA) and others. But the tendency is continuing even in less ambitiously budgeted films, Alarcon pointed out. When a picture has a $3.000,000 to $5.000.000 budget, there is no profit in releasing it in Mexico when the cinema top price is four pesos (32c).

Current boxoffice freeze means that even the speculators cannot earn more than a maximum of 20.000 pesos ($1,600) daily. And this figure, Alarcon said, is often matched by even low-budgeted Mexican films of far inferior quality. Alarcon has the backing of exhibitors and the powerful National Chamber of the Film Industry in the current bid to get admissions in first-runs up to at least six pesos (48c) for ordinary program fare, and double this or more for spectaculars.

Mayor Ernesto Uruchurtu, who has steadfastly insisted that he will not allow a new boxoffice admission price, has no comment to make about the present exhibit campaign. His feeling on the matter of a low boxoffice scale have not changed.

As for exhibition of Mexican product, Alarcon said this was proceeding along normal lines and that talk of heavy backlog of canned films is "exaggerated." There are many films uncompleted, lacking trailers, press books, copies, sound dubbing, etc. But as for fully completed films, he said that the Gold Chain had only 10 awaiting exhibition time.

City of Chi Lawyers Over-Rule Cop-Censor On Polish '8th Day'

Chicago, July 28.

For only the second time, as far as the trade and legal profession here recalls, Chicago's legal department has reversed a Police Censor Board ban, this one affecting Continental's Polish-made "Eighth Day of the Week," which involves pre-martial sex induced by the Warsaw housing shortage. The Commies have also banned the feature, written by expatriate Marek Hlasko.

Technically, the action was the mayor's, but the decision actually was by Corporation Counsel John Melaniphy. He gave no reason for it. Continental's lawyers had pointed out that "Eighth Day" was verboten also in Poland, which found it most unflattering to the state.

Previously, Melaniphy had overruled the censors on Trans-Lux' "Case of Dr. Laurent," but with the difference that court action by the distributor had already been started.

Continental's Chicago counsel, state representative Abner Mikva, said he didn't know when the picture would be shown here. Likely possibilities in the fall, however, are the World Playhouse or the Surf.

(In the case of another film, "Garden of Eden," produced by the American Sunbathers Assn., and already court-approved in Massachusetts and Ohio, Melaniphy upheld a permit denial, and Mikra said suit would be filed probably within a fortnight. The ban, he stated, violates the first amendment.)

Preem Snubs Big Powers

London, July 28.

The major powers got a deliberate snub at the London preem of Columbia's "The Mouse That Roared." Members of diplomatic corps were invited—but only those representing the comparative "mice" among the countries, including Liberia, Israel, the Yemen, Ghana and Nepal.

List was pruned for publicity purposes, film being a comedy about a small country that declares war on the U.S. It didn't quite work out. Some minor powers resented being regarded as such — and not all representatives turned up. How small can you get?

Sol Fisher's Own 'Russian Fest' Of 8 USSR Revivals

Minneapolis, July 28.

Circuit owner Sol Fisher is trying to cut in on the present "rage" for Russian entertainment in U. S. with a "Russian Film Festival" at his local neighborhood Varsity theatre, adjacent to the U. of Minnesota. It's the first ever held in the territory.

Sol Hurok's "Russian Dance Festival" show out of Madison Square Garden is due here shortly for a three-day engagement and the latter garnering plenty of advance publicity as well as having large newspaper ads run for it. Hence, Fisher rounded up eight Russian pictures for his 14-day "Festival." He's actually stealing a march on the Hurok "Festival" with the screen one of his own.

In twin bill he's offering "Grand Concert" and "Boris Godunov," "Stone Flower" and "Concert of Stars," "Alexander Nevsky" and "The Fabulous Sadko" and "Potemkin" and "Stars of the Russian Ballet."

The regular Varsity admission of 85c has been upped to $1 during the "Festival."

Fisher is the only Twin Cities' exhibitor to have offered occasional Russian films, playing them at his "fine arts" Campus which also is located within shouting distance of the U. of Minnesota.

Wallis Renews Nathan

Hollywood, July 28.

Paul Nathan signed new five-year pact as associate producer with Hal Wallis Productions, starting Jan. 1, 1960.

Nathan has been with Wallis for past 15 years, during producer's entire tenure as an indie. He started as Wallis' secretary when latter headed Warner Bros. production.

MCP's Setup

Los Angeles, July 28.

Newly-formed MCP Film Distributing Co has closed a four-picture deal with Emerald Productions of Eugene, Ore., first release to be "Stump Run," starring Edgar Buchanan.

Remaining trio will be lensed in Panavision and color, and still are to be set.

Of Stanley Warner Grosses 'n' Girdles

Shields & Co. brokerage house recently estimated Stanley Warner profit as derived 78% from Latex and other diversified properties. However, SW sticks to its fixed auditing policy of giving no breakdowns between theatres and industrials within its constellation of income-producers.

A net profit for the 39-week period ending May 30 of $3,591,300, more than double the income for same period of a year ago, was recorded by Sannley Warner Corp. and its subsidiaries. Earnings are equivalent to $1.77 per share of common stock. For the comparable stanza of a year ago, the net income was $1,706,000, equal to 83c per share.

At the same time, the company revealed that the net profit for the quarter ending May 30 was $1.337,600, equal to 66c per share, as compared with a profit of $266.500, equivalent to 12c a share, for the same quarter a year ago. The net earnings for the most recent quarter was more than five times the profit for the corresponding quarter a year ago. Both the earnings for the 39-week period and for the third quarter are said to represent the highest profits in the history of the company.

For the current 39-week period, theatre admissions, merchandise sales and other income amounted to $92,869,800, an increase of 9.3% over the $84,953,000 for the corresponding 30 weeks of a year ago. As has been its long-time policy, Stanley Warner does not provide a breakdown as to the income from its theatre division, Cinerama activities, and International Latex Corp., its girdle, bras, baby pants, rubber gloves and pharmaceutical subsidiary.

During the 39 weeks ended May 30, unusual property dispositions, a writeoff of the cost of certain securities, less a profit realized on the sale of the securities resulted in a loss of $2.469,000. Because of losses from unusual property dispositions, there will be a saving of $925.000 in taxes. As a result, $925,000 of such losses has been charged against operating income for the 39 weeks, representing the equivalent of the federal income taxes which would have been payable had no such losses existed. The balance of $1,544.100 has been charged to earned surplus, equal to 76c per share. For the same period of a year ago, the earned surplus was $682.000, or 33c per share.

For the third quarter, $1,434.600, equal to 71c per share, was charged to earned surplus as compared with $553,400, or 26c per share, for the same stanza last year.

Assoc. British Picture Report Tips That England's Com'l TV Near Peak

London, July 28.

The warning issued to Associated British Picture Corp. Ltd. stockholders by chairman Sir Philip Warter in the ABPC annual report that they "should not assume that the record figures under review will be maintained" is read here as still further confirmation that commercial tv operations in Britain have reached or are near their ultimate profit peak. Because it's clear that, not unexpectedly, it's the subsidiary ABC Television that is the major moneymaking outfit in the group, though the report shows that the film-making distribution and exhibition side is holding its own fairly well.

From the film business, in fact, ABPC raked in trading profits of $6,675.000, only about $500,000 less than the average scored over the four years before the company went into tv in 1955. Television, though came up with a solid $8,542,000 in this 32d year of the group's operations to bring in an all-time high. Total dividend for the year is 60%, less tax.

The report reveals that ABPC now operates 349 cinemas with a net book value of about $44.000.000, these including 15 in which Todd-AO has been installed at a cost of some $840,000. In the section on tv, the report refers to the acquisition of its new subsidiary Iris Productions Ltd., headquartered at Teddington Studios.

Other points in the report are that $630,000 has been set aside for a bonus to the corporation staff and that there's concern over the future of the newsreel. In a brochure issued to stockholders simultaneously other facts brought out include that the staff totals 15,000; 12 artists and six producers and directors are now under film contract, while three players are under tv contract; Teddington tele studios, when fully made over, will have 625-line equipment in anticipation of Britain's changeover to the Continental lineage system; and that, with 3,500,000 homes reached, ABC-TV's audience at the weekend is larger than that of any other commercial tv company.

After the annual meeting on Aug. 14, meetings will be held to sanction bringing the articles of association up to date.

Jewish Center Choices

San Antonio, July 28.

Seven attractions have been lined up for a selected art film series opening at the San Antonio Jewish Community Center. They are: "Diary of a Country Priest" (France), "Murderers Among Us" (Germany), "The Good Earth" (U.S.), "Ten Days That Shook The World" (USSR), "The Quiet One" (U.S.), "The Green Man" (Great Britain), and "Ditte, Child of Man" (Denmark).

All showings are scheduled for alternate Wednesday nights with the first pic shown on July 22.

Surviival of Li'l Theatres Theme Of Ohio Session

Cincinnati, July 28.

Allied States units of West Virginia, Indiana, and Kentucky are co-sponsoring a joint Ohio Valley indoor and drive-in convention Sept. 14-16 at the Sheraton-Gibson Hotel here. West Virginia Allied, under the direction of Rube Shor, will host the meeting. Working with Shor on the general convention committee are Richard T. Lochry, president of Allied Theatres Owners of Indiana, and E. L. Ornstein, president of Allied of Kentucky.

The regional convention, it's said, was developed to offset the drop in exhibitor attendance at state meetings caused by the large number of small theatres that have closed in this area in recent years. It's felt that one well-attended meeting for the Ohio Valley area will benefit exhibitors and will give speakers, both from exhibition and distribution, a larger audience.

Theme of the convention is the survival of the independent theatre, both small town and sub-run operations. It's contended by Allied that (1) each town, no matter the size, is entitled to a showcase operation, (2) that sub-runs are still an important part of exhibition because of their ability to assure complete coverage of all areas and maximum profit on pictures, (3) the drive-in operation has come of age and should be considered an important and integral part of exhibition.

Discussions at the joint convention will include Allied's "white paper," the American Congress of Exhibitors and "exactly what the independent theatre can expect of it in the future."

Further Litigation On 'Star Is Born' Feature; Warners Vs. Sid Luft

Los Angeles, July 28.

While Sid Luft's request for court permission to file a $14,000,000 damage suit against Jack L. Warner and Warner Bros. Pictures Inc., over "A Star Is Born" and two other film projects was denied, ruling by Superior Judge H. Eugene Breitenbach left the door open for an amended complaint to be filed later.

Luft, husband of Judy Garland, had asked that he be allowed to file a cross-complaint to a $30,000 suit brought against him last December over a note signed by him.

Proposed action, in which Luft was joined as plaintiffs by Miss Garland and Transcona Enterprises, in which couple is partnered, asked payment of $4,000,000 claimed as "overcharges" made by WB against "Star," and another $10,000,000 figured as profits from two films which never were made but had been contracted for by WB in a three-pix deal.

Luft contended in counter-suit submitted to court that receipts from "Star" were between $8-$9,000,000 but due to overcharges there were no profits. Among the $4,000,000 overcharges claimed was $1,000,000 for ad-promotion, when contract stipulated no more than $175,000 would be spent for this purpose, according to complaint.

Luft also alleged in counter-complaint that the $30,000 note given to Warner was an evidence of an advance, given for a combo vacation and promotional tour of Europe for "Star," to have been repaid out of profits, which were non-existent.

Can U.S. Majors Make Good On Russian Films For State Dept.?

A number of independents would like to take over Soviet films which have been assigned to the major companies for release in the United States. At the moment it looks as if such switches just aren't possible.

Reason is the language of the basic film deal with the Soviets, which states very specifically that "major distribution" is required on the seven Russian films which the majors have purchased.

The indies who are interested feel that, considering the very nature of the market, and the majors' own past history with foreign film, the Soviets would actually be better off having their films released by smaller outfits who can take some time selling them. It's pretty much the same theory that applies to most foreign pictures that aren't aimed directly at the mass market.

Some of the majors themselves aren't too happy with the setup. They know, on the one hand, that selling a Soviet film commercially isn't going to be easy unless it's a picture of unusual quality; and those who have seen all of the presently-involved seven Russian features say only one or at the most two qualify under that description.

On the other hand, the sales people are aware that, for the sake of the quid-pro-quo in Russia, they'll be expected to make some sort of favorable showing. All but one of the Russian films are dubbed into English, though it has yet to be established whether or not these dubbed tracks (recorded in London) are available for use in the States.

Only one of the Soviet films—"The Cranes Are Flying"—was dubbed in N.Y. This is generally considered the best of the Russian films among the seven that have been acquired. It's been a big hit in Europe.

Question is what the Russians' attitude will be. If they're interested in financial returns, the indies argue they'd be the best bet. If they want circulation, and are impressed by the number of dates booked (without reference as to how many people actually go to see these films), then major release is the answer.

There's a feeling that, on the first couple of Soviet releases—and particularly on "Cranes," which already has had some publicity—the curiosity value will be great and the audience may be quite considerable. Soviet films have had free access to the States in the past, but they've never played more than a couple of houses.

TOMORROW

WORLD PREMIERE
VICTORIA THEATRE
NEW YORK

YOU'LL MEET THE KIDS IN

THE MOTION PICTURE

"blue denim"

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The lost innocence !

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Produced by CHARLES BRACKETT Directed by PHILIP DUNNE Screenplay by EDITH SOMMER and PHILIP DUNNE CINEMASCOPE STEREOPHONIC SOUND

You deserve **"THE BEST OF EVERYTHING"**

20th will see that you get it!

Pictures-for-Orphan Periods Is Still Hyman's 'Orderly Propaganda'; AB-PT's Best Since '55 2d Quarter

The second quarter ending June 30 was the best for the theatre division of American Broadcasting-Paramount Theatres since 1955. At the same time, the month of June was the best since 1954.

This was disclosed last week by Edward L. Hyman, company veepee, at one of his periodic meetings with the trade press at which he brings up to date his efforts to advance his ideal of "orderly release" of product throughout the year. Hyman, who has dedicated himself to eliminate the so-called orphan periods, is sanguine about the product availability for the September to year-end stanza, which in the past few years has been very poor.

Although noting that he doesn't ever expect "to see Utopia" as far as orderly release is concerned, Hyman is nevertheless confident, on the basis of the release slates he has obtained from the film companies, that the September to December stanza this year will witness a reverse of the downward trend. He stated that indications are that twice as many quality films as heretofore will be available for the concluding months of 1959.

In circulating the final release schedule, obtained after numerous meetings with distributor representatives, Hyman urged that it be analyzed carefully now in connection with exhibitor business-building drives and that any weak spots in the slate should be noted and plans made now to obtain quality product or "sleepers" to fill the gaps.

Hyman is also spearheading an all-out exhibitor drive to plug films and film-going during the September to December period. In this connection, he has toured the country and has participated in numerous business-building forums. And in particular the quality product which will be available during the drive period.

Hyman has kept up to date the release information for the drive period and has now compiled the latest release data in a schedule containing the releases of all companies from July through the end of the year. The schedule has been circulated to exhibitors around the country who have endorsed orderly distribution and are supporting the September to December drive.

The film industry has come through its "transitional period" and he noted that business has shown a decided improvement thus far in 1959.

How They Stack Up

Hyman will next concentrate his propaganda efforts on the April-May-June period, a stanza he feels needs more quality releases. He plans to go to the Coast in October or November to compile all the data on pictures and releases in preparation for April, May and June. He believes that the accomplishments of the exhibitors' September to December drive will have an influence in inducing the film companies to release topnotch product from April to June.

The release schedule compiled by Hyman, although containing some holes, shows the following totals from June to the end of the year. Allied Artists, 7; Buena Vista, 6; Columbia, 20 (plus the special release of Porgy and Bess"); Metro, 12 (plus the special release of "Ben-Hur"); Paramount, 9; 20th-Fox, 15; United Artists, 17; Universal, 7; Warner Bros., 10.

Hyman also revealed that the AB-PT circuit is continuing to install 70m equipment in its key houses. Between 12 and 15 theatres have been equipped or are in the process of being equipped. What Hyman believes will be a first will be the installatoin of 70m equipment at AB-Pt's Indian Drive-In in Phoenix, Ariz. The drive-in, a 1,350-car unit, is being completely renovated and will be enlarge to accommodate 1,700 cars.

Allied Guitar Offkey As Congress of Ehibs Serenades Companies

Although the American Congress of Exhibitors and representatives of the Motion Picture Assn. of America are scheduled to hold a "summit" meeting on Friday, 31), preceded by a session tomorrow (Thurs.) of C. and E.'s committee, signs of growing disenchantment with the policies of the Congress, in Allied States circles, continue to mount.

In a letter to Allied board chairman, Abram F. Myers, Trueman T. Rembusch, Indiana circuit operator and a former Allied prexy, charges that the C. of E. is out to wreck local exhibitor organizations by setting up individual memberships. Rembusch bases his complaint on a recent mailing piece sent out by the Congress of Exhibitors urging all theatremen to become members of the organization. It's noted in the letter addressed "to all circuit operators" and signed by Merlin Lewis, administrative secretary of the Congress of Exhibitors, that membership in C. of E. does not, in any way, affect your membership in any other organization. It's also pointed out that the Congress requires no dues or assessments.

However, Rembusch feels that the plea for individual membership in the Congress of Exhibitors is an effort to sabotage the existing trade organizations and particularly Allied. "It was my understanding," he states, "that C. of E. was limited to being an organization of organizations, not an organization made up of individual memberships."

Rembusch further charges that he has yet to see the C. of E. accomplish one constructive thing. "We might as well admit it. We were booby-trapped when we went along on this one, but do we have to stay booby-trapped?"

The Indiana theatreowner is further disturbed by the fact that Stanley Warner, of which Congress chairman S. H. Fabian is president, is seeking permission from the Federal Court to operate a theatre already under construction in Cheltenham Township, near Philadelphia. Rembusch feels that all the Congress of Exhibitors is doing is lulling "the small exhibitors to sleep while the former affiliates acquire theatres." He also feels that the Congress of Exhibitors will wreck Allied's "white paper" campaign.

Roller Rinks

Continued from page 7

source and would serve as a lure to attract the teenage crowd.

Unlike bowling alleys, where alcoholic liquor is frequently sold, the roller rinks maintain a strict policy of not serving hard drinks. Because of this restriction, roller rinks, as are theatres, are eligible for government loans via the Small Business Administration. The roller rinks and theatres are the only entertainment industries eligible for such loans. Such loans, whether direct or the participation kind, can be made to finance construction, conversion or expansion; to finance purchase of equipment, machinery, supplies and material, and to supply working capital.

The roller rink industry is expanding currently in three areas—(1) it is following the population move to the suburbs., (2) via the conversions of theatres to rinks, and (3) the construction of new rinks as part of drive-in theatres. There are presently some 4,800 rinks in the U. S. This year it's expected that a total of 500 new rinks will be built.

Income from the roller rinks comes from admissions (between 50c and 80c), from skate rentals (between 25c and 50c), from skate sales, and from concessions (estimated at 25c per person). The Roller Skating Foundation estimates gross receipts of $855 per week or $45,000 a year for a rink that will accommodate 420 skaters, on the basis of 100 skaters per session, eight sessions per week, an admission charge of 60c, skate rental charge of 35c, and average volume in concessions and sale of equipment.

Estimated weekly expenses are figured at $200 per week for five part-time employees and one full-time staffer.

Chaplin Films

Continued from page 3

ing the 1925 version of the picture on which copyright has expired. Lopert and Roy Export have charged "unfair competition" rather than infringement of copyright.

Chaplin pictures covered under Judge Rayfiel's injunction include "A Dog's Life," "The Kid," "Shoulder Arms," "The Idle Class," "The Circus," "City Lights," "The Great Dictator," "Monsieur Verdoux," "Sunnyside" and "The Pilgrim." No distribution arrangement for any of these films have been made.

Story is that Fischer's outfit acquired the contents of the Chaplin vault on the Coast from another party who in turn is said to have bought it from Oona O'Neil, Chaplin's wife, who visited the U. S. after Chaplin had already departed to reside permanently in Europe. The vault contained prints of virtually all of Chaplin's films. Several of them have been playing around the country, booked by Fischer's companies.

Soundtrack

Continued from page 7

Caillou, for production early next year in Manila under his indie Prestige Productions banner . . . **Bill Karn** will direct "Ma Barker's Killer Brood," **Miriam Hopkins** starrer, which **William J. Faris** will produce for Film Service Distributing Co. release . . . **Hal Wallis** inked **Gavin Lambert** to write screenplay for "Night Man," original by **Lucille Fletcher.**

Pictures starring **Susan Hayward, Elizabeth Taylor** and **Danny Kaye** are banned in Egypt and some of the older Arab countries . . . The Israeli remittance problems affecting the American companies still aren't settled and MPEA's **Fred Gronich** may have to pay a return visit to Tel-Aviv.

Dana Wynter costars with **Kenneth More** in 20th-Fox' "Sink the Bismarck," to roll in Britain under producership of **Lord John Brabourne** . . . **Walter Wanger** handed scripting chores for his upcoming 20th-Fox release, "The Dud Avocado," to **Philip Dunne** and **Edythe Sommer** . . . **Carolyn Jones** joins **Richard Burton** and **Robert Ryan** in star lineup of Warner Bros.' "Ice Palace". . . Pioneer actress **Mae Marsh** goes into WB's "Captain Buffalo". . . **Jack Cummings** assigned **Nelson Riddle** as musical director on "Can Can," which producer will turn out for 20th-Fox release as a **Sinatra-Chevalier-Jourdan** starrer.

Joseph Bellfort, longtime RKO distribution chieftain in Europe, has forsaken his Paris base and returned to New York after 10 years abroad. Originally a lawyer he was sent over by RKO foreign sales boss (the late) **Phil Reisman** to untangle the postwar legal snarls, recapture the RKO business assets and the like, and from that evolved into a top Continental sales administrator until **Howard Hughes** sold the company.

Competition at Spain's Fest

San Sebastian, July 28.

These were the official feature entries at San Sebastian's Seventh International Film Festival:

July 11—"The Nun's Story"—U.S.A.
" 12—"Sam" (Alone)—Yugoslavia.
"Smart y Sedle" (Death on Horseback)—Czech.
"Ari No Machi No Maria" (Ragpickers' Angel)—Japan.
" 13—"La Pequena" (Small One)—Bulgaria.
"Procesado 1,040" (Prisoner 1,040)—Argentina.
14—"Cain, Adolescente" (Adolescence of Cain)—Venezuela.
"Maigret et l'Affaire St. Fiacre"—France.
15—"North by Northwest"—U.S.A.
"Zamach" (Partisan Mission)—Poland.
" 16—"A Luz Vem do Alto" (Holy Light)—Portugal.
"800 Leguas por el Amazonas"—Mexico.
" 17—"Shake Hands with the Devil"—England.
"Salto a la gloria" (Leap to Fame)—Spain.
18—"Der Rest Ist Schweigen" (Rest is Silence)—Germany
"Bein E Latlal" (Shadows of the Past)—Egypt.
"Verhrechen Nach Schulchluss" (Crime after Class) —Germany.
" 19—"Pour qui les Alouettes Chantent"—Hungary.
"Dagli Appennini Alle Ande" (Appenines to Andes) —Italy.
"Sapphire"—England.
" 20—"Isan-Jag-Utha"—India.
"Tutti Inamorati" (Everyone's in Love)—Italy.

San Sebastian Fest Prizes

Continued from page 5

fices her life to succor and convert the downtrodden.

Not Too 'Festive'

Motion Picture Export Assn., was again saddled with responsibility for making the Basque inauguration a brilliant and festive occasion. Combined efforts of MPEA delegate Frank Gervasi, his aides and a public relations team produced only a par opener in the face of inadequate festival organization, "Sirimiri" (Basque for drizzle, even when it rains), absence of Audrey Hepburn at "The Nun's Story" gala and a general festival economy wave that included MPEA.

Undersecretary for Information Vilar Palasi opened the 10-day gathering; Director General for Cinema Munoz Fontan closed it. Eva Marie Saint flew from the U.S. to grace "North by Northwest" send-off. Her two-day round of personal appearances was triumphal.

Notoriety note was furnished by Eva Bartok. There was no shortage of Spanish screen favorites; the rest were second stringers from neighboring lands.

Absence of dames and trade names is only one aspect of blighted hopes this year. Other handicaps stemmed from the continued reliance on non-pro provincial staffers, a tight-cornered budget (around $50,000) and, particularly, the quality of screen fare in contest.

Cheaply Farcical

To many visitors, especially those who actively avoid subgrade features the year around, farce calibre of well over half the 20-odd entries was deporable. Sentiment here is that festival director Antonio de Zulueta must establish a "quality standard" even if forced to reduce programmng drastically. Yank entries were outstanding; British and German, beyond reproach.

Another viewpoint holds that San Sebastian is in danger of becoming nationalized. Concept introduced last year of constituting a magnet film fair for Latin American countries has not been achieved. As a result, delegations come with limited objectives—essentially to better film trade relations with Spain in conferences with government authorities and Spanish film industry leaders.

Future of film commerce with Spain dominated fest talk following dramatic entrance of this country in the European Economic Organization and announcements of extensive and fundamental changes in economic policy. Immediate reaction from authoritive quarters was that eventually, possibly late this year, Spain's film structure would be reshaped radically to affect dollar remittances, import quotas, blocked peseta accounts and numerous phases of Spain's film aid program. Nor are drastic consequenes envisaged as a result of devaluation.

On the plus side, San Sebastian proved a holiday for cinema club and cinematheque fans. Seven of the Brussels Fair's 12 all-time best films were screened in extra-curricular morning sessions. Government banned "Potemkin," "Mother" and "Earth" while "Citizen Kane" and "Joan of Arc" prints failed to arrive. Why Spanish authorities reversed original approval of Russ trio at a festival where Polish, Czech, Bulgarian and Yugoslav entries were officially programmed, was not revealed.

Retrospective series in homage to Rene Clair drew crowds for "Straw Hat," "Under Paris Rooftops" and "July 14." Outstanding in fest's Information Section screenings were Rossellini's "India," Cannes prize-winner "400 Blows," "Hercules" and Bulgaria's "Stars."

Perennial signal features of every Basque film reunion are San Sebastian's plethora of four-star seafood eateries, cordial hospitality and striking oceanside settings. Active role played by Mayor Antonio Vega de Seoane as simpatico host to visitors and press from over 20 countries, was an added factor this year.

British B.O. Off

Continued from page 7

where, again, tv enterprises began operations within the past year. Wales, with 9,226,000 admissions reported from 315 theatres, showed a 20.8% decline over the first quarter of 1958, while the Southern area (180 cinemas, 7,046,000 admissions) suffered a drop of 22.5%. The dip in Scotland, 20.6%, with 520 theatres registering 20,866,000 admissions, was also above the national average.

Maybe significantly, the percentage fall in admissions compared with the first three months of 1958 was relatively low in the Eastern region (15%, with 205 cinemas reporting 8,056,000 admissions) and in the Southwest (15.7%, 217 theatres, 7,664,000). Television coverage isn't yet complete in these areas.

Further BOT comment on the whole position is that there was an increase in sickness in the first quarter of 1959 as compared with 1958, which "may have reduced admissions in this quarter by several millions." It's added that the exceptionally bad weather of the first part of the year may have had its effect.

Harrison's Reports

Continued from page 3

Hays into the industry resulted in the breakup of the Motion Picture Theatres Owners of America and that Allied States was formed after MPTOA's demise; "the failure of the 5-5-5 Conference was the result of producer manipulation"; "theatre divorcement and the outlawing of block booking and other predatory trade practises," and other items.

The contrast between the operation of Harrison's Reports by an independent publisher objectively reporting industry relations and the new ownership, with its frankly weighted Allied States interests, speaks for itself.

Lanza Bonanza—

M-G-M presents in radiant COLOR

MARIO LANZA

"For The First Time"

with JOHANNA von KOCZIAN · KURT KASZNAR · HANS SOHNKER

also starring ZSA ZSA GABOR · in Technirama® and Technicolor® · Story and Screenplay by ANDREW SOLT

Music Supervised and Conducted by GEORGE STOLL · Directed by RUDI MATE

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Everything NEW but the voice, which is greater than ever! NEW gorgeous gal! NEW color backgrounds on his Continental song-tour. NEW story idea, packed with dramatic surprise and wonderful romance, his best box-office bet since "The Great Caruso"! NEW opportunity for YOU!

Gala Premiere Engagement
Next at Roxy Theatre, N. Y.

FILMED IN COLOR IN CAPRI, ROME, NAPLES, VIENNA AND OTHER FAMED PLEASURE SPOTS!

Picture Grosses

LOS ANGELES

(Continued from page 9)

Eater" (Col) (2d wk). Thin $3,600. Last week, with Iris, $12,200.

New Fox, Globe (FWC-Metropolitan) (765; 799; 90-$1.50)—"This Earth Is Mine" (3d wk) and "Pork Chop Hill" (UA) (repeat) (New Fox), "Tap Roots" (U) (reissue) (Globe). Fair $2,500. Last week, $7,600.

Hollywood, Rialto (FWC-Metropolitan) (756; 839; 90-$1.50)—"Some Like It Hot" (UA) (2d wk, Holly; 1st wk, Rialto) and "Hangman" (Par) (repeat) (Holly), "Alias Jesse James" (UA) (reissue) (Rialto). Sturdy $5,500. Last week, Hollywood with Orpheum, Uptown, $15,900. Rialto, "World, Flesh, Devil" (M-G) (1st general release), "Forest Rangers" (Par) (reissue), $2,600.

Fox Wilshire (FWC) (2,296; 90-$1.50)—"Five Pennies" (Par) (4th wk). Potent $5,500. Last week, $7,300.

Warner Beverly (SW) (1,612; $2-$2.40)—"Anatomy of Murder" (Col) (4th wk). Tall $15,000 or near. Last week, $18,100.

Hollywood Paramount (Elect) (1,468; $1.40-$2.40)—"Nun's Story" (WB) (5th wk). Rich $14,000. Last week, $16,000.

Four Star (UATC) (868; 90-$2)—"Middle of Night" (Col) (5th wk). Slim $2,000. Last week, $3,000.

Chinese (FWC) (1,408; $2-$2.40)—"Darby O'Gill" (BV) (5th wk). Fair $9,000. Last week, $9,800.

State, El Rey, Loyola (UATC-FWC) (2,404; 861; 1,298; $1.50-$2)—"South Pacific" (20th) (5th wk). Fine $15,600. Last week, $19,500.

Fox Beverly (FWC) (1,150; $1.49-$2)—"Hole in Head" (UA) (6th wk). Socko $10,000. Last week, $11,700.

Downtown Paramount, Hawaii (ABPT-G&S) (3,300; 1,106; $1.25-$1.75)—"80 Days" (UA) (6th wk). Hot $12,500. Last week, $15,800.

Fine Arts (FWC) (631; 90-$1.50)—"Room at Top" (Cont) (11th wk). Smash $7,500. Last week, $8,000.

Warner Hollywood (SW-Cinerama) (1,389; $1.20-$2.65)—"South Seas Adventure" (Cinerama). Started 44th wk Sunday (26) after big $18,800 last week.

WASHINGTON

(Continued from page 9)

$4,000 on subsequent-run. Last week, $5,000.

Ontario (K-B) (1,240; 90-$1.49)—"Five Pennies" (Par) (3d wk). Fine $8,000. Last week, $9,800.

Palace (Loew) (2,390; 90-$1.25)—"This Earth Is Mine" (20th) (2d wk). Good $14,000 after $19,000 opener.

Plaza (T-L) (276; 90-$1.49)—"Love Is My Profession" (Kings) (9th wk). Fair $3,000, same as last week.

Town (Ind) (600; 70-95)—"Flesh and Woman" (Ellis) and "Bride Much Too Beautiful" (Ellis). Oke $3,000. Last week, "Sins Lola Montes" (Indie) and "Wild Women of Wongo" (Indie), $2,500.

Trans-Lux (T-L) (600; $1-$2)—"Anatomy of Murder" (Col) (3d wk). Sock $17,000. Last week, $18,000.

Uptown (SW) (1,100; 90-$1.25)—"Big Circus" (AA) (4th wk). Good $5,000. Last week, $5,500.

Warner (SW-Cinerama) (1,308; $1.20-$2.75)—"South Seas Adventure" (Cinerama) (31st wk). Fine $12,000. Last week, $12,700.

Playhouse (T-L) (458; $1-$1.80)—"Middle of Night" (Col) (4th wk). Nice $6,000. Last week, $12,000.

CHICAGO

(Continued from page 9)

ture" (Cinerama) (44th wk). Hep $23,000. Last week, $22,200.

Roosevelt (B&K) (1,400; 90-$1.80)—"Last Train From Gun Hill" (Par) (2d wk). Fancy $18,000. Last week, $31,000.

State-Lake (B&K) (2,400; 90-$1.80)—"Horse Soldiers" (UA) (5th wk). Fair $11,500. Last week, $14,000. "Big Circus" (AA) starts Friday (31).

Surf (H&E Balaban) (685; $1.50)—"Diary of Anne Frank" (20th) (2d wk). Hot $9,500 on continuous run policy. Last week, $11,500.

Todd's Cinestage (Todd) (1,036; 90-$1.80)—"Al Capone" (AA) (12th wk). Sturdy $10,000. Last week, $10,700.

United Artists (B&K) (1,700; 90-$1.80)—"North by Northwest" (M-G) (4th wk). Socko $26,000. Last week, $35,000.

Woods (Essaness) (1,200; 90-$1.80)—"Anatomy of a Murder" (Col) (3d wk). Boff $29,000. Last week, $38,000.

World (Teitel) (606; 90-$1.50)—"Love is My Profession" (Kings) (2d wk). Strong $5,900. Last week, $7,800.

BALTIMORE

(Continued from page 9)

Fairish $10,000. Last week, "Big Circus" (AA) (2d wk), $6,000.

Little (R-F) (300; 50-$1.25)—"World, Flesh, Devil" (M-G). Slow $2,000. Last week, "Milkmaid" (Indie) (10th wk), $1,100.

Mayfair (R-F) (900; 50-$1.25)—"Last Train From Gun Hill" (Par). Nice $7,000. Last week, "Don't Give Up Ship" (Par) (4th wk), $3,500.

New (R-F) (1,600; 50-$1.25)—"Nun's Story" (WB) (4th wk). Fine $6,000 after $8,000 in first.

Playhouse (Schwaber) (460; 90-$1.50)—"Room at Top" (Cont) (13th wk). Sturdy $4,500 after $5,000 in previous week.

Stanley (R-F) (2,800; 50-$1.25)—"Anatomy of Murder" (UA). Tall $15,000. Last week, "Earth Is Mine" (U) (3d wk), $6,000.

Town (R-F) (1,125; 50-$1.25)—"Hole in Head" (UA) (2d wk). Smash $9,000 after $13,000 opener.

PITTSBURGH

(Continued from page 8)

Earth Is Mine" (U) (4th wk), $3,700.

Harris (Harris) (2,100; $1-$1.50)—"Anatomy of a Murder" (Col). Looks big $19,000 in first week. Last week, "Say One For Me" (20th) (4th wk), $5,700.

Penn (UATC) (3,300; $1-$1.50)—"Hole in Head" (UA) (2d wk). Great $21,000, same as opening session.

Squirrel Hill (SW) (824; $1.25)—"Love Is My Profession" (Kings) (3d wk). Mild $2,000 after $2,500 last week.

Stanley (SW) (3,700; 85-$1.25)—"Last Train From Gun Hill" (Par) (2d wk). Drab $6,000 after $10,000 opening round.

Warner (SW) (1,500; $1-$1.50)—"Nun's Story" (WB) (4th wk). Still great at $15,000 after $16,400 in third stanza. Looks to stay on.

KANSAS CITY

(Continued from page 8)

wk). Oke $6,000. Last week, $7,000.

Shawnee, Leawood, Glen (Dickinson) (1,100 cars; 900 cars; 700; 90)—"I Mobster" (20th) and "Intent To Kill" (20th) first-runs, with "The Hunters" (20th) second-run. Okay $5,000 in four days. Last week, sub-runs.

Uptown, Granada (Fox Midwest) (2,043; 1,217; 75-90)—"Big Circus" (AA) first week in Granada, second in Uptown, gala $9,000; may hold. Last week, Uptown only, $9,500.

ST. LOUIS

(Continued from page 9)

Great $20,000. Last week, "Darby O'Gill" (BV) (2d wk), $10,000.

Orpheum (Loew) (1,900; 60-90)—"Hole in Head" (UA) (2d wk). Mighty $15,000. Last week, $20,000.

Pageant (Arthur) (1,000; 50-$1.75)—"Sleeping Beauty" (BV) (7th wk). Boff $7,000 or over. Last week, $7,500.

St. Louis (Arthur) (3,800; 60-90)—"Anatomy of a Murder" (Col). Wham $20,000. Last week, "Nun's Story" (WB) (2d wk), $15,000.

Shady Oak (Arthur) (760; 60-90)—"Gigi" (M-G) (15th wk). Big $2,200. Last week, $2,500.

Screen Soap

Continued from page 5

Hill," which will have a screenplay by William Rose, will be filmed on location in India, with interiors set for London. Doris Day has been signed to star in "Matilda," which like "Pillow Talk," will be made in association with Miss Day's Arwyn Productions. Ivan Goff and Ben Roberts have been signed to write the screenplay.

Ross rates "Peter and Catherine" as the biggest undertaking of his career. Start of the film, for which A. S. MacKenzie is writing the script, depends on the availability of certain stars. Ross envisions shooting the film in Russia, with the Bolshoi Ballet doing a sequence.

Leon Uris, author of "Exodus," and **Otto Preminger**, who'll produce and direct the story for the screen, have had a falling out. Uris has withdrawn from the project, and it's now possible that the picture won't location in Israel after all.

NEW YORK

(Continued from page 9)

From Gun Hill" (Par) opens today (Wed.).

Criterion (Moss) (1,671; 90-$2.40)—"Anatomy of a Murder" (Col) (4th wk). Present stanza finishing today (Wed.) is heading for wow $40,000. Third was $46,000. Goes on indef.

Palace (RKO) (1,642; $1.50-$3)—"Diary of Anne Frank" (20th) (20th wk). The 19th week winding up last night (Tues.) was solid $15,000, same as 18th week.

Forum (Moss) (813; 90-$1.80)—"Middle of Night" (Col) (7th wk). Sixth session ended last night (Tues.) was trim $12,000. Fifth was $12,700.

Paramount (AB-PT) (3,665; $1-$2)—"Holiday For Lovers" (20th). First round ending tomorrow (Thurs.) looks to hit loud $32,000. Will hold. Last week, "Say One For Me" (20th) (5th wk), $23,000, for a very solid run here.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75)—"Nun's Story" (WB) and stageshow (6th wk). Current week winding up today (Wed.) is heading for a smash $142,000. The fifth was $151,000. Stays a seventh session, with "North by Northwest" (M-G) opening Aug. 6.

Rivoli (UAT) (1,545; 90-$1.25)—"John Paul Jones" (WB) (7th-final wk). The sixth stanza ended last night (Tues.) was dull $5,500 or less. The fifth was $6,200. "The Fisherman" (BV) is due Aug. 5.

Roxy (Indie) (5,705; 90-$2.50)—"Big Circus" (AA) and stageshow (2d wk). This first holdover round winding up tomorrow (Thurs.) looks likely to land very good $62,000. First week was $76,000, best here since "Imitation of Life" (U) opening session. Break in weather is credited with boosting figure considerably over estimate. "For First Time" (M-G) due in around Aug. 14.

State (Loew) (1,900; 90-$2)—"Hole in Head" (UA) (3d wk). Second session ended last night (Tues.) held at mighty $63,000 or close. First was $80,000.

Victoria (City Inv.) (1,003; 50-$2)—"10 Seconds to Hell" (UA) (2d-final wk). This stanza finishing today (Wed.) looks like slow $7,000 for six days. First week, $14,500. "Blue Denim" (20th) opens tomorrow (Thurs.).

Warner (SW Cinerama) (1,461; $1.50-$3.75)—"Porgy and Bess" (Col) (5th wk). Fourth session completed Saturday (25) hit capacity $37,000. Third week, also capacity at same figure.

First-Run Arties

Baronet (Reade) (430; $1.25-$2)—"Grand Illusion" (Cont) (reissue) (5th wk). This round winding tomorrow (Thurs.) is heading for big $7,500. Fourth, $8,000. Continues on.

Fine Arts (Davis) (468; 90-$1.80)—"Room at Top" (Cont) (18th wk). The 17th stanza completed Sunday (26) perked to great $14,300. The 16th week, $13,500.

Beekman (R&B) (590; $1.20-$1.75)—"Wild Strawberries" (Janus) (6th wk). Fifth week finished Sunday (26) was sturdy $11,000. Fourth was $10,800.

Normandie (T-L) (592; $1.80-$2.80)—"Darby O'Gill" (BV) (5th wk). First holdover session ended last night (Tues.) was fair $7,500. Third, $9,000.

Guild (Guild) (450; $1-$1.75)—"World of Art" (Indie) (3d wk). First holdover frame ended last night (Tues.) was modest $6,000 or near. Initial week, $9,500. "Scapegoat" (M-G) opens Aug. 6.

Paris (Pathe Cinema) (568; 90-$1.80)—"The Possessors" (Lopert) (2d wk). Initial round ended Sunday (26) was so-so $8,500. "Man Upstairs" (Indie) is due in next but date not set.

Plaza (Lopert) (525; $1.50-$2)—"Anatomy of a Murder" (Col) (4th wk). Current stanza ending today (Wed.) is heading for smash $19,500. Third, $21,000. Stays on.

Plaza (Lopert) (525; $1.50-$2)—"Anatomy of a Murder" (Col) (4th wk). Current stanza ending today (Wed.) is heading for smash $19,500. Third, $21,000. Stays on.

Sutton (R&B) (561; 95-$1.80)—"Gigi" (M-G) (39th wk). The 38th session ended Saturday (25) was smash $16,000. The 37th week, $17,400.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"Middle of Night" (Col) (7th wk). Sixth week finished last night (Tues.) held at great $8,700. Fifth week, $9,000.

Mayfair (Indie) (1,386; $1-$1.50)—"Enchanted Mirror" (Indie) (2d wk). First week ended Monday (27) was okay $15,000. Last week, "Great Is My Country" (Indie) (3d wk), $18,000. Current "Mirror" does not seem to have pull that the first Kinopanorama pic had.

Amusement Stock Quotations

Week Ended Tues. (28)

N. Y. Stock Exchange

1959 High	1959 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
23⅛	18⅝	ABC Vending	61	22¾	22¼	22⅜	+⅛
30⅜	20½	Am Br-Par Th	198	30⅜	27⅝	30⅜	+1⅞
86¾	61¼	Ampex	485	88¼	82⅛	86¾	+5
48¾	35	CBS	131	46½	43¾	45⅜	−½
24½	18	Col Pix	69	22⅝	20¼	22⅝	+⅜
21¼	17⅛	Decca	155	20⅞	20	20¾	+¾
59½	41½	Disney	138	44½	40⅜	43⅝	+3⅛
97⅜	75	Eastman Kdk	381	97⅜	96	96⅝	+⅝
9¼	6⅞	EMI	‡215	7	6¾	6⅝	+¼
29¾	13⅛	Glen Alden	1305	26⅜	25	25⅝	
37	28⅞	Loew's Inc	410	32⅜	31	31⅛	
17¼	10½	Loew's Thea.	276	16¼	15¾	15¾	−½
12¼	10	Nat. Thea.	288	12⅝	11¾	12¼	+¼
50⅞	44	Paramount	26	48	46¾	47	−1
36¾	21	Philco	371	30⅜	27⅝	28⅜	−1¾
151¾	96¼	Polaroid	182	142	137½	140	−2
71	43⅛	RCA	431	68	67¼	67½	
11½	8½	Republic	55	11	10	10	−1
14⅞	13½	Rep., pfd.	6	14⅞	14½	14⅞	+⅛
38½	18	Stanley War.	317	38½	33¾	37⅞	+4⅜
33½	24½	Storer	16	31	30⅛	31	+½
43½	36	20th-Fox	157	38¾	36¾	37¼	−1¼
32¼	24⅜	United Artists	109	31	29½	30½	+½
29⅞	27	Univ., Pix	1	27¾	27¾	27¾	−¾
84	72	Univ., pfd.	†60	80	79	78	−2
48	24¾	Warner Bros.	119	48	43½	47½	+4
136¾	92½	Zenith	220	124¾	118¼	118¾	−1¼

American Stock Exchange

1959 High	1959 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
5⅜	3⅞	Allied Artists	100	5⅛	4¾	5	−⅛
11¾	8½	All'd Art., pfd	20	11	10½	11	
12½	7½	Buckeye Corp.	12	8½	8	8⅛	−⅜
7	2¼	Cinerama Inc.	307	5¼	4¾	4¾	−½
29⅞	17⅞	Desilu Prods.	119	20	19	19	−½
9⅞	6	DuMont Lab.	131	8	7¾	7¾	−⅛
9¾	6	Filmways	40	6⅞	6½	6½	−⅛
3	1⅝	Guild Films	366	2¼	2⅛	2⅛	
10¼	7⅝	Nat'l Telefilm	35	10	9¾	9⅞	+⅛
10¾	5⅜	Skiatron	54	6⅜	6¼	6⅜	+⅛
9⅞	6¾	Technicolor	103	7½	7⅛	7⅛	−⅛
7⅞	4⅞	Tele Indus	21	4⅞	4¾	4¾	
22½	9	Teleprompter	21	20	18¼	20	+⅜
14⅞	7	Trans-Lux	15	12⅝	12	12⅜	+⅝

Over-the-Counter Securities

	Bid	Ask	
American Corp.	2 3/16	2⅜	−1/16
Cinerama Prod.	2⅜	2¾	+⅜
King Bros.	1⅛	1⅜	
Magna Theatre	2	2⅜	−⅛
Metropolitan Broadcasting	17¼	17⅝	−⅛
Scranton Corp.	3	4½	−1
Sterling Television	1⅞	2⅛	+¼
U. A. Theatres	8½	8⅞	−⅜

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* Week Ended Monday (27).

† Actual Volume.

‡ Ex-dividend.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith Inc.)

U Gets Melville Pair

Hollywood, July 28.

Melville Productions, headed by Gregory Peck and Sy Bartlett has made a two-feature distrib deal with Universal. Initialer will be "Winged Horse," scripted by Bartlett and James R. Webb.

Second is untitled comedy romance.

U.S.-BRITAIN PROMOTE PROJECTION CAUSE

The recently organized Council for the Improvement of Theatres and Motion Picture Projection, being administered by Theatre Owners of America, has agreed to coordinate efforts with the British Film Producers Assn.

The British group, acting on the basis of complaints about the quality of the presentation of films, and particularly the standard of sound production, set up an all-industry committee to consider means by which the standard of exhibition in theatres could be improved. The committee is investigating sound reproduction and picture presentation.

Token One-Hour 'Strike' Vs. U.S. Productions

London, July 28.

A token protest by the Electrical Technicians Union against two Columbia films shooting at Shepperton Studios here—"Our Man in Havana" and "Suddenly, Last Summer"—was called off after one day's action last week. Members of the union quit work at 4:30 p.m. instead of the usual 5:30 p.m. closing time.

The protest, although affecting only the Col pix, was aimed in general at American production in England. The token "strike" was based on the claim that U.S. shooting schedules were "too short." If the protest had continued, it could have resulted in considerable extra expense for Col as well as other U.S. companies shooting in London.

More Film-Making In Israel Looms

The number of American films scheduled for production in Israel and using the dramatic setting of the new nation continues to grow. Latest addition is "Ballad of Red Rock," an original story by Meyer Levin, which Darryl F. Zanuck has bought and which is to roll in Israel in November. Juliette Greco will be in the lead.

Story deals with young Israelites who risk their lives during their vacation periods digging in Arab territory "out of a profound need to discover their archaeological past." Six of these young archaeologists have been killed so far.

Still pending is a film deal on Levin's new novel, "Eva," which Simon & Schuster will publish Aug. 21. It concerns a young Jewish woman who survives the Nazi holocaust by disguising herself as a Christian, finally making her escape to Israel.

Levin, who authored "Compulsion," which Zanuck's son, Richard Zanuck made into a film, had another original yarn about the Dead Sea Scrolls optioned by a French-Italian producing team now seeking a U. S. coproduction deal.

Levin has been living in Israel since 1958. He made his home there 30 years ago in a Utopian colony and he lived in Israel again after World War II when he produced and directed his own film, "The Illegals."

For some time, American companies have shown a hesitancy about shooting in Israel, partly because of Arab resistance to such pictures and partly because of local conditions. Lately, several projects utilizing Israeli locales have been skedded, including Stanley Kramer's "My Glorious Brothers" and a film on the Maccabees. Also Leon Uris' "Exodus."

'Hole' Socko
Pittsburgh

'Hole' Whopping
Kansas City

'Hole' Hot
Indianapolis

'Hole' Lively
Buffalo

'HOLE' SOCKO
Denver

'Hole' Wham
New York City

'Hole' Boffo
Baltimore

'Hole' Smooth
Boston

'Hole' Rousing
St. Louis

'Hole' Hep
Seattle

'Hole' Record
Philadelphia

'Hole' Wow
Cleveland

'Hole' S

'Hole'

'Hole'

'Hole'

'Hole'

"'Hole' New Champ!"

VARIETY Wednesday, July 22, 1959
National Boxoffice Survey

There are probably more strong pix out in circulation this week than in any summer session in the last eight years, according to reports from VARIETY correspondents in some 24 key cities. Not only are there 12 big productions scoring in key spots, but some six other pix are also contributing to the overall strong boxoffice lineup.

"Hole in Head" (UA), around for first time to any extent this stanza, is moving into No. 1 posi-

SINCAP PRODUCTIONS presents

FRANK **SINATRA** EDWARD G. **ROBINSON** ELEANOR **PARKER** CAROLYN **JONES** THELMA **RITTER** KEENAN **WYNN**

in FRANK CAPRA'S **"A HOLE IN THE HEAD"**

THRU **UA**

with JOI LANSING CONNIE SAWYER / and introducing EDDIE HODGES (The Wonder Boy of "The Music Man") / screenplay by ARNOLD SCHULMAN / music by NELSON RIDDLE

produced and directed by FRANK CAPRA / CINEMASCOPE / COLOR by DeLuxe

40th Anniversary / 1919-1959

HELDOVER IN 103 OUT OF 110 SITUATIONS!

IATSE Warns: 'Our Boothmen Won't Do Film Inspection for Exchanges'

Minneapolis, July 28.

Local here of International Alliance of Theatrical Stage Employes via its boothmen branch charges that the distributors on Film Row here are skimping on print inspection and repairs by not employing enough inspectors to do the work properly.

Notification has gone forth from the union to all the film exchanges that henceforth when a print is received in a condition that requires other than routine inspection and repair an offshift projectionist will be called to overhaul it and his time will be billed to the distributor at the prevailing overtime rate.

"We neither solicit nor do we want the work, but if we must take over film inspectors' duties, which has been about one in every four times that a print is used, we emphatically must refuse to do so unless we are fully paid for doing so," declares the IATSE notification to the exchanges.

The notification also points out that "whenever a projectionist makes a splice other than running repairs, he is in effect scabbing on the exchange workers who are supposed to do the work."

"If, however, the projectionist's renumeration demand exceeds that of the exchange worker, it obviously would be to the film companies' advantage to man their exchanges with an adequate inspection staff," asserts the IATSE notification. "At least, that is this directive's hope and purpose."

DALLAS UPSURGE TOLD IN MANY LONG-RUNS

Dallas, July 28.

Attendance at Interstate Theatre Circuit houses in Dallas is keeping up with the national trend toward the increased popularity of films for entertainment, according to James O. Cherry, city manager here for the circuit.

"More people are going to movies than they did in 1958 in Dallas," Cherry stated.

Cherry said national surveys have shown a trend of 80.000.000 in movie attendance weekly for the summer across the nation as compared to 75.000.000 a year ago. (This is Texas arithmetic apparently—N.Y. guesses 40+ million-a-week attend films—Ed.)

He pointed out that estimates by the Council of Motion Picture Organization indicate that total film patronage this year will exceed the totals amassed by all other forms of entertainment, including football and baseball.

"You have only to look at the number of holdover engagements for good pictures in Dallas to see where this trend is heading," he said.

He cited such runs as "Shaggy Dog" (Buena Vista) at the Esquire Theatre for 13 weeks, "Auntie Mame" (WB) for 13 weeks at the Village on a return engagement after six weeks earlier downtown, "Some Like It Hot" (UA) for nine weeks downtown and "Sleeping Beauty" (Buena Vista) for seven weeks at the Tower on a "roadshow" reserved seat policy.

Herb Gaines, new Warner Bros. manager in Albany will move his family to the capital city in August. He succeeded Ed Segal, transferred to Boston.

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in TECHNICOLOR®
and GALA NEW STAGE SPECTACLE "BONANZA"

SAUL GOTTLIEB UPGRADED

Harold Zeltner Also Promoted By Byrne

Metro sales veepee Jack Byrne has promoted Saul Gottlieb to the post of eastern division sales manager. At the same time, he elevated Harold Zeltner to Gottlieb's former position as N.Y. metropolitan district manager.

Gottlieb began working for Metro in the booking departments of the Buffalo, Cleveland and Detroit branches in 1928. He became N.Y. metropolitan district manager in 1951. Zeltner joined the company 23 years ago and held various sales positions in Buffalo, Pittsburgh, Chicago and New York. He became N.Y. branch manager in 1958.

Washington Ditto of Loop Experience on 'Anatomy'; Start at the Beginning

Washington, July 28.

Columbia's "Anatomy of a Murder" is smash b.o. here in its third week at $1-$2 range at Trans-Lux Theatre, but is creating a remarkable ticket-selling pattern at the house, as is the case in Chicago (VARIETY, July 22).

Ed Rosenfeld, manager of three Trans-Lux-owned houses here, reports virtually no tickets are sold after beginning of film, until it ends again. Theatre is completely filled for 4, 7 and 10 p.m. shows, but there are empty seats at 10 a.m. and 1 p.m. screenings.

"For any other picture you can name," explains Rosenfeld, "there's always a rush to get in before 5 when the prices jump. But in this case, no one comes before 5. If they don't make the 4 show, they wait until 7, apparently willing to pay the extra dollar to see it from the beginning."

People are turned away at the 7 and 10 screenings, he says.

"Wish they'd come to the first two shows when we have seats," he adds.

Int'l Film Congress To Meet in Edinburgh

Edinburgh, July 28.

Film enthusiasts from all parts of the world will meet at an International Film Societies Congress to be held here Sept. 5-6 during the Edinburgh Film Festival. It will be held under the banner of the Federation of Scottish Film Societies.

Congress will give delegates a chance to see the pick of film festival offerings. It will include attendance at the fifth annual British Film Academy Celebrity Lecture.

Miceli Files Antitruster

Boston, July 28.

An antitrust suit for $1,000,000 damages against eight majors and four exhibitors has been filed in U. S. District Court by Lawrence Miceli, operator of Metro Drive-In at Palmer, Mass.

Conspiracy among the defendants as to price fixing, block booking, selective contracts, and clearance is charged in the complaint, which charges specifically that the ozoner has been deprived of playing firstrun product. Defendant theatres are in Palmer and Springfield.

Film Row Wage Hike (IA) Starts

With the official inking of a new pact between the International Alliance of Theatrical Stage Employees and the film companies, white collar and other exchange employees, received a $6 across-the-board wage increase. The hike was in the pay envelopes last Friday (24).

The film companies are now tallying up the amount due each employee in retroactive wages. The pact is retroactive to Dec. 1, 1958, expiration date of the previous two-year contract.

India, Arab Republic To Co-Prod. 'Khayyam'

New Delhi, July 28.

Film companies of India and the United Arab Republic will team up to produce a screen biography of famed 12th Century Persian astronomer-poet, Omar Khayyam. Actors are backers of both co-producing outfits—Bharat Bhooshan's Viswabhrarati Films, of Bombay, and Magda Films of Cairo, named after actress Magda.

Omar opus will be lensed in color in the two countries, with sound tracks in Hindi and Arabic. Permission has been sought from the respective governments. Stars of both countries will play the leads. Magda Films hopes to sign a leading musical director, Farid ul Attrish, for the feature.

2 VETS DEPART B&K

Chicago, July 28.

Waldo Bail and Dave Arlen, both vet ad-pub staffers for Balaban & Katz, are ankling to join the self-employed ranks.

Bail, in the picture biz a total of 34 years, is leaving for a ranch he bought near Bend, Ore., to raise cattle and quarter horses. Before B&K, he put in a long stretch with Paramount, managing theatres around the midwest.

Arlen is pulling out for a partnership in a local ad agency, Wexberg-Arlen, with expectations of adding show biz accounts to the current client list. He was a Chi VARIETY staffer for a year before joining B&K 17 years ago, and before that was assistant publicity chief in Hollywood for Columbia.

2 Suits Hit Stanton Theatre Corp.

Rohauer of California and Jewel of N. Y. Charge Copyright Violation, Negative Withholding

Washington, July 28.

Stanton Theatre Corp. here has been hit by two suits asking over $150.000 in damages in connection with its handling of 20 films, including "Gold Rush" and "Ecstasy."

California producer Raymond Rohauer accused the firm of failing to return some 18 pictures, infringement of copyrights, making incomplete payments, copying "Gold Rush" and marketing it in the East. He's asking a minimum $100.000 damages. Films named in the suit included "City Lights," "Great Dictator," "The Kid," "The Hunchback of Notre Dame", and "The Idiot."

Second suit was filed by Jewel Productions Inc. and Domestic Music Corp. of New York. It asks $50.000 in damages for alleged copyright infringement and failure to return "Ecstasy" and "Lucrezia Borgia."

CHAIRMEN FOR CHICAGO

TOA's Nov. 8-12 Convention Designates Leaders

Chairmen of the 12th annual convention and trade show of Theatre Owners of America at the Hotel Sherman, Chicago, No. 8-12, have been made known by George G. Kerasotes, TOA prexy.

David Wallerstein, Balaban & Katz topper, will serve as honorary chairman and will deliver the welcoming address as spokesman for the host city.

Co-chairman are Gerald J. Shea, New York; Richard Orear, Kansas City, and Dwight L. Spracher, Seattle. Shea is president of Shea Enterprises and Jamestown Amusement Co.; Orear is president of Commonwealth Amusement Corp., and Spracher is affiliated with United Theatres of Washington.

Inside Stuff—Pictures

Some foreign film distributors, noting progress made in the fight against censorship, are deploring the release of certain imports with pronounced sex overtones. Argument is that such films are likely to generate a new wave of censorship sentiments and activities in the non-censorship states.

Mentioned specifically is the French "Les Amants" (The Lovers), which Zenith International (Dan Frankel) is releasing. The picture recently passed U.S. Customs without a single cut. It's been tagged one of the most erotic productions of recent memory.

Frankel's reply to those who would criticize release of the film is that it's got artistic merit which will be recognized, just as U.S. Customs recognized it. In any case, he argued recently in N.Y., fear of censorship is a poor reason for not releasing any picture.

Several indies, while in no ways favoring censorship, have grown somewhat conservative and would prefer the status quo to more battling in the courts. They fear that, if one or two "sensational" films come along, and are violently denounced by the Roman Catholic Church (usually the tipoff for determined local action), censorship on a statewide level may be strengthened.

Minnesota circuiteer Bennie Berger, currently is sailing into companies for "taking away" from exhibitors the benefit the latter were supposed to derive from the admission tax slash to one dollar and under. Film companies have done this, charges Berger, simply by making 60%, instead of the previous 50%, now the standard terms for practically all of the so-called blockbusters even in the smaller situations.

"We don't owe COMPO a single thing for getting the admission tax altered because the 10% relief we were supposed to have gained has been grabbed off hoggishly in toto by the film companies via this upped percentage," declares Berger.

"I'm actually sorry now they've reduced the tax. I'd prefer that the government have the money for defense purposes, perhaps to build more battleships, than it go to the greedy film companies which it's now doing."

As a result of Minnesota exhibitors' losing fight against daylight saving time in the legislature, part of the annual North Central Allied convention next fall will be devoted to formulating plans to make exhibition more effective politically and to improve its public relations. President Frank Mantzke points out that the legislature disregarded exhibitors' well-being and that during the lawmakers' debates on the fast-time subject not one word of concern was heard anent the harm that the DST does to the boxoffice, although exhibition's spokesmen had made clear to the legislators that it may mean the difference between life and death for a number of theatres.

"Even those legislators who fought and voted against DST didn't have anything good to say about exhibitors," says Mantzke. "They were opposed because for the sake of their farmer constitutients and their small-town merchants."

The Town of Bethlehem, N.Y. Board of Appeals has granted David and Donald Halsdorf permission to convert the Delmar Theatre, into a garage. The brothers, owners of nearby Vets Garage, sought a zoning variance to reconstruct the theatre (long the only conventional in that suburb), which is 398 feet from St. Thomas Catholic Church. A minimum of 500 feet is required in the zoning ordinance. The Bethlehem Community Assn. had opposed the appeal, contending the ordinance was "clearly written to protect all church property and the establishment of a precedent might apply to any church in the area. The Halsdorf's attorney presented a letter from Rt. Rev. Msgr. Raymond F. Rooney, who stated the conversion "would not be detrimental to the church."

Hollywood attorney Stanley Fleishman, who has made something of a name in southern California as a specialist on censorship cases, is representing Chicago magazine retailer John Kappos in his trial there on charges his sale of the magazine "Exotic Adventures" violated Illinois obscenity statutes.

Fleishman will challenge the constitutionality of the Illinois laws in his defense of Kappos. Attorney will claim the state laws are the toughest (and most foolish) in the country, making it illegal for a book (or any artistic work) to stimulate sexual desire. (Fleishman is back in L.A. now while the case is put over until Aug. 10. City of Chicago is prosecuting.)

What was considered a particularly effective technical novelty at the just terminated Berlin Film Festival was a special telephone service installed by the German SPIO-Export-Union. This service operated day and night and informed callers about the more important festival details (films, receptions, meetings etc.) in German, English and French language. One just called over the telephone exchange or the switchboard of the hotels the number 255. The informations were on tape. Initiator of this "public relations to the bed" idea was Fred Ritter, UFA's former press chief in Germany.

First edition of Wien Film Co.'s Studio & Production magazine (Betriebs-Zeitung) schedules shooting in all Austrian studios for months to come. Stress is especially laid on wooing foreign producers to come to the Austrian capital. General production trend includes less pictures in work but more careful shooting. Published by the chief of the Wien Film, Dr. Friedrich Erban, and edited by Wilhelm Guha. Mag has no public sale.

Another $500.000 may be added to the budget of "Spartacus," the Byrna production for Universal which has—they say—already gone from a $5.000.000 budget to $9,000.000. Reports are that the Kirk Douglas film, which has been shooting on the Universal lot on the Coast, may shift to Yugoslavia for the inclusion of a key battle scene. It's estimated the cost for location jaunt would be $500,000.

Eddie Reyna, buyer and booker for Frels Theatres, with headquarters at Victoria, Tex., gave the welcoming address in Spanish at Riverside Park here for the opening of the merged Pan-American baseball league before a crowd estimated at 5,000. Reyna will go with the players as one of their strong supporters to Mexico as well as other league towns in Texas.

Davis Films Into 55th St.

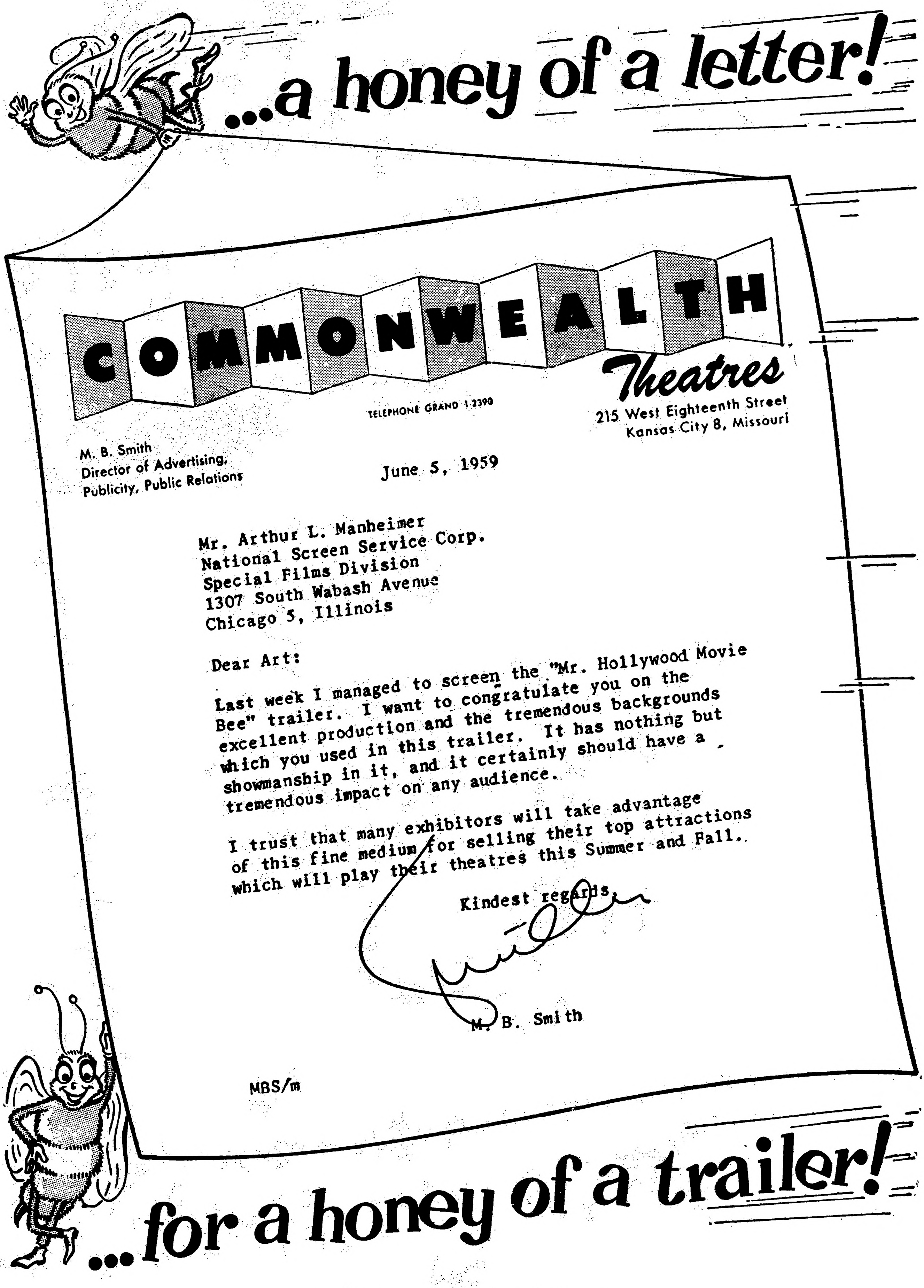
B. S. Moss Theatres, operators of the 55th St. Playhouse in N. Y., and Richard Davis, prez of United Motion Picture Organization, have made a deal under which five of Davis' French films will be dated at the 55th St.

Pictures involved are "Le Beau Serge," "Young Girls Beware," "Sans Famille" and "Speaking of Murder." The fifth, "Grisbi," is current at the theatre. Davis' own Fine Arts Theatre on the east side is having a long run with "Room at the Top."

National Screen Service's Promotional Publication

National Screen Service is issuing a new promotional publication titled Screen Time.

New magazine, in the planning stage for several months, will be made available to exhibitors six times a year. It will include all the promotional material which heretofore has been sent out in various special flyers and promotional brochures. The September-October kickoff issue is now available.


...a honey of a letter!
...for a honey of a trailer!

COMMONWEALTH Theatres

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215 West Eighteenth Street
Kansas City 8, Missouri

M. B. Smith
Director of Advertising,
Publicity, Public Relations

June 5, 1959

Mr. Arthur L. Manheimer
National Screen Service Corp.
Special Films Division
1307 South Wabash Avenue
Chicago 5, Illinois

Dear Art:

Last week I managed to screen the "Mr. Hollywood Movie Bee" trailer. I want to congratulate you on the excellent production and the tremendous backgrounds which you used in this trailer. It has nothing but showmanship in it, and it certainly should have a tremendous impact on any audience.

I trust that many exhibitors will take advantage of this fine medium for selling their top attractions which will play their theatres this Summer and Fall.

Kindest regards,

M. B. Smith

MBS/m

Contact your local N.S.S. Exchange
for information on this
NEW COLOR SELLING HEADER

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

TV's Swing to Local News Operation; N.Y. Flagships Getting Into Fray

Indications are that within the next several weeks WCBS-TV, the Gotham flagship of CBS, will divorce its news operation from the network's and establish its own independent news-gathering force, perhaps for the purposes of concentrating on local news angles. There is also a belief, unconfirmed at the moment, that WRCA-TV, its N. Y. rival, will do the same thing.

Drive for local news coverage appears to be getting stronger all the time, not only in N. Y. but throughout the country in television as well as radio.

WCBS Radio in early June divided from CBS Radio on news. An indie operation, a kind of experimental setup in N. Y., was established. And it's no secret that executives at WCBS-TV, its sister station (which is operated under a separate administrative aegis from WCBS Radio), were plugging hard for the radio experiment to succeed. And certain CBS sources say now that WCBS Radio has "made it."

Merle Jones, who heads CBS-TV owned & operated stations, is known to favor some mode of editorial expression for WCBS-TV. His idea is for the station, in the largest market in the country, to get for the first time into editorials, more specifically, into editorials on local matters. Jones seems just to be waiting for WCBS-TV to come up with a satisfactory format for editorializing. And, more than likely, if the station does the editorials they will be limited to irregular airing of pertinent subjects rather than force the Gotham flag into a series of day-in-day-out editorials, which by their very number, might dissipate themselves.

This, too, is part of the swing to local news operations. It's believed that the network, already understaffed in the news areas, cannot concentrate on local reportage. If it happens at WCBS-TV, the station will be the last of the CBS o&o's across the country to divide from the web.

NBC's Reversal

As for WRCA, the NBC station in N. Y., it was once independent from the network in news coverage. But less than two years ago, after a relatively brief trial on their own, WRCA and WRCA-TV were reabsorbed by the network news operation under William McAndrew.

It's the competition of the indies in radio that might have forced the hand of WCBS Radio to begin its own news shop at the beginning of the summer. In radio, stations are going more and more independent, and while some are still hot for international coverage as handled by the networks they are offering in equal amounts local and regional news stories.

In television, it's become a matter of pride. For ever so long, the general critical contention has

(Continued on page 95)

Frankenheimer Resolves Snarl

John Frankenheimer has resolved his contractual snarl which threatened to throw him out of the box on producing-directing the premiere of the new Sunday night "Sunday Showcase" on NBC-TV in September. As result he can now go ahead with his deal which permits him to produce-direct two major NBC entries which will be taped prior to the date that his CBS contract expires at the end of September. In return, however, Frankenheimer must deliver to CBS two drama specials within the next three-year period.

In August Frankenheimer will tape the Sunday preem show, S. Lee Pogostin's "People Kill People Sometimes." Geraldine Page, Jason Robards Jr. and George C. Scott will star. On Sept. 15 he starts work on taping the Ingrid Bergman drama for the Tuesday night Ford series, a James Costigan adaptation of "Turn of the Screw." It will go on the air in October. Frankenheimer left last week for Europe to discuss script with Miss Bergman.

Ex-Faubus Aide Buys Little Rock AM Station

Washington, July 28.

Claude Carpenter Jr., former righthand man to Arkansas' Gov. Orval Faubus, has bought a North Little Rock radio station with the Federal Communications Commission's approval.

Carpenter bought KNLR from L. R. Luker for $36,000.

Carpenter was executive secretary to Faubus for several years, resigning in late 1958 to manage the write-in campaign of segregationist Dale Alford against moderate Brooks Hays for Congress in the Little Rock district. Alford defeated the incumbent Congressman, Hays, by about 1,200 votes, and the election is now the subject of an investigation by a House Elections Subcommittee. Carpenter was administrative assistant to Alford for several months but has returned from Washington to Little Rock. He remains on the federal payroll, however, as Alford's Little Rock representative.

Chas. Collingwood New Host of 'P-P' In Global Format

Charles Collingwood has been confirmed as the new host of "Person to Person," which producers John Aaron and Jesse Zousmer are going to turn into an international affair, with tapes to be made of guests caught in their worldover domiciles, from Ipswich to Istanbul. Meantime, Pharmaceuticals Inc., which is signed as full sponsor of the Friday night CBS-TV 30-minute stanza, has sold off alternate weeks to Warner Lambert.

New host Collingwood will probably do all the shows, if it doesn't prove too difficult getting him from various locations abroad back to the U. S. to handle also live, domestically-made portions of the show. Yet it's always possible for Collingwood to do several foreign guest appearances at one time, for methodical insertion into the program later on. This would leave him free to return to the U. S. to do most, if not all, the live segments which mostly will be paired off with the overseas-made tapes.

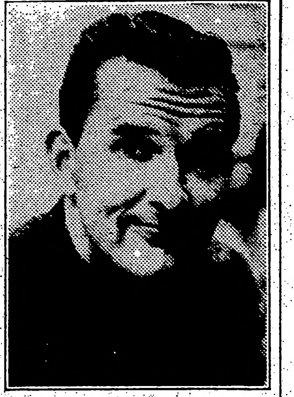
New arrangement by Zousmer and Aaron, who were set this week to handle "P to P" again, was designed to alleviate the burden the program, formerly hosted by Edward R. Murrow, is carrying after six years on the air. Figuring was that CBS was running out of decent guest selections, and that, under such circumstances, the program might not last more than another season. But with the international jazzup, which even allows for repeat guests, program could go on indefinitely. For instance, Duke and Duchess of Windsor were originally interviewed at a suite in N. Y. Waldorf Towers, but they reportedly extended a standing invitation to the "P to P'ers" to come visit (via tape) their lavish home outside Paris. Moreover, there were some visitors to U. S. who never got on the show, because they preferred to be visited at home in Europe than be peeked at in temporary hotel apartments. These people, too, are fresh fodder for "P to P."

Swafford's Philly Post

Philadelphia, July 28.

Thomas J. Swafford has become the new vicepresident and general manager of the CBS-owned radio station WCAU, here. He replaces Joseph T. Cennolly, who will be assigned new duties within the CBS sphere after recovering from major surgery he underwent last week.

Swafford was with WCBS, the N. Y. o&o, as sales manager since June, 1958, and before that was a salesman for CBS spot sales in N. Y.



TOM HATTEN
KTLA—Hollywood
Also, Currently Featured in the Los Angeles Company of "The Billy Barnes Revue"

Geo. Gobel's 'Lonesome' Format Sans Guestars; 'Hopes to Recapture '54'

Hollywood, July 28.

After two unhappy years in an hourlong format, George Gobel will attempt to recapture the spirit and format of his early half-hour show next season as Jack Benny's skip-week Sunday night stablemate on CBS-TV.

"We weren't happy with the Tuesday night hour," declares David O'Malley, Gobel's manager. "NBC gave us a choice of taking it or not being on television," he said. "But the hour wasn't right for George. He had to try things that weren't right for him. This time, we're going to try to recapture something of the 1954-55 show."

Elements of the new skip-week half-hour are already set. Fred de Cordova will produce-direct, Ed Simmons is set as head writer, with a staff comprising Keith Fowler, moving over from the George Burns scripting stable, and Gobel regulars Frank Scully and Tom Koch.

No "Alice" this year in the form of an actress: Gobel will make frequent references to her, but the comic and his writers feel that using a real person will "lock them in" too much, requiring a powerhouse skit every show. By the same reasoning, there won't be many guest stars on the show, unless an idea motivates their presence. "If we have to write for them, we tend to get locked in again," says O'Malley. Show will have a regular stock company cast for Gobel to "bounce off."

By the same token, Gobel himself will do no specials or comedy guest shots on specials or other shows. He will essay two dramatic

(Continued on page 96)

British Com'l A-R's $19,975,000 Profit Just as Forecast

London, July 28.

The Associated - Rediffusion group, controlling the commercial tv company serving the London area weekdays, made a consolidated profit of $19,975,000 last year before tax. Forecast, made in February by chairman J. Spencer Wills, was that the total would be $19,600,000.

A brief announcement on the state of financal affairs for the year ended April 30 also reveals that A-R has increased its capital to $21,000,000, read here as further confirmation that the board intends shortly to apply for a Stock Exchange quotation. The capital originally was $1,400,000, afterwards upped to $14,000,000. The extra $7,000,00 now capitalized comes from the sale of TV Times, weekly publication covering programs, to a new subsidary in exchange for shares.

Provision has been made of some $12,166,000 for taxation. Recommended final dividend is 12½%, following the interim of 11½% on the previous $14,000,000 capital.

Who Put Gremlins in Bob Kennedy

Boston, July 28.

Who was responsible for stilling the voice in Boston of Robert Kennedy, chief counsel for the Senate Rackets Committee, four times on the Jack Paar Show Wednesday night (22) in his Hoffa blast?

Pulling no punches, Kennedy urged viewers to write their Congressmen, but as he named the men and the companies which he said corruption helped Jimmy Hoffa extend his power, the sound was suddenly gone and only the picture remained.

WHDH-TV, Channel 5, which carries the Paar show here, checked with the telephone company, on whose lines the show is transmitted, after noticing deletions, and learned that they occurred somewhere between Cleveland and Binghamton, N.Y., but could not determine why Kennedy's remarks were cut.

In New York, Bert Miller, night exec officer NBC, said the taped show was "clear as a bell, both audio and video" going out of New York. The WHDH-TV check, made almost immediately after the first deletion, revealed that other engineers from Binghamton to Cleveland were aware of the sound failure and trying to pin it.

WHDH-TV said it was able to determine definitely that there was no fault in its own transmitting facilities and that the broadcast was arriving with part of the sound deleted.

John Chapman, public info supervisor for New England Tel & Tel, said the phone company would "definitely investigate" to determine the cause of the sound failure.

Hoffa In a Huffa

Threatens Libel Action Against Paar, NBC Over Bob Kennedy's Cracks on TV

NBC-TV's "Jack Paar Show" added another disgruntled viewer to its list. In this instance, it was James Hoffa, prexy of the Teamsters Union, who notified the web, Paar and Senate Rackets Committee counsel Robert Kennedy, that he was going to sue all concerned about statements made by Kennedy on the Paar program Wednesday (22).

Kennedy also made an appearance on NBC-TV's "Meet the Press" Sunday (26) and slammed Hoffa's behavior pattern on the labor front. NBC said it had not yet received any legal papers from Hoffa but did receive a wire threatening a libel action.

Past weekend was indeed a Hoffa period with the head of the teamster union appearing on CBS-TV's "Face the Nation" (26) immediately before Kennedy faced the reporters on "Meet the Press" and denounced the union leader.

Kennedy charged Hoffa with "collusive deals with employers," betrayal of union members and putting "criminals in high position in the union." Kennedy said Hoffa should sue him for libel at once and let the courts decide who is right. "If he loses," Kennedy said, "he should resign as president of the teamsters, because if he is guilty of anyone of those charges he is not worthy to be president."

Paar, during his interview with Kennedy, sensed that the latter's remarks might be subject to libel and referred to the "hot potato" nature of the interview.

Paar, in his own right, has been no slouch in arousing the ire of sundry individuals and institutions. In recent times he has verbally lacerated Walter Winchell,

(Continued on page 95)

Rodgers, Actor, Named To WNTA Program Job

Douglas Fletcher Rodgers, which is also his stage moniker, is the new program director for WNTA-TV, N. Y., effective the beginning of next week. He'll be replacing Jack Linn, who left the station for a similar post at rival WNEW-TV.

Rodgers, who'll report to Malcolm C. Klein, veepee in charge of the station, spent eight years as producer and director with NBC.

Summer Coming Alive for NBC-TV With Pre-Taping

Nine and a probable 10th show are already marked for pre-taping this summer or before the end of September by NBC-TV. All but one are specials, and seven of the nine definite pre-tapes will be done by NBC in N. Y.

Network has evidently not completed its August-September taping schedule, but just how many more programs will be made in advance of airing is not known yet. Tentative part of the scheduling concerns one of the Ford Tuesday stanzas. NBC-TV will tape in mid-September "Turn of the Screw" with Ingrid Bergman starring.

Gene Kelly-Donald O'Connor-Carole Lawrence show, was taped last week in Hollywood; "Best of Durante," in Hollywood, being taped Aug. 24.

In N. Y. the list reads as follows: on Aug. 12, taping begins on "Ransom of Red Chief," one of the Rexall one-shots; Aug. 17 starts some of the Bell Telephone special shootings; John Frankenheimer will do "People Kill People Sometime" starting Aug. 24; "What Makes Sammy Run?" in two parts, goes before the cameras Aug. 29; first Art Carney show, Aug. 26; first Coca-Cola show on Sept. 15, and some Bell Telephone commercials on Sept. 7.

BERLE EAST FOR SCRIPT HUDDLES

Milton Berle arrives from the Coast latter part of the week for huddles with writers and NBC on his forthcoming video plans. All told Berle will make four tv appearances during the '59-'60 season, two of them being his own specials and two guest shots for Lucy & Desi (Sept. 25) and Danny Thomas (no date set yet though it'll be taped Aug. 31).

In turn, Thomas will guestar on Berle's first NBC-TV special in September, with Desi & Lucy guesting on the second one.

Berle opens Aug. 8 at Atlantic City's 500 Club.

AFTRA-WGA In WNEW Dickers

WNEW Radio is carrying on simultaneous negotiations with the American Federation of Television & Radio Artists and Writers Guild of America East, and so far the dickers have been wrought with odd angles, one of which almost set an important precedent — but not quite. Negotiations are for news writers, who, of late, have also become commentators for the N. Y. radio station.

As it appears now, WGA and ATFRA, which as two distinct unions have evidently worked with unusual harmony throughout the situation, will have separate contracts written with WNEW Radio. But for awhile it appeared that WGA and AFTRA would sign a single contract, with ample cross-reference in it to the needs of both. It would have marked the first time known that two disparate unions became parties to the same labor pact in broadcasting.

WNEW, pressing its coverage of

(Continued on page 95)

MURROW'S BRIGHT TOMORROW

Anchors Aweigh & Anger's Away

Precise connection of Edward R. Murrow's bid for a commission in the U.S. Naval Reserve, which would give him rank of commander as public information specialist, with his roaming "sabbatical" or his expanded CBS role when he returns, wasn't quite clear to his associates. Nor did Murrow himself attach any particular significance between his radio-tv job and the request for the Navy assignment. Simply a case of wanting to "learn something about that branch of the service." Navy says if Murrow passes his physical he'll probably get it.

Far transcending in importance the "Anchor's Aweigh" yen (he once also held an Army Reserve commission) is the "Anger's Away" status of the new-found Murrow-CBS happiness, as detailed in the accompanying story.

First 13 for Ford In Robinson's Pocket As He Leaves for Europe

Hubbell Robinson Jr. left over the weekend for a 10-day swing of London-Paris-Sweden in connection with the upcoming weekly Ford specials on NBC-TV, with the first 13 entries safely tucked away. Series preems Oct. 6 with the 90-minute "Wonderful World of Entertainment." This is a substitute for "The Fabulous Fifties," Robinson's having finally yielded to CBS-TV's insistence (and threatened ligitation) that it had top priority on the title and the show by virtue of the fact that Leland Hayward had it in preparation as a General Electric special for the past two years.

Second entry will be Jerry Lewis in a dramatic show. Third will be Ingrid Bergman in James Costigan's adaptation of Henry James' "Turn of the Screw." Fourth will be Art Linkletter's "Kids Say the Darndest Things" with Linkletter as host-emcee.

Robinson is being accompanied abroad by John Frankheimer, who will produce-direct the Bergman play. They've taken Costigan's script with them. It'll be taped in N.Y. in September. In London Robinson will resume negotiations for Charles Laughton and the Stratford players for a performance of "Midsummer Night's Dream" and renew dickers with Alec Guinness for a special.

"Wonderful World of Entertainment," with an all-star cast, will treat with all aspects of show biz as they reflect on political-social-economic attitudes of America. Jess Oppenheimer will produce with Dore Schary as creative consultant.

Corning Glass On a TV Spree

In an unprecedented broadcast spread for the company, Corning Glass has buys and orders in an all three webs and a 64- market spot campaign planned.

Company has bought into ABC-TV's "Alaskans," "Cheyenne" and "Sugarfoot-Bronco" hour shows and have orders in for a piece of NBC-TV's "Fivefingers" and CBS-TV's "Lineup," also hours. Show gives the firm a Saturday through Wednesday nightly outing for pre-Christmas promotion of glass wear.

A spokesman at Corning's agency for consumer products, N. W. Ayer, says that the campaign if successful may be carried beyond the holiday selling season.

Impetus for Corning's tv spree is said to be the highly successful spot campaign a year ago for company's electric skillet.

Bob Finkel's Setup

Hollywood, July 28.

Bob Finkel, producer-director of the "Dinah Shore Chevy Show," has formed his own company. Teram Productions, to produce additional tv shows, and packages. First acquisition is the television rights to "Babes In Arms," the Rodgers and Hart musical, as a potential tv special.

Finkel has also acquired "Affairs of Anatole," Arthur Schnitzler play.

Arbitron's Top 10

(July 20-26)

What's My Line	CBS	20.6
Desilu Playhouse	CBS	19.8
Goodyear Theatre	NBC	18.9
Peter Gunn	NBC	18.7
Father Knows Best	CBS	18.2
77 Sunset Strip	ABC	17.8
Joseph Cotten	CBS	17.5
I've Got a Secret	CBS	17.4
Wagon Train	NBC	17.0
Gunsmoke	CBS	16.7
Groucho Marx	NBC	16.7

Can Niven Stay In Russia for CBS? Network Hopeful

These next five days are crucial for CBS and its international news operation. They may tell whether the network can return permanently to Moscow after a lockout of nearly 10 months.

Last week, CBS got its first break in the cold war being waged against the American network by the Moscow hierarchy. Web got a temporary visa for reporter Paul Niven to enter Russia in order to cover Vicepresident Richard M. Nixon's 11-day trip there, but the staffer's visa is technically good only until Sunday (2).

CBS now claims that its problems with the adamant Russians are "gradually thawing out," giving hope that Niven's visa will be renewed, and thus reestablishing a CBS news base inside Russia after a lengthly freeze-out. "It all depends," a high-ranking CBS spokesman observed, on whether the atmosphere here is right."

CBS was barred last October after the network's dramatic program "Playhouse 90" presented a stanza called "The Plot to Kill Stalin." Network tried a number of times, even through Washington, to regain official Soviet recognition, but always met with failure. Russians even barred a CBS-employed technician from participating in a USSR-U.S. cultural exchange program.

KTTV'S GIANT RATING ON 'MISS UNIVERSE'

Hollywood, July 28.

KTTV ran roughshod over all Los Angeles competitors on Friday night's finals of the Miss Universe pageant, registering a 45.9 ARB rating, with 81.4 share of audience between 10:30 and 11 p.m. Telecast reached over 3,483,800 viewers. The 45.9 rating was five times that of the three network stations combined, also four times of all L. A. tele stations combined.

Sponsor Max Factor ordered a special ARB survey which, because of telephone use during the late hours, was taken before the final selection of Miss Japan. Audience, according to KTTV, was the largest in Southern California ever to see a television show during the summer months.

ALL IS FRIENDLY AGAIN AT CBS

By GEORGE ROSEN

Even before he departs this country for his global swing and year's sabbatical (which officially started July 1), Ed Murrow has made his peace with CBS—and vice versa. Upon his return next July, it's been learned, the Ed Murrow-Fred Friendly partnership will go into peak operation, with Murrow to do no less than 10 full hour prime-time "in depth" news-public affairs shows as part of a cycle of 26 to be helmed by Friendly as exec producer. Whatever its title, "See It Now," just "See," plain "Now" or "CBS Reports," it'll be the old Murrow-Friendly no-holds-barred documentations as part of an expanded news roster already being blueprinted for the '60-'61 semester.

The happy CBS-Murrow "reunion" came about a couple weeks ago, thus clinching once and for all the future status of the network's No. 1 news analyst. Until then speculation was still rife as to whether Murrow would even return to the network upon completion of year's sabbatical. (Actually the "sabbatical" now in force will find Murrow doing no less than 33 "Small Worlds," a half dozen of which have already been completed; two full-hour Bell & Howell, B. F. Goodrich-sponsored news programs, one on missiles and the other on Iran, plus occasional on-the-spot "crisis" coverage during his world tour.)

Nor will Friendly be exactly inactive during the '59-'60 season while Murrow is out of the country (Murrow leaves Aug. 27; will be gone until next June), for the producer has negotiated a deal which, in addition to riding herd on the Sunday "Small World," he'll be exec producer of all 12 prime time 60-minute special news shows next season, including the half dozen Bell & Howell shows.

Whatever the causes for disenchantment that resulted in Murrow's decision to exercise a contractual right to travel, study or just relax for a year, after he had been informed by the network that there would be no more "See It Nows," the fact remains that the burying of the hatchet" was presided over by Murrow and corporate prexy Frank Stanton themselves as the architects of the ambitious '60-'61 plans.

Murrow returns in time for the political conventions next July, then settles down, in collaboration with Friendly, to perhaps the most active phase of his career as CBS' top news star.

'Brenner' Bumped For 'Mr. Lucky'

On the insistence of Lever Bros., the sponsor, CBS-TV will replace "Brenner" on Oct. 17 next with a Don Sharpe-Blake Edwards production called "Mr. Lucky." Deal for the new Saturday-at-9 half-hour telepic was closed late last week on the Coast by CBS-TV.

"Lucky" will be kind of a Raffles-type character, with the plot upbeating contemporary action-adventure angles. Spartan Productions, the Sharpe-Edwards outfit, is seeking a lead now and will go into production immediately after pinning one down.

They've already hired Henry Mancini, who got all that play for creating the "Peter Gunn" music on NBC, to compose an original score for "Lucky."

CBS was high on "Brenner," a yarn about N.Y. police, done in N.Y., but Ogilvy Benson & Mather, the Lever agency, has been charry of the hard-hitting show's effect on the buyers of Lever's proprietary goods. Network is looking for another time slot for "Brenner," which came on early this summer.

Webs Fight It Out for Remaining $25,000,000 in Uncommitted Coin; Battle for Menthol Cig Market

There's about $25,000,000 in tv ad funds loose as the networks move into the tail end of the selling season, and web sales staffs last week were in a hard selling scramble for a share.

The network pitchmen, who have the funds pegged almost to the penny, were bumping heads in the offices of the remainder of the prospects.

Sources of the late funds are varied: new product hassles brewing in a range from small cars to menthol cigarets: major tv accounts adrift and with new agency affiliations making late plans; traditional holdouts looking for a bargain; and the few who discover they have enough money for a good buy after all.

In the small car race, the big three, GM, Chrysler and Ford can promote their entries heavily through specials. This, of course, doesn't mean they also will not want a frequency pitch to back up special introductions.

American Motors is considered a particularly hot prospect because of recent tv and sales successes. Company pulled out of network in '58 with budget troubles. But this spring an intensive spot campaign was carried out in 76 markets and sales leaped to an alltime high in May of 43,556. Company says the good times are continuing into July. With the profit picture good, and the added competition for Rambler of the big three little wheels, network exposure is a good bet.

The cigaret money is fairly well down, but additional funds for network are likely since Madison Ave. discovered through motivation research that John Q., associates mentholated smokes, by some wild process of reasoning, with good health. Brown & Williamson's Belair, P. Lorillard's Spring, Philip Morris' Alpine are coming out of test areas and into network on existing shows and possibly on new

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Groucho Show Lottery?

Minneapolis, July 28.

In reply to a complaint from a local attorney anent the Groucho Marx show allegedly operating a lottery because at one point contestants bet $500 of their winnings on a chance for $10,000, the producers answered that the show will be changed next fall when its filming is renewed.

With the change every contestant will get a crack at the big money without risking any of the early winnings, he was informed.

The local lawyer claimed that $500 is a consideration for a chance, making the program illegal in Minnesota.

On this point, the producers explained that NBC attorneys took the view that since the contestant actually wasn't paid his initial winnings yet he still was playing with NBC's money and no consideration was involved.

ABC-TV Rallies Affils Around '59-'60 Schedule

Maximum effort by affils to promote ABC-TV's $75,000,000 programming investment for the '59-'60 season was urged by Leonard Goldenson, prez of American Broadcasting-Paramount Theatres, in his address before the two-day affiliation meet at the Park Sheraton Hotel.

The meet, which wound up yesterday (Tues.), was attended by station managers and station promotion managers and ABC execs.

ABC-TV prexy Oliver Treyz cited the growth of the network the past season to its present prominence, but warned against complacency. He called the new season "a critical one for ABC Television and our affiliates." He stressed the need for web-affiliation cooperation in the areas of promotion - publicity - exploitation and advertising. He pointed out that of the three webs, ABC-TV has the most changes in its programming, stating that 64% of ABC-TV's schedule is new programming.

Others addressing the meet included Thomas W. Moore, programming v.p.; Julius Barnathan, v.p. for affiliates; Giraud Chester, daytime programming v.p.; Michael J. Foster press information v.p.; and Sid Mesibov, exploitation director.

A second meeting for midwest and farwest station managers and promotion managers is scheduled for Chicago Thursday (30) and Friday. This will be followed by regional sessions for station promotion managers in Dallas, Aug. 3-4 and in Los Angeles, Aug. 6-7.

Option Time Switch

ABC-TV is changing the web's nighttime option time to the hours of from 8 p.m. to 11 p.m., Monday-through-Sunday, the same span held by CBS. ABC-TV's prior nighttime option time period was 7:30 to 10:30 p.m.

Web is making the change in its affil contracts as they are renewed. Shift is dictated by the greater saleability of the 10:30 to 11 p.m. slot, as opposed to the 7:30 to 8 p.m. period. Changing the contractual arrangements helps the clearance situation.

Post-65 Ticket For Bannister

Harry Bannister, NBC's vice president in charge of station relations, who enjoys something of an "elder statesman" role at the network, has joined the charmed circle (there are only a few) among NBC-RCA execs who have been handed a post-65 ticket beyond retirement age. Under the company's compulsory retirement rule, Bannister was slated to step out, but recently the network renegotiated his contract.

Those continuing beyond 65 are few and far between. Gen. David Sarnoff is one of the exceptions, having been voted a new 10-year contract by the board. Among others continuing to function; producer Sam Chotzinoff and John Royal.

DICKER FRANCIOSA FOR CBS 'KILLERS'

Hollywood, July 28.

A. E. Hotchner and Gordon Duff are dickering with Anthony Franciosa for his first tv appearance in three years, as star of Hotchner's adaptation of "The Killers." the first of the Ernest Hemingway specials on CBS-TV Nov. 19.

Franciosa has given a tentative okay, subject to seeing the final script. Actor, here for the lead in 20th-Fox's "The Story on Page One," hasn't done a tv stint since he rose to pic prominence early in 1957.

It's A 315 Compromise At Best On 'Equal Time' As D.C. Decision Nears

By LES CARPENTER

Washington, July 28.

High noon is approaching for "equal time" on Capitol Hill.

And after all the gongs have sounded. Sec. 315 will likely exempt news shows and spot news coverage. The language spelling out this clearance is probably yet to be written. Odds heavily favor different words from those now in either the Senate or House versions of limited Sec. 315 relief.

The two bills awaiting a vote in both chambers aren't drastically unalike, except the Senate bill frees panels and documentaries while the House bill doesn't.

It looks as if the Senate bill will pass the Senate and the House bill will pass the House. Then a compromise will have to be worked out.

Meanwhile, the Sen. Hubert Humphrey-"Face the Nation" controversy remained in the news. Humphrey's fellow Minnesota Democratic Senator, Eugene J. McCarthy, urged a "full-scale" Senate investigation of CBS' cancellation of Humphrey's appearance on the panel show before voting on "equal time" legislation, calling the web's action "badly reasoned, arbitrary and inconsistent." McCarthy added: "In my opinion, the CBS ruling borders on the ridiculous and argues against any hasty repeal of the 'equal time' provision of the Communications Act."

There was little chance of a Senate probe, but it was evident that the CBS decision to call off the Humphrey show hurt rather than helped "equal time" relief. It added new fuel to the widely held thinking among politicians that broadcasters are not to be trusted too far in "equal time" situations, which is the reason Sec. 315 was written into the law in the first place.

McCarthy noted that Sec. 315 refers to "legally qualified candidates" for office, adding: "The attorneys for CBS do not have the authority to declare who is legally qualified or who is not." (CBS bumped Humphrey, contending he was a candidate for the Democratic Presidential nomination. Humphrey countered he's not until he announces himself as such, which he has not done. And he hasn't.)

The House Commerce Committee rewrote the Harris compromise "equal time" bill previously approved by its Communications Subcommittee. The new version, composed by Rep. John E. Moss (D-Calif.), was approved by the committee by a 25-1-1 vote. One member said "no" and another voted "present."

The Moss language exempts appearances of candidates on "any bona fide newscasts (including news interviews) or on-the-spot coverage of news events (including but not limited to political conventions and activities incidental thereto)" where such appearances are "incidental to the presentation of news."

Idea of this rewrite was to describe in greater detail the exemption. Brief Harris compromise had removed from Sec. 315 umbrella "newscasts (including news interviews and on-the-spot coverage of newsworthy events."

Leaders of "equal time" effort had counted five or six votes within the committee against the Harris compromise and had found the objections of all but two of them could be met with the more specific Moss wording.

House is expected to vote on the bill within a couple of weeks.

Senate may vote later this week on the Senate bill which frees from Sec. 315 "any newscast, news interview, news documentary, on-the-spot coverage of news events or panel discussions."

In the opinion of House managers of the "equal time" bill, the House will not agree to exempting panels and documentaries, and Senate will have to recede before any final version of the bill acceptable to both houses can be cleared for the Eisenhower signature.

If the bills pass both houses, as is expected, a House-Senate conference committee, composed of senior Commerce Committee members of both houses, will be named to frame mutually agreeable language.

EDITORIALIZING ON WBC FRISCO AGENDA

Looks as though the big topic on the agenda of the Westinghouse Broadcasting public affairs-news conference in San Francisco in September will be on-the-air editorializing. Broadcast chain, which sponsors the annual event, surveyed the invited stations and later disclosed this one subject was one of the "biggest interest" to tv and radio stations.

WBC says that 80% of those stations invited have already accepted.

CBS-TV Formats A 2-Way Package On '60 Olympics

Picking up where ABC-TV recently left off, CBS-TV is interested in—and likely to get—the 1960 Winter Olympics from Squaw Valley, Calif. Network is "talking" to the American committee, represented by Danny Seymour, radio-tv topper for J. Walter Thompson, and a deal looks imminent, especially since neither ABC-TV nor NBC-TV are interested any longer.

ABC decided that the snowy sports event would by itself prove too costly. But CBS, on the other hand, figures that it can offer prospective sponsors a package consisting of the relatively inexpensive summer games (on tape from Rome) and the Squaw Valley events. On this basis, CBS says the worst that can happen is it will break even. Besides, CBS says, it is interested in the prestige that exclusive Olympic coverage will provide.

One of the essential reasons ABC backed off, to the consternation of the Squaw Valley Committee and JWT, which for a moment seemed to be without the promise of any tv deal whatsoever, was that it couldn't also lay hands on part of the Summer Olympics as well. CBS had them tied up tight.

When ABC-TV seemingly was committed for the Winter Olympics, it was believed generally that the cost of the remote from the California mountains would run as high as $1,000,000, including the price of the Winter Olympics rights. However, a CBS source stated that the technical cost of a remote would not run his web more than $500,000, not counting rights.

CBS would not detail its pending deal on the cost of Winter Olympics rights, but did confirm that it was not the same as the one ABC would have had. ABC-TV was to have spent about at least $150,000 for rights, with a sliding upward scale, depending on the type of sponsorship it got for the five days of Squaw Valley television.

"We will try to get as much money as possible for the Squaw Valley Committee," said CBS. Network would go no further in clarifying its rights deal.

KWK's Film Biz Salute

St. Louis, July 28.

KWK will spearhead an area-wide musical salute to the motion picture industry Aug. 2-Aug. 16 in cooperation with picture exhibitors on the Missouri and Illinois side of the Mississippi.

Features include showcasing Academy-Award winning tunes on KWK shows plus talks on the economic, cultural and public service contributions made to St. Louis each year by local picture exhibitors. Local record retailers will set up special displays during the "salute" weeks, and picture houses will spotlight special lobby displays and will run 60-second film trailers plugging the "salute."

PAT BUTTRAM

Star of "Just Entertainment" CBS Radio Network — Monday Thru Friday—4th year, Sponsored by the Wrigley Company

Mex TV's Talent War Looms Over Exclusive Pacting

Mexico City, July 28.

A talent war may be looming up in television as sponsors eye advantages of signing up actors to longterm exclusive contracts. In the past casting has been on a hit or miss basis, with talent freelancing and producers engaging in a hectic grab bag for performers. This has not worked out for both camps; actors have had to rush about making rounds seeking prospective jobs; and producers have often been caught short with inadequate performers.

It is rumored that sponsors have been urging producers to initiate the contract basis into programming to "safeguard" the quality of programs and prestige of artists being developed.

Youthful actor Lorenzo de Rodas, one of the first to ink a pact for a year, said that new trend will be "beneficial to talent as well as for sponsors." Working on an exclusive contract basis frees player from preoccupations and necessity to appear on two or three programs a week to maintain a family.

As star of the "Family Theatre" here, telecast Wednesdays, de Rodas has been built up in past year to present position as a television audience favorite.

Move to ink other top and upcoming entertainers appears to be gaining momentum, and may bring some semblance of order into television casting. However, no one speaks about whether or not pay scales are being boosted at the same time.

KANE'S LONGTERM CANADA TV PACT

Toronto, July 28.

One of the longest deals the Canadian Broadcasting Corp. has signed with any of its artists (the others are Wayne & Shuster and Joan Fairfax, respectively for five years and two years), is that of Jack Kane, who has pacted a three-year contract with the CBC in which he will swing his baton for 20 one-hour shows during the 1959-60 season next fall, plus the same number the following season.

Kane will also be on the podium this coming season for his 60-mins. semi-monthly show of "Cross-Canada Hit Parade" and his every second Monday night of his "Music '60," another hour-length show.

Toronto—Jan Rubes, Czech-born bass-baritone has become host for the Canadian network television series "Rhapsody." Singer has had his own CBS Trans-Canada radio show, "Songs of My People" since 1953.

TV-Radio Production Centres

IN NEW YORK CITY

Sidney Reznick renewed as scripter on the **Garry Moore Tuesday** night CBS-TV show this fall . . . **Paul Rosen** resigned from Business Affairs Dept. of CBS-TV to join **Mace Neufeld** and **Sherwin Bash** in formation of new personal management firm. Formerly known as **Ray** Bloch Associates, new outfit will be called NRB with offices in Gotham, London and on the Coast . . . **Warren A. Kraetzer,** veep for development of Nat'l Educational TV-Radio Center, to Boston for powwows with WGBH, educational outlet . . . **Al De Caprio,** director of "Woman" special on CBS-TV, planes to Coast to film episode.

Gisele MacKenzie, Tony Randall join **Sid Ceasar** and **Audrey Meadows** in "Holiday on Wheels," 60-minute U.S. Steel comedy special, Oct. 21 . . . **Jack Benny** to guest (as violinist) with the Santa Fe, N.M., Opera Orchestra Aug. 27 in benefit concert . . . "Playhouse 90" preems Oct. 1 with adaptation by **David Shaw** of "Alas, Babylon," new **Pat Frank** novel of nuclear age survival . . . **Ed Sullivan** added Odessa and Tbilisi to his Russian itinerary; he's bringing troupe of performers over to the two USSR cities by plane today (Wed.).

Mary Margaret McBride set for once-a-week appearance on Sam Levenson's CBS program . . . **Herb Duncan** landed running role in CBS Radio's "Ma Perkins." . . . Talent Associates hired **Eliot Asinoff** to do the adaptation of "Body and Soul" and **Phil Reisman Jr.** to script "Ransom of Red Chief." Deals were arranged by Frank Cooper Associates . . . **George Kirgo** is doing a "U.S. Steel" teleplay tentatively titled "Queen of the Orange Bowl" scheduled for late August or early September . . . **Marvin W. Baiman,** manager, NBC Research Studies, named manager, Research Projects . . . **Jack Otter,** associate producer of "Today" for past three years, joined NBC-TV Special Programs sales staff and reports to Richard Linkroum, director, Special Program Sales . . . Printmaker **Antonio Frasconi** signed to do special art work for titles of "Secret of Freedom," hour-long **Archibald MacLeish** drama on NBC-TV this fall.

WRCA-TV sales manager **Jim Barry** vacationing in Nantucket . . . NBC Press' **Arnie Raskin,** first place winner in last year's worldwide All-Navy talent contest, now entertaining weekend vacationers in South Fallsburg hotels . . . **Mervyn Framer** appointed managing director of tv merchandising firm, Spotlight Promotions. He starts new job next week. Framer succeeds **George Vogel** who resigned to rejoin Ethos, sales development and promotion company in which he is a partner . . . **Paul E. Pope,** formerly with **Ursula Halloran & Associates,** opened his own pubrelations office . . . **Cliff Arquette** of NBC-TV's "Jack Paar's Show" named Grand Marshall of Atlantic City's Miss America Pageant . . . **Elaine Stritch** heads up cast of NBC-TV's "True Story" Monday (3) . . . **Frank Badami,** production supervisor of WRCA-TV, vacationing in Charlottesville, Va. . . . Announcer **Don Murrow** left for Greek island of Corfu . . **Paul Taubman** conducted Symphony Orchestra of Winnipeg last week . . . **Buddy Hackett** subs for emcee **Jan Murray** on NBC-TV's "Treasure Hunt" Aug. 3-14 . . . **Edith Hamlin** joined NBC-TV as casting supervisod . . . **Dody Goodman** returns to the "Jack Paar Show" today (Wed.) to help celebrate program's second anni.

Robert Rafelson, director of station promotion for CBS Radio spot sales, is switching fields and turning to story editing; he's reportedly joining Talent Associates at the end of August to work on some of the Al Levy-David Susskind drama specials . . . **Charles Collingwood** is presently filming a special edition of "Conquest" in London, half-hour marking the 100th year of Charles Darwin's theory of the origin of man . . . **Fannie Hurst** to be heard Thursday (6) on CBS Radio's "Couple Next Door," playing herself . . . **Herb Duncan** into "Ma Perkins" cast . . . **Jean Shepherd,** WOR gab-athoner, will be feted by Elektra Records tomorrow (Thurs.) at party marking debut as a disker on "Jean Shepherd and other Foibles," an LP album . . . **Carol Reed** subbing for vacationing **Martha Wright** on WCBS Radio . . . **Dick Shepard** taking over WCBS Radio's "Housewives' Protective League" chores, while **Allen Gray** respites in Minneapolis the next several weeks . . . The '59 College All-Star Football game will be broadcast again on ABC Radio web on Aug. 14, with Standard Oil and Western Air Lines picking up the tab. The game also will be televised by ABC-TV . . . Guest lineup for **Fred Robbins'** "Assignment Hollywood" this week includes **Jeff Chandler, Jimmy Stewart** and **Toots Shor.**

George Foster has been assigned the writing of the closed circuit show for Reynolds Metals over ABC-TV in September . . . **Ray Katz** WMGM programming head, returns today (Wed.) from a three-weeker in Hollywood . . . **Lester Dinoff,** publicity head of WMGM, off to Cape Cod vacation . . . **Bill Hoban** to direct the Arthur Godfrey special on CBS in September. Part of the show will emanate from Hawaii and some from Godfrey's Virginia farm.

IN HOLLYWOOD

Art Linkletter, television's travelin' man, is planning to film most of his shows away from Hollywood. After a romp through Europe he brought back seven complete issues of "People Are Funny" and scads of stuff for "House Party." He likes film over tape because he can bring it in for half the cost and with other fringe benefits . . . **Don Fedderson** can feel the years slipping by. His son, Mike, made his night club debut as a singer and daughter, Monya, took a job in N.Y. . . . NBC has a daytime strip in mind for **George Giroux** and tasted it on KRCA . . . NBC-TV's **John Nelson,** who likes his little laugh, mailed out this giggler: "the Civic Betterment League of Burbank is pleased to announce that the John Nelson family has moved to Studio City." . . . Another of the new generation carrying on the family name in show biz is **Denny Niles,** son of emcee-announcer Wendell. Just out of the service, he drew a role in "Wichita Town" and has been tapped for a part in a Broadway show

IN CHICAGO

Contrary to **Paul Molloy's** exclusive last week, **Frayn Utley** isn't leaving WMAQ but is only on a nine-week vacation from the air. She returns Sept. 6 to the commentary show she took over six years ago from her husband, Clifton, when he became ill. Stanza has been sponsored by Charles A. Stevens since 1935, when Cliff Utley made his debut in broadcasting . . . **Robert L. Glaser** named sales manager for Max Cooper & Associates' syndicated show, "Winter TV Baseball". . . **Don Graham,** former news director of WCFL, now heading p.r. for Burton Browne's Black Sheep Clubs, franchised in 36 cities . . . **Omar Shapli,** chief announcer of WFMT, leaving early in Sept. on a Bennington Teaching Fellowship . . . **Ned Armstrong's** dramatization of **Sterling (Red) Quinlan's** novel, "The Merger," being produced this fall at Iowa State U. . . . Daily News columnist **Jack Mabley** getting a Sunday night berth on WMAQ . . . **Ball Ray,** who resigned as NBC press chief here, leaves this weekend for Ames, Ia., where he'll operate his own station

IN LONDON .

BBC-TV pencilling in a repeat of its successful "Quatermass And The Pit" skein, but this time as two 90-minute installments on consecutive Saturday nights . . . Associated-Rediffusion takes a six-program look at "other people's jobs" starting today week (4), but does it light-heartedly via songs and sketches . . . **Keith Fordyce,** formerly "chief announcer and deejay for Radio Luxembourg, now quizmasters

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DON'T PIN HOPES ON POST-'48s

ITC's Tape-&-Film Formula

In this transition period of whether to use the film or vidtape technique, Independent Television Corp. has come up with this answer—use both techniques on the same show for maximum exposure.

Many syndication entries, strictly available on vidtape, are trailing behind in sales because of the market potential at this point. Divorced from the commercial acceptability of the show, a vidtape entry has only 60 markets at present to cultivate. Most of the major markets are accounted for, but nevertheless the 60 number spells limitations.

Then, there is this other problem, evidenced in ITC's syndication of "Ding Dong School." Many vidtape equipped stations, especially those with only one vidtape recording unit, prefer the show on film at this point, if given the choice. They find that their single vidtape machine is kept so busy with local commercials, vidtaping local shows, etc., that they don't want to use the equipment for a syndicated entry.

ITC, which is syndicating "Ding Dong" both on vidtape and film, has found that of the 70 stations lined up for the show, only 14 outlets have indicated they want the vidtape version. The remainder either haven't made up their mind yet, or prefer film. Patently, ITC's distribution of "Ding Dong" would be severly limited if the stripped show only was available on vidtape.

Action Replaces 'Group Paralysis' As Vidfilm Buyers Spread Their Coin

The hedging of tv film buyers, on the regional and local levels, which was so characteristic of last season appears to be a thing of the past. Action on virtually every front has replaced the "group paralysis" of last summer.

The regional biz is coming in at a healthy pace now. Stations also are inking deals for the fall. The only major first-run property still unaccounted for on the regional level is United Artists Television's "The Vikings."

A recap of biz written by the major telefilmeries indicates the rosy color of the summer spark. Key regionals for Ziv's "This Man Dawson" include H. P. Hood & Son of New England and American Tobacco; Independent Television Corp.'s "Four Just Men" copped three major regionals and the Crosley station group before being put into the market-by-market hopper; National Telefilm Associates on top of its 93-market renewal on "U.S. Marshal," moved DX-Sunray into its corner with "Grand Jury"; and MCA TV's "Shotgun Slade" and Screen Gems' "Manhunt" also are perking on the regional front.

The liveliness of the tv film buying also is reflected on the local level. One of the key telefilm users in N.Y., for example, refuses at this stage to divulge what it's buying for the fall season. The reason is that it doesn't want to galvanize the competitive stations into counter buying action.

With few exceptions, most of the syndication houses have had a tough winter and spring and the current upsurge is more than wel-

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Try New Tack On Vidpix Export Unit

The telefilm export committee, chaired by Merle Jones of CBS, is due to have another meeting next month.

The committee, which was formed to organize a telefilm export association, has been holding meetings the past six months without too much success.

Now, a new approach for the formation of an association will be tried. Instead of attempting to get 18 or 20 telefilmeries to agree on a common organization and program, an attempt will be made to work with a small group of telefilmeries. If the small group can come up with the answers, an association could be formed by the comparative handful of companies. The association would then invite other telefilmeries to join.

Reason for the adoption of the "small group" course of action is that it was found that with all the telefilmeries represented from the start, there was too much conflicting points of views, paralyzing the formative moves for an association.

'Jim Bowie' Sales

ABC Films has made 17 sales on "The Adventures of Jim Bowie" in the last month and 12 new sales on "The People's Choice."

"Bowie," Scott Forbes starrer produced by Lou Edelman, is going to WXIX, Milwaukee; WFAA, Dallas; CBLT, Toronto, and WSB, Atlanta among others.

New stations for "People's Choice," Jackie Cooper starrer, include WALA, Mobile; WBKW, Buffalo; and WCHS, Charleston. The sales come on top of five-a-week strip contracts by WCBS, New York; and KTTV, Los Angeles.

Fineshriber Out, Screen Gems Nod For Lloyd Burns

Key international job for Screen Gems, the Columbia Pictures vidfilm subsidiary, will fall to Lloyd Burns. Burns, who heads SG's Canadian operation, will technically replace William Fineshriber, although there is no present certainty he will have Fineshriber's title as director, international operations.

It was rumored several weeks ago that Fineshriber and Screen Gems had a falling out, but it was only last week that the situation was crystallized in the appointment of Burns. Fineshriber, who was on vacation last week, has not announced his future plans.

With the expanding international telefilm market, plus the fact that SG is well entrenched in overseas sales, the SG international post ranked as one of the most important in the foreign telepic field. It is believed, however, that some of the field work and perhaps even some of the administration that came under Fineshriber's aegis will fall to Columbia's European setup.

MGM-TV CO-PRODUCTION DICKERS ON 'RAFFLES'

MGM TV is scouting a co-production deal with producer Bernie Prockter on a "Raffles" series, to be filmed in England.

Another co-production deal on the MGM TV agenda is the one with Lelo Productions, the Alan Jay Lerner-Frederick Loewe company. The Lelo project, slated to be filmed at Metro studios outside London, is a series based on the writings of columnist Art Buchwald. It's planned that the 39 telepix subjects will include some 60-minute productions in addition to the general half-hour episodes.

MAJORS NOT SO HUNGRY FOR COIN

By MURRAY HOROWITZ

Never before has the outlook for a sell-off of post-'48 features to tv by major Hollywood studios looked dimmer.

What's altered the forecast so rapidly is the success of many film studios in getting into telefilm production. Warner Bros., for example, with its heavy schedule of telefilm programming on ABC-TV, should gross about $30,000,000 with its vidfilms. Columbia's Screen Gems subsid is another example of a "boom-boom" telefilm situation.

Principal argument of those who had been forecasting a lifting of the post-'48 ceiling had been that economic necessity would drive the majors to make the move. It was maintained that the majors now are receiving millions of dollars yearly from the licensing of their oldies to tv. When those millions cease to come in, or are sharply reduced, the majors would be forced to make some settlement with the Hollywood talent guilds for pix made after the cutoff date of August, '48. It was predicted that in about three years, the situation would come to a head for many of the pix companies.

But with a WB grossing some $30,000,000 from telefilm production, does that company need the revenues derived from features-to-tv selling? (WB sold its entire pre-'48 library for about $21,000,000.) Granted that the features-to-tv sales represents clear, fresh monies in the tills of the motion picture companies. But monies derived from that source has to be matched against the possible damage to the more lucrative theatrical boxoffices.

When studio after studio dumped their pre-'48 cinematic vaults in the tv market more than three years ago, the situation was entirely different. They were just getting their feet wet in telefilm production, their revenues from that source hardly equalling that of today.

Not all the majors are riding high on the telefilm production bandwagon. Loew's MGM-TV didn't make a network sale this year. Ditto Paramount Pictures. But all of pix companies want in

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Lotsa Candidates For Harris' Slot

Rumor mill is rife on who's slated to get the production v.p. post at CBS Films, due to be vacated shortly by Leslie Harris who is moving over to Independent Television Corp.

Prominent among the names mentioned are Al Scalpone, onetime Coast production topper for CBS-TV and now an indie producer; Robert W. Stabler, Filmaster prexy; Hal Huff, CBS o&o program director; and Dick Brill, web producer.

Merle Jones, who heads up the CBS division governing the film subsid, wants to make a decision shortly and he's understood to be angling for a production topper with a track record.

No choice has been made as yet, although a flock of applications began arriving for the post as soon as Harris made known his intentions of exiting. At ITC, Harris will be head of the newly-created post of production topper for ITC's international division, headquarters in London.

The team organizational setup at CBS Films, under Jones, will continue. John Howell remains sales v.p.; Sam Digges, administrative v.p.; and Ralph Baruch in charge of foreign sales.

More TV Film News on Page 30

Comedy Relief as WB's Formula, So Tatelman Takes Cue for 'Alaskans'

By BOB CHANDLER

Hollywood, July 28.

Use of comedy is on the upbeat in what until recently were television's straight adventure, mystery and western shows. Comic touch, naturally, has been instrumental in the success of "Maverick" and "77 Sunset Strip," and Warner Bros., which produces the two segments, intends to push it further.

Harry Tatelman, producer of Warners' new "Alaskans" series skedded for ABC-TV Sunday nights, will use comedy as a key element in the show. Not only because Warners has found comedy elements in straight actioners pay off, but for special reasons of his own for this particular series.

For one thing, title of "The Alaskans" conjures up a somewhat cold and forbidding picture in the viewer's mind, Tatelman points out. His aim with comedy is to give viewers what amounts to a pleasurable surprise. For another, the Alaska of 1898, setting of the show, was filled with "characters," con men and comic situations.

Emphasis of the series, which stars Roger Moore, Jeff Yorke and Dorothy Provine, will be on action-adventure, but in researching the show Tatelman has found so many situations that lend themselves to comedy that many plot lines will have a comedic base. One segment, for example, will deal with Moore's efforts to get a shipment of turkeys up from the States in time for Thanksgiving. Another deals with a con man who set up a "telegraph office" with lines presumed to run to the States but who actually laid only five miles of line.

Tatelman's already done much with comedy relief in another of his productions at Warners, "Sugarfoot." In latter, the comedy was born of necessity, since Will Hutchins portrays a scrawny tenderfoot who exists by brain instead of brawn. "If we hadn't brought comedy into it, the character would have gotten awfully pious and dull after a while," he says.

The producer has no delusions about television's role. He sees it as a medium for entertainment and escape. "When a guy gets home at night and sits down in front of the box, he doesn't want to be reminded of his troubles. He wants to get away from them. The way to do it is to keep him interested and make him laugh

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Downbeat on Features

Australia, which is booming as a telefilm market, isn't too much of a market for features-to-tv at present.

Reason for the pix downbeat "down under" is that the Australian film industry, mainly exhibitors, have united to help prevent any new features to tv sales. So far the organization has been quite effective. Ace up its sleeve is the threat of possible sanctions against any American theatrical film distributor who sells cinematics to tv. Such a threat has tended to immobilize the major companies.

Screen Gems, one of the big companies active in feature-to-tv distribution abroad, has sold some cinematics to Australian tv, as has Associated Artists Productions, now called United Artists Associated. But Metro is staying out of the market because of the upsurge of exhibitor pressure.

Virtually Entire U.S. Sked Getting An Aussie Airing

Charles Michelson Inc., the N.Y.-based buying agent for Australia's Television, Inc., Ltd., has bought 48 telefilm series for telecasting "down under," the largest group purchase for Australia in history.

Besides telefilms, the purchase includes the formats for live shows, cartoons and wrestling on film. The two show formats bought include "Tic Tac Dough," and "Concentration," from NBC International. Scanning the entire catalog bought, it appears as if U.S. television exported itself nearly in toto to Australia, minus the specials.

This is the lineup:

"Hollywood Star Playhouse," MCA; "Bonanza," "Danger Is My Business," "Fibber McGee & Molly," "It's A Great Life," "Lawless Years," "Nat King Cole," "Philip Marlow," "People Are Funny," NBC International; "Bronco," "Hawaiian Eye," "Alaskans," "Bourbon Street Beat," Warner Bros.; "Sergeant Preston of the Yukon," Independent Television Corp.; "DuPont Theatre," "Peter Gunn," "Yancy Derringer," Sharpe-Lewis Productions.

Also "San Francisco Beat," "Rawhide," "Richard Diamond," "Perry Mason," "U.S. Border Patrol," "Gunsmoke," "Navy Log," "Trackdown," "Mr. Adams & Eve," "Small World," "Wanted Dead or Alive," "Have Gun Will Travel," "Gene Autry," and "Red Skelton," CBS Films; "Thin Man," MGM-TV:

(Continued on page 96)

SILVERS, 'TRACKDOWN' SALES PILING UP

CBS Films' two off-network entries "Trackdown" and the "Phil Silvers Show" are racking up sales at a nice clip.

"Trackdown," the newest entry, has been sold in 18 markets, many of the stations inking a two-year deal covering the 71 "Trackdown" episodes. Total biz inked on the series to date is about $400,000. Stations inking for the series include KTTV, Los Angeles; KGMP, Honolulu; WTVT, Tampa, Fla.; KROD, El Paso; WCHS, Charleston, W. Va.; and KOOL, Phoenix.

Silvers show, already accounted for with Carling's large regional, has been sold in an additional 26 markets. New cities on the roster include Chicago, Denver, Des Moines, Salt Lake City, Louisville, Indianapolis, and Philadelphia.

20th Unloading More Pre-'48's

Coming down the features-to-tv pike is a sizeable group of pre-'48 cinematics from 20th-Fox, to be distributed by National Telefilm Associates.

Disclosure of the new NTA-20th-Fox distribution deal, still to be ironed out, came as 20th-Fox moved to acquire NTA's o&o, KMSP, Minneapolis-St. Paul station, for a reported $3,500,000.

Twentieth-Fox is understood to have some 300 pre-'48's still uncommitted to tv, the largest group of Hollywood oldies other than that held by Samuel Goldwyn Productions. How many of these are deemed commercial for the tv market remains to be seen. But it's probably over 200. (Incidentally, the commercial standards for the features-to-tv market have been lowered in the recent past in light of the relative cinematic famine.)

NTA under its old deal still has 78 features to cull from the 20th-Fox backlog. These 78 were keyed for distribution in the fall. But NTA's new deal may change that plan.

VARIETY-ARB FEATURE CHART

VARIETY's weekly feature chart, based on ratings furnished by American Research Bureau, covers two markets. Each week the 10 top rated features for the two markets will be listed.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained.

NEW YORK

STATIONS: WCBS, WRCA, WNEW, WABC, WOR, WPIX, WNTA. SURVEY DATES: JUNE 28-JULY 4, 1959.

TOP TEN FEATURE FILMS	RUN	TIME SLOT	AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	RTG. AV.
1. **"THE WEAPON"**— Steve Cohran, Lizabeth Scott; Republic; 1957; Hollywood Tele. Service	1st Run	Movie Four Sun. June 28 10:30-12:15 p.m. WRCA-TV	13.6	14.3	12.8	32.9	What's My Line Late Show—"Captains of The Clouds" (Repeat)	WCBS WCBS	25.1 12.8
2. **"AFTER OFFICE HOURS"**— Clark Gable, Constance Bennett; MGM; 1935; MGM-TV	1st Run	Late Show Wed. July 1 11:15-12:30 p.m. WCBS-TV	11.8	14.5	9.4	49.0	Jack Paar Show	WRCA	5.3
3. **"CAPTAINS OF THE CLOUDS"**— James Cagney, Dennis Morgan; Warner Bros.; 1942; UAA	Repeat	Late Show Sun. June 28 11:15-1:15 p.m. WCBS-TV	11.0	15.6	7.8	49.6	Movie Four—"The Weapon" (1st Run) Midnight Movie—"Volcano" (Repeat)	WRCA WRCA	13.6 2.0
4. **"HOLIDAY IN MEXICO"**— Walter Pidgeon, Jane Powell, Roddy McDowall; MGM; 1946; MGM-TV	1st Run	Late Show Sat. July 4 11:15-1:30 p.m. WCBS-TV	10.6	12.5	9.7	56.7	Movie Four—"Journey To Freedom" (1st Run) Midnight Movie—"Music For Madame" (Repeat)	WRCA WRCA	7.4 0.9
5. **"BUCK PRIVATES"**— Bud Abbott, Lou Costello; Universal; 1941; Screen Gems	Repeat	Late Show Mon. June 29 11:15-1:00 p.m. WCBS-TV	9.7	12.8	7.6	44.7	Jack Paar Show	WRCA	7.7
6. **"KING OF THE WILD HORSES"**— Preston Foster, Gail Patrick; Columbia; 1947; Screen Gems	Repeat	Late Show Thurs. July 2 11:15-1:00 p.m WCBS-TV	8.9	10.0	6.9	34.6	Jack Paar Show	WRCA	11.4
7. **"KILL ME TOMORROW"**— Pat O'Brien, Lois Maxwell; 1957; National TV Representatives	1st Run	Late Show Fri. July 3 11:15-12:45 p.m. WCBS-TV	8.1	11.2	4.6	31.0	Jack Paar Show	WRCA	11.7
8. **"TOP OF THE WORLD"**— Frank Lovejoy, Dale Robertson, Evelyn Keyes; United Artists; 1955; UAA	Repeat	Early Show Fri. July 3 5:30-7:00 p.m. WCBS-TV	8.0	9.3	6.0	36.0	Three Stooges Movie Four—"The River" (Repeat) Our Gang Comedies	WPIX WRCA WNEW	6.7 3.5 3.9
9. **"SUZY"**— Cary Grant, Jean Harlow, Franchot Tone; MGM; 1936; MGM-TV	Repeat	Early Show Thurs. July 2 5:30-7:00 p.m. WCBS-TV	6.7	8.3	5.2	30.1	Big Beat—Freed Popeye the Sailor Huckleberry Hound	WNEW WPIX WPIX	5.0 4.3 6.1
10. **"JOURNEY TO FREEDOM"**— Jacques Scott, Geneviv Aumont, George Graham; Republic; 1957; Hollywood Tele. Service	1st Run	Movie Four Sat. July 4 11:15-12:30 p.m. WRCA-TV	6.4	9.2	6.3	27.6	Late Show—"Holiday In Mexico" (1st Run)	WCBS	10.4

SAN DIEGO

STATIONS: KFMB, KFSD, XETV. SURVEY DATES: MAY 18-24, 1959.

TOP TEN FEATURE FILMS	RUN	TIME SLOT	AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	RTG. AV.
1. **"CALL NORTHSIDE 777"**— James Stewart, Lee J. Cobb, Richard Conte; 1948; NTA	1st Run	Showcase Fri. May 22 8:00-9:00 p.m. KFMB-TV	14.2	14.6	13.8	26.9	Walt Disney Presents	XETV	21.1
2. **"SOMEWHERE I'LL FIND YOU"**— Clark Gable, Lana Turner; MGM; 1942; MGM-TV	1st Run	Movie Spectacular Fri. May 22 10:30-12:45 p.m. KFSD-TV	7.5	9.3	3.6	38.1	Powerhouse Movie—"Alice Adams" (1st Run)	XETV	6.7
3. **"ALICE ADAMS"**— Katherine Hepburn, Fred MacMurray; RKO; 1939	Repeat	Powerhouse Movie Fri. May 22 10:30-12:30 p.m. XETV-TV	6.7	8.5	4.9	31.0	Movie Spectacular—"Somewhere I'll Find You" (1st Run)	KFSD	8.0
4. **"LILLIAN RUSSELL"**— Alice Faye, Don Ameche, Henry Fonda; 1940; NTA	1st Run	Late Show Sat. May 23 11:00-1:30 p.m. KFMB-TV	4.3	6.1	2.4	31.2	Saturday Night Movies—"The Magnificant Matador" (1st Run)	KFSD	3.7
4. **"HOODLUM EMPIRE"**— Brian Donlevy, Claire Trevor, Forrest Tucker; Republic; 1952; Hollywood Tele. Service	1st Run	Big Movie Tues. May 19 10:30-12:50 p.m. KFSD-TV	4.3	4.9	3.6	27.9	Garry Moore Newsroom Jack Paar Show	KFMB KFMB KFMB	12.6 6.7 3.3
5. **"THE MAVERICK QUEEN"**— Barbara Stanwyck, Barry Sullivan, Scott Brady; Republic; Hollywood Tele. Service	1st Run	Big Movie Thurs. May 21 10:30-12:30 p.m. KFSD-TV	4.1	5.3	2.4	29.7	Playhouse 90 Newsroom Jack Paar Show	KFMB KFMB KFMB	17.4 6.1 3.1
6. **"DOWN THREE DARK STREETS"**— Ruth Roman, Broderick Crawford; United Artists; 1954; UAA	Repeat	Big Movie Wed. May 20 10:30-1:45 p.m. KFSD-TV	3.8	5.3	0.4	11.7	U.S. Steel Hour Newsroom Jack Paar Show	KFMB KFMB KFMB	12.6 3.6 2.2
6. **"I WAS FRAMED"**— Michael Ames, Julie Bishop; Warner Bros.; 1942; UAA	Repeat	Sunday Matinee Theatre Sun. May 24 1:30-3:00 p.m. KFMB-TV	3.8	4.5	3.2	19.5	Adventures In Hand Words and Music Spanish Programming	KFSD KFSD XETV	1.0 1.2 0.8
7. **"THE MAGNIFICANT MATADOR"**— Maureen O'Hara, Anthony Quinn; 20th-Fox; 1955; Medallion	1st Run	Saturday Night Movies Sat. May 23 11:00-2:00 p.m. KFSD-TV	3.2	5.3	0.4	27.6	Late Show—"Lillian Russell" (1st Run)	KFMB	4.3
8. **"ANNIE OAKLEY"**— Barbara Stanwyck, Preston Foster; RKO; 1935	1st Run	Powerhouse Movie Sat. May 23 10:30-12:15 p.m. XETV-TV	3.1	4.0	2.0	13.4	State Trooper Late Show—"Lillian Russell" (1st Run)	KFMB KFMB	17.4 5.5
9. **"MALTESE FALCON"**— Humphrey Bogart, Peter Lorre; Warner Bros.; 1941; AAP	Repeat	Big Movie Mon. May 18 10:30-12:30 p.m. KFSD-TV	3.0	4.5	1.6	23.6	Desilu Playhouse Newsroom Jack Paar Show	KFMB KFMB KFMB	14.2 4.9 2.8
10. **"THE RED PONY"**— Robert Mitchum, Myrna Loy, Louis Calhern; Republic; 1949; Hollywood Tele. Service	1st Run	Big Movie Sun. May 24 10:30-12:15 p.m. KFSD-TV	2.9	3.6	2.4	19.3	What's My Line Sunday News Special Powerhouse Movie—"Fugitives for a Night" (1st Run)	KFMB KFMB XETV	16.8 8.5 1.1

L&M'S RUSSIAN ROULETTE YEAR

The 'Omnibus' Dilemma

Champions of "tv uplift" programming — as exemplified by "Omnibus"—are once more rallying to the cause with the threatened demise of the hourlong entry which has been a network staple for seven years. It's not the first time that the program has faced a bleak future, but that last-minute reprive via sponsorship always cropped up in the past. And invariably "Omnibus" improved with age, last season attaining a new qualitative high in program content and presentation.

NBC-TV has sold out the 4:30 to 5:30 "Omnibus" time to a brace of sponsors more interested in sports (golf) programming. That NBC is hesitant about finding a new slot, sans sponsorship, for the show is understandable since it already is committed to a $4,000,000 Sunday night drama schedule which may or may not be sold, and last year defrayed an out-of-pocket cost of $625,000 on "Omnibus" because of its single sponsor (Aluminium Ltd.) status.

"Omnibus" is no stranger to the three tv networks, having roosted in a variety of time periods, in each instance adding to the networks' programmatic laurels. The suggestion has been broached in some quarters: why not perpetuate the entry on a three-network rotating basis, with each web participating in the underwriting, if not on an alternate-week basis at least as a once-a-month attraction. The industry-wide prestige aspect alone, it's contended, would more than compensate for the tab.

CBS-TV's 'Hausfrau Reporters' To Cover Both Coasts in '59 'Televisit'

The second (and perhaps last) CBS-TV "Daytime Televisit Week" is slated for Sept. 13-19, with hausfraus representing every state in the Union visiting not only New York but the network's Hollywood branch as well.

Having collected what it estimates as $1,000,000 worth of free publicity from the first such junket, in the fall of '58, CBS-TV has gone and added a female from the newest state, Hawaii. Her participation comes before Hawaii officially enters the union, but CBS figures it set a precedent last semester by injecting an Alaskan before that state had officially made it in.

In all, there will be 51 women, one from each state and the District of Columbia, which is a total of one more than last time. Picked by local tv stations and newspapers, each of the females, as was the case last year, will be delivered from home to N.Y. for a minimum of three-days to interview performers on CBS daytime programs, talk to executives of the web and inspect network facilities. After that, for this season's new twist, the hausfraus will be flown to Hollywood where they'll ditto the general list of activities. Every day of the two-ply trip, they're expected to write copy for the local papers about tv in general and CBS in particular.

What few people have realized since the initial "Televisit" was that it constituted television's first genuine "audience junket." For years, tv has been running press or personality junkets, sometimes to where an audience was situated, but never before had it been visa versa.

CBS expects that maybe the junket will have used up its worth

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Canada Dry's Coin Into ABC's Disney

Canada Dry, which had been flirting with NBC-TV, moved into ABC-TV's corner and bought a half-hour alternate week schedule on "Walt Disney Presents," starting this fall. Agency is J. M. Mathes.

Earlier in the buying season, Canada Dry came to NBC-TV with a proposal for 10 specials, but the web after looking over the proposed formats and personalities rejected the specials because they lacked the requisite stature. Client and agency then made revisions, some more acceptable to the web. But in the midst of NBC-TV's fresh look-see, Canada Dry was weaned into the Disney slot by ABC-TV.

The Canada Dry buy puts the Friday night Disney hour starting at 7:30 p.m. three quarters sold out. The other sponsors inked are Hills Bros. and Mars.

—Of Robes & Roles

The long reach for tv talent is poking into some high places these days.

Following the word that former president Harry S. Truman will do one of Jack Benny's CBS-TV shows, it's learned that U.S. Supreme Court Justice William O. Douglas will appear in one of the John Gunther "High Road" skeins on ABC-TV.

The high judge is now on an eight-day pack trip to Mt. Adam in Washington state with the "Road" production crew starting last weekend (25). Highlight of the footage will feature Douglas, an inveterate outdoorsman and hiker, scaling the mount.

Ford of Canada's Specials Splurge; $2,500,000 Budget

Toronto, July 28.

While spokesmen of the Ford Motor Co. of Canada and the Canadian Broadcasting Corp. will not immediately comment, there is talk between the two of a $2.500.000 deal which will include the sponsor's launching in the Fall of a $500,000 to $750,000 per spectacular over the trans-Canada network of CBC's 48 tv stations.

The Ford-CBC package would include 19 made-in-Canada spectaculars, running from 60 minutes to 120 minutes each, the other half to be sponsored separately by Ford in the United States on a U. S. network basis but these to be purchased by the CBC for telecast in Canada, with collection charges via wire etc., to be collected from Ford of Canada Ltd. by the CBC.

The Ford sponsorship bill for the full series will not only be the biggest in Canadian tv, but it will be the first time that serious drama, classical concerts, ballet and opera have been sponsored on a regular basis.

Admiral Orders Its TV Set Out of Russia

Chicago, July 28.

Admiral Corp. is protesting the display of a tv receiver bearing the Admiral trademark in the Soviet Exhibition of Science, Technology & Culture currently in New York. Company prexy Ross D. Siragusa addressed a letter to Alex N. Manzhulo at the New York Coliseum claiming infringement by the Russians of Admiral's proprietary trademark and asking that the tv set be removed from public display.

WHAT HAPPENED TO NINE SHOWS

It's very possible that in modern-day television there is nothing that quite compares with the game of musical chairs as played by Liggett & Myers on NBC-TV during the past season. TV historians would have to look in vain for anything approximating the $20,000,000 Russian roulette gamble (representing time and programming on nine different shows) that might well have been one of the factors in NBC's decision to play it "big big big" on specials next season and spare itself the kind of embarrassments exemplified by the L&M nine-show parlay.

Of the nine shows to which Liggett & Myers (on behalf of Chesterfield, Oasis and L&M ciggies) attached its sponsor identification card, only one survives as an L&M entry when the fall curtain goes up, and in this instance ("Black Saddle") it switches over to ABC-TV. As a postscript commentary, L&M will be throwing its entire tv budget in ABC-TV's direction next season, with the exception of a half-sponsorship stake in CBS-TV's new "Hotel de Paree' western.

Here's the "who-what-when-where-&-how" rundown on L&M's "Operation Cancellation" for '58-'59:

Season started with sponsorship of Eddie Fisher's alternate-week hour show Tuesdays; "Steve Canyon" Saturdays at 9; "Brains and Brawn" Saturdays 10:30 and Ed Wynn Thursdays at 8. By early spring Wynn was out; "Steve Canyon" was shifted to Thursday at 8; "Black Saddle" was installed Saturdays at 9. A month later Eddie Fisher was cancelled; "Behind Closed Doors" went in Thursdays at 9, only to subsequently get the axe. "Brains & Brawn" went next, with "D.A.'s Man" as the Saturday 10:30 replacement. This is going, too.

With Fisher's demise, L&M bought the Jimmie Rodgers Show" and "Pete Kelly's Blues" to fill the Tuesday brace of half-hours. But "Pete," even before preeming was shifted to Sundays 8:30 and "Steve Canyon" moved to Tuesday at 8. Both however, were destined for cancellation, with L&M buying "Dragnet" to displace "Pete Kelly" for the summer months and Rodgers getting his notice. "Black Saddle" moves to Friday night 10:30 on ABC-TV. "Steve Canyon" is vanishing from the Tuesday at 8 slot.

Two agencies were involved: McCann-Erickson and Dancer, Fitzgerald & Sample.

Remington Yens TV News Specials

Remington Typewriter is eyeing sponsorship of two NBC-TV news specials on the topic of African nationalism, which Chet Huntley will front. Network tentatively plans to slot them between 7:30 and 8:30 p.m., on consecutive Mondays next November.

Since "Love & Marriage," slated for 8 p.m. on Mondays, is only half sponsored, and since the 7:30 "Richard Diamond" series is not sponsored at all, web figures it won't be too difficult preempting the Monday hours for the Huntley shows.

NBC-TV is also planning two other news-pubaffairs specials at the moment. One is to be called "Vertical Frontier," an Air Force-inspired one-shot destined for Aug. 2 in the Sunday 1:30-2 p.m. anchorage. Other, on alcoholism, is in the works as well but no time or date for exposure set.

Quinlan's Quinine to Relieve Chi Headache: Equal Time for Mex Bulls

By LES BROWN

Chicago, July 28.

Humane societies and other groups vigorously protesting the scheduled airing of WBKB's video tape spec, "Bullfights From Mexico City," have not succeeded in quashing the showing, but Sterling (Red) Quinlan, boss of the ABC station, in effect has granted them equal time to debate their point of view. The tapes from Mexico, running 65 minutes, will go on this Saturday (1) at 10 p.m. Its detractors will get air time exactly a week later in the same slot.

Quinlan previewed the tapes last Wednesday (22), apparently in hopes of winning endorsements from the watchdogs of animal welfare for the way his station had cleaned up the bloodshed through editing. But the strategy backfired.

The anti-cruelty faction still didn't approve of the show, while certain aficionados from the press complained the deletions represented censorship of art, arguing the death of the bull is part of the ritual. (Actually, the original tapes showed only one of three bulls dying, and that was one which had been stabbed badly, the sword entering a lung. It was mainly this gory scene that was edited out of the tv presentation.)

J. J. Shaffer of the Anti-Cruelty Society said he feared the bullfights on WBKB would be precedental (and, indeeed, Quinlan has had queries from other stations around the country about the reception to the Mexican-made tapes) and that it might influence children to do harmful things to animals, or even to themselves. Not for nothing is bullfighting outlawed in this country, he pointed out.

Quinlan stated that the one-shot special had an educational purpose

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Daniel & the Lions

While CBS and NBC are shooting darts at each other for scheduling rival versions of Stephen Vincent Benet's "The Devil and Daniel Webster" for the fall, small Gotham indie WEVD beat both webs to the punch and presented a recorded version of the Benet classic last night (Tues.)

In its summer rebroadcast series of "Theatre Studio of the Air" it presented the recorded version made by the Theatre Studio of New York with Lou Antonio, Lonny Chapman, William Clemens and Ann Whiteside in the cast.

Mobile Vidtapes Now Big Business; New Coast Setup

Hollywood, July 28.

Hollywood will get its second mobile vidtape rental unit into action next week with the establishment of VTR Mobile Productions Inc. as a mobile rental outfit.

VTR is partnered by Bill Kayden, producer of the all-tape "On the Go," Irvin Atkins, exec of John Guedel Productions, which packages "Go," and Dave Carson and Hank Gilbert. Company is an outgrowth of "On the Go" in more ways than one, however.

Unit which VTR will use is the one presently being used by Guedel for the CBS-TV daytimer. But next week, Guedel gets delivery on a huge, $300,000 self-contained mobile unit, complete with two tape recorders, three camera chains with room for a fourth, air conditioning, power generator, lights and reflecors, and even a couple of Zoomars. Truck also has a 40-foot-long dolly track on its roof for a camera mounted there.

Upon arrival of the new unit, VTR, operating as a private enterprise (Kayden continues as "Go" producer), takes over the present unit, a two-truck affair with recorders mounted in one and mobile equipment in the other. Rental rates will range from $1.000 to $2.000 per eight-hour day. Minimal rate reps use of two camera chains and one recorder; maximum is two recorders and a three-camera setup. Rates represent equipment rental only; producers must provide their own crews.

First assignment of the new outfit is a San Diego remote for Coca-Cola, a segment of the first "America Pauses" special for fall.

Ampex Gets $2,500,000 Order From Educ. Center

Redwood City, Cal., July 28.

Ampex Corp. has received a $2,500,000 order from the National Educational TV and Radio Center, New York, for videotape recorders to be delivered to 43 ETV stations throughout the U. S.

Funds for the purchase are coming from a $2.706,000 grant made to the center by the Ford Foundation.

John F. White, president of the ETV center, and Ampex President George I. Long Jr. made the announcement jointly. The purchase followed a comprehensive study of all types of broadcasting equipment conducted by a tv technical group named by the center.

In addition to equipping ETV stations, the order will also provide Ampex recorders at the center's studio in Arbor, Mich.

Warner Lambert's Heavy TV Budget

Warner Lambert is on a last-minute buying spree.

Following closely last week's purchase of the "Gale Storm Show," ABC-TV Thursday's 7:30 p.m., drug firm put orders in for half of two Milton Berle Sunday specials, Oct. 11 and Nov. 1, and a Jimmy Durante one-shot special Friday night Sept. 25, all NBC-TV. Same time company is buying alternate thirds of NBC's hour skeins, "Laramie," Tuesday night 7:30, and "Five Fingers," Saturday night 9:30.

Company is also a purchaser for alternate weeks of CBS-TV's "Person to Person" (see separate story).

CHURCHMEN TO AIR SEX, VIOLENCE ON AIR

Framingham, Mass., July 28.

"Sex and Violence by Way of Radio and Television — What Christians Ought to Do About It" is marked up for discussion at this week's five-day conclave of church leaders at the Congregational Conference Center.

The 12th annual Eastern Christian Social Action Institute, with church leaders from 11 states, Washington, D. C., and Puerto Rico attending, is sponsored by the Social Action Committee of the Mass. Congregational Christian Conference and the Council for Christian Social Action of the United Church of Christ.

The discussion group on sex and violence will be conducted by Rev. John J. Grant, associate editor of The Pilot, Boston Catholic Archdiocesan newspaper, and Alden Eberle, asst. gen. secy., Boston YMCA.

VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation, based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting, competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 150 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.

BIRMINGHAM

STATIONS: WBRC, WAPI. SURVEY DATES: JUNE 8-14, 1959.

TOP TEN NETWORK SHOWS				TOP SYNDICATED PROGRAMS						TOP COMPETITION		
RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.	RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	PROGRAM	STA.	AV. RTG.
1.	**Gunsmoke** (Sat. 9:00-9:30)	WBRC	46.6	1.	**Highway Patrol** (Sat. 9:30)	WBRC	Ziv	35.8	73.8	D.A.'s Man	WAPI	12.7
2.	**Have Gun, Will Travel** (Sat. 8.30-9	WBRC	43.5	2.	**Huckleberry Hound** (Thurs. 6:30)	WAPI	Screen Gems	27.6	69.5	Lone Ranger	WBRC	12.1
3.	**Red Skelton** (Tues. 8:30-9:00)	WBRC	42.3	3.	**Whirlybirds** (Fri. 6:30)	WBRC	CBS	23.9	70.7	Rin Tin Tin	WAPI	9.5
4.	**Millionaire** (Wed. 8:00-8:30)	WBRC	42.2	4.	**Sea Hunt** (Thurs. 9:30)	WBRC	Ziv	23.3	59.3	Rescue 8	WAPI	15.1
5.	**Desilu Playhouse** (Mon. 9:00-10:00)	WBRC	39.8	5.	**Special Agent 7** (Thurs. 9:00)	WBRC	MCA	22.2	42.2	You Bet Your Life	WAPI	29.1
6.	**Alfred Hitchcock** (Sun. 8:30-9:00	WBRC	39.7	6.	**"26" Men** (Fri. 9:30)	WBRC	ABC	20.7	55.2	State Trooper	WAPI	16.4
7.	**Ernie Ford** Thurs. 8:30-9:00)	WAPI	39.0	6.	**MacKenzie's Raiders** (Thurs. 8:30)	WBRC	Ziv	20.7	34.2	Ernie Ford	WAPI	39.0
8.	**Father Knows Best** (Mon. 7:30-8:00)	WBRC	28.3	7.	**Sky King** (Fri. 6:00)	WBRC	Nabisco	20.1	65.7	(News; Sports; Wea.		
8.	**Perry Mason** Sat. 6:30-7:30)	WBRC	38.3							/ Huntley-Brinkley	WAPI	10.6
9.	**GE Theatre** (Sun. 8:00-8:30)	WBRC	36.4	8.	**Silent Service** (Tues. 7:00)	WBRC	CNP	19.8	47.8	Steve Canyon	WAPI	20.7
10.	**To Tell The Truth** Tues. 7:30-8:00)	WBRC	36.0	9.	**Death Valley Days** (Wed. 10:00)	WBRC	U.S. Borax	17.9	69.1	Pat Boone	WAPI	8.0
10.	**Wagon Train** (Wed. 6.30-7:30)	WAPI	36.0	10.	**Bold Venture** (Tues. 9:30)	WAPI	Ziv	16.8	36.8	Garry Moore	WBRC	28.9

PORTLAND

STATIONS: KOIN, KGW, KPTV. SURVEY DATES: JUNE 1-7, 1959.

1.	**Gunsmoke** (Sat. 9:00-9:30)	KOIN	43.1	1.	**Death Valley Days** (Sat. 9:30)	KOIN	U.S. Borax	27.8	49.4	Danger Is My Business	KPTV	15.6
2.	**77 Sunset Strip** (Fri. 8:30-9:30)	KPTV	38.5	2.	**Huckleberry Hound** (Thurs. 6:30)	KGW	Screen Gems	23.4	43.1	Leave It To Beaver	KPTV	20.4
3.	**Perry Mason** (Sat. 6:30-7:30)	KOIN	36.6	3.	**Highway Patrol** (Thurs. 9:30)	KGW	Ziv	23.0	41.0	Playhouse 90	KOIN	27.8
4.	**Summer On Ice** (Monday 9:00-10:00	KGW	35.8	4.	**Rescue 8** (Thurs. 7:00)	KGW	Screen Gems	20.6	39.5	December Bride	KOIN	17.0
5.	**Real McCoy** (Thurs. 7:30-8:00)	KPTV	34.9	5.	**Bold Venture** (Fri. 9:00)	KPTV	Ziv	20.4	39.6	Person To Person	KOIN	21.1
6.	**Red Skelton** (Tues. 8:30-9:00)	KOIN	30.4	6.	**Mr. District Attorney** (Sat. 6:00)	KOIN	Ziv	18.9	64.7	Wild Bill Hickok	KOIN	18.9
7.	**Garry Moore** (Tues. 9:00-10:00)	KOIN	30.1	7.	**Silent Service** (Sun. 8.30)	KPTV	CNP	18.2	35.3	Alfred Hitchcock	KOIN	21.3
8.	**Danny Thomas** (Mon. 8:00-8:30)	KOIN	29.5	8.	**Mr. District Attorney** Tues. 10)	KOIN	Ziv	17.7	42.5	Night Beat	KGW	14.8
8.	**The Rifleman** (Tues. 8:00-8:30)	KPTV	29.5	9.	**Sea Hunt** (Sat. 10:00)	KGW	Ziv	16.5	39.9	News; Showtime	KOIN	19.2
9.	**Holiday U.S.A.** (Wed. 8:00-9:00)	KOIN	28.8	10.	**Danger Is My Business** (Sat. 9:30)	KPTV	CNP	15.6	27.7	Death Valley Days	KOIN	27.8
10.	**Playhouse 90** (Thurs. 8:30-10:00)	KOIN	28.1									

JACKSONVILLE

STATIONS: WJXT, WFGA. SURVEY DATES: MAY 18-JUNE 14, 1959.

1.	**Perry Mason** (Sat. 7:30-8:30)	WJXT	45.4	1.	**State Trooper** (Thurs. 7:30)	WJXT	MCA	25.4	39.4	Flight	WFGA	11.9
2.	**Red Skelton** (Tues. 9:30-10:00)	WJXT	44.6	2.	**"26" Men** (Mon. 7:30)	WJXT	ABC	22.2	59.5	Rescue 8	WFGA	14.2
				3.	**Death Valley Days** (Fri. 7.00)	WJXT	U.S. Borax	21.8	89.3	Target	WFGA	2.6
3.	**Gunsmoke** (Sat. 10:00-10:30)	WJXT	40.5	4.	**Cannonball** (Tues. 7:30)	WJXT	ITC	21.1	49.0	Sugarfoot	WFGA	21.6
4.	**Father Knows Best** (Mon. 8:30-9:00)	WJXT	40.3	5.	**Badge 714** (Mon. 7:00)	WJXT	CNP	20.1	58.3	Silent Service	WFGA	14.5
5.	**Have Gun, Will Travel** (Sat. 9:30-10)	WJXT	40.1	6.	**Highway Patrol** (Thurs. 7:00)	WFGA	Ziv	17.7	55.8	N.Y. Confidential	WJXT	14.0
6.	**Wanted Dead Or Alive** (Sat. 8:30-9)	WJXT	37.5	7.	**U.S. Marshal** (Sat. 10:30)	WJXT	NTA	16.6	61.0	D.A.'s Man	WFGA	10.6
7.	**Millionaire** (Wed. 9:00-9:30)	WJXT	36.2	8.	**Sea Hunt** (Wed. 7:30)	WJXT	Ziv	15.9	30.8	Wagon Train	WFGA	34.9
8.	**Zane Grey Theatre** (Thurs. 9:00-9:30)	WJXT	36.0	9.	**Bold Venture** (Tues. 7:00)	WFGA	Ziv	15.7	53.2	Special Agent 7	WJXT	13.8
9.	**Wagon Train** (Wed. 7:30-8:30)	WFGA	35.8	9.	**Jeff's Collie** (Wed. 7:00)	WJXT	ITC	15.7	51.3	Ozzie and Harriet	WFGA	14.9
10.	**Danny Thomas** (Mon. 9:00-9:30)	WJXT	34.9	10.	**Silent Service** (Mon. 7:00)	WFGA	CNP	14.5	42.0	Badge 714	WJXT	20.1

ROANOKE

STATIONS: WDBJ, WLVA, WSLS. SURVEY DATES: JUNE 8-14, 1959.

1.	**Wagon Train** (Wed. 7:30-8:30)	WSLS	45.0	1.	**Highway Patrol** (Thurs. 9:00)	WDBJ	Ziv	35.8	69.1	Laugh Line	WSLS	9.9
2.	**Gunsmoke** (Sat. 10:00-10:30)	WDBJ	38.3	2.	**Sheriff of Cochise** (Fri. 8:30)	WDBJ	NTA	28.5	66.4	Adv. of Ellery Queen	WSLS	9.3
3.	**Have Gun, Will Travel** (Sat. 9 30-10	WDBJ	37.3	3.	**U.S. Marshal** (Wed. 9:00)	WSLS	NTA	20 6	34.5	The Millionaire	WDBJ	30.2
4.	**Price Is Right** Wed. 8:30-9:00	WSLS	36.4	4.	**Whirlybirds** (Tues. 7:00)	WSLS	CBS	19.4	76.7	Union Pacific	WDBJ	6.1
5.	**Rawhide** Fri. 7:30-8:00	WDBJ	35.4	5.	**Sea Hunt** (Thurs. 7:30)	WSLS	Ziv	19.2	81.7	Colonel Flack	WDBJ	4.3
6.	**Ernie Ford** Thurs. 9:30-10.00)	WSLS	34.0	6.	**Rescue 8** (Wed. 9:30)	WSLS	Screen Gems	18.8	31 8	I've Got A Secret	WDBJ	30.6
7.	**Peter Gunn** Mon. 9:00-9.30	WSLS	33.8	7.	**Death Valley Days** (Mon. 7:00)	WDBJ	U.S. Borax	15.4	55.2	Claim To Fame	WSLS	11.5
8.	**I've Got A Secret** (Wed. 9:30-10:00)	WDBJ	33.6	8.	**Huckleberry Hound** (Fri. 6:00)	WSLS	Screen Gems	13.0	64.0	Early Show	WDBJ	7.3
9.	**Perry Mason** Sat. 7:30-8:30	WDBJ	32.5	9.	**Flight**	WDBJ	CNP	11.5	73.2	Glencannon	WSLS	4.0
10.	**Alfred Hitchcock** (Sun. 9:30-10:00)	WDBJ	32.0	10.	**Mike Hammer** (Sun. 10:30)	WSLS	MCA	11.1	36.6	What's My Line?	WDBJ	19.8

BAKERSFIELD

STATIONS: KERO, KBAK. SURVEY DATES: JUNE 8-14, 1959.

1.	**Wagon Train** (Wed. 7:30-8:30)	KERO	43.7	1.	**Sea Hunt** (Tues. 8:30)	KERO	Ziv	38.3	64.2	To Tell The Truth	KBAK	18.1
2.	**Tales of Wells Fargo** (Mon. 8:30-9:00)	KERO	41.5	2.	**Mike Hammer** (Fri. 8:30)	KERO	MCA	32.2	67.6	Amateur Hour	KBAK	13.2
3.	**Peter Gunn** (Mon. 9:00-9:30)	KERO	41.3	3.	**Flight** (Tues. 8:00)	KERO	CNP	32.0	74.6	Glencannon	KBAK	8.1
4.	**Perry Mason** (Sat. 7:30-8:30)	KBAK	36.9	4.	**State Trooper** (Mon. 9:30)	KERO	MCA	31.2	59.8	Ann Sothern	KBAK	17.1
5.	**Wanted Dead Or Alive** (Sat. 8:30-9	KBAK	34.6	5.	**Rescue 8** (Wed. 8:30)	KERO	Screen Gems	27.8	48.1	Trackdown	KBAK	26.1
5.	**Bob Cummings** (Tues. 9:30-10:00)	KERO	34.6	6.	**Highway Patrol** (Tues. 7:30)	KERO	Ziv	26.8	55.5	Wyatt Earp	KBAK	17.6
6.	**Restless Gun** (Mon. 8:00-8:30)	KERO	32.2	7.	**U.S. Marshal** (Mon. 7:30	KERO	NTA	26.4	53.2	Name That Tune	KBAK	21.0
7.	**Zane Grey Theatre** Thurs. 9:00-9:30	KERO	31.7	8.	**Huckleberry Hound** (Wed. 6:30)	KBAK	Screen Gems	23.7	65.7	Cannonball	KERO	11.5
8.	**Bat Masterson** (Wed. 9:30-10:00)	KERO	30.7	9.	**Special Agent 7** (Sun 8:30	KERO	MCA	21.8	44.9	Ed Sullivan	KBAK	23.4
9.	**David Niven** Tues. 10.00-10.30	KERO	30.5	10.	**Jeff's Collie** (Tues. 6.30	KERO	ITC	20.3	55.5	Woody Woodpecker	KBAK	14.9
10.	**The Californians** Tues. 9:00-9:30)	KERO	30.3	10.	**Bold Venture** Thurs. 8.30	KBAK	Ziv	20.3	51.0	Too Young To Go Steady	KBAK	14.6

SAN ANTONIO

STATIONS: WOAI, KENS, KONO. SURVEY DATES: JUNE 1-7, 1959.

1.	**Summer On Ice** (Mon. 9.00-10:00)	WOAI	44.1	1.	**Death Valley Days** Sat. 9:30)	KENS	U.S. Borax	25.2	52.8	D.A.'s Man	WOAI	17.4
2.	**Gunsmoke** (Sat. 9.00-9:30)	KENS	41.4	2.	**Mike Hammer** Thurs. 9.00	WOAI	MCA	24.0	45.6	Wrestling	KONO	14.1
3.	**77 Sunset Strip** Fri. 8:30-9:30)	KONO	41.1	3.	**State Trooper** (Fri. 9:30)	KONO	MCA	22.3	40.5	"M" Squad	WOAI	18.9
4.	**The Rifleman** Tues. 8:00-8:30)	KONO	40.2	4.	**U.S. Marshal** (Tues. 9.30)	KONO	NTA	22.1	42.8	Garry Moore	KENS	19.3
5.	**Wagon Train** (Wed. 6:30-7:30)	WOAI	36.5	5.	**Highway Patrol** (Thurs. 7:00)	WOAI	Ziv	21.1	49.6	Zorro	KONO	14.8
6.	**Ernie Ford** (Thurs. 8:30-9:00)	WOAI	31.8	6.	**Border Patrol** (Thurs. 9:30)	KONO	CBS	20.5	40.0	Masquerade Party	KENS	15.6
7.	**What's My Line?** (Sun. 9:30-10:00)	KENS	30.9	7.	**Sheriff of Cochise** (Sun. 8:30)	KONO	NTA	19.9	37.9	Alfred Hitchcock	KENS	18.9
8.	**Peter Gunn** (Mon. 8:00-8:30)	WOAI	29.1	8.	**Official Detective** (Sun. 9:00)	KONO	NTA	18.0	34.4	Loretta Young	WOAI	21.7
9.	**Alcoa Presents** (Tues. 9:00-9:30)	KONO	28.5	9.	**Huckleberry Hound** (Thurs. 6:00)	KONO	Screen Gems	17.4	44.7	(Huntley-Brinkley;		
9.	**Zane Grey Theatre** (Thurs. 8-8:30)	KENS	28.5							/ World at Large	WOAI	16.2
10.	**Red Skelton** (Tues. 8:30-9:00)	KENS	27.7	10.	**Special Agent 7** (Wed. 9:30)	WOAI	MCA	15.8	36.0	U.S. Steel Hour	KENS	15.6

PHOENIX

STATIONS: KTVK, KOOL, KPHO, KVAR. SURVEY DATES: JUNE 8-14, 1959.

1.	**Wagon Train** (Wed. 8:30-9:30)	KVAR	40.0	1.	**Sea Hunt** (Thurs. 8:30)	KTVK	Ziv	22.9	43.4	Masquerade Party	KVAR	14.5
2.	**Desilu Playhouse** (Mon. 8:00-9:00)	KOOL	37.9	2.	**Divorce Court** (Tues. 9:00)	KOOL	Guild	21.6	37.4	Death Valley Days	KPHO	20.7
				3.	**Death Valley Days** (Tues. 9:30)	KPHO	U.S. Borax	20.7	37.2	Divorce Court	KOOL	21.6
3.	**Ed Sullivan** Sun. 6:00-7:00)	KOOL	31.4	4.	**San Francisco Beat** (Wed. 9:30)	KOOL	CBS	19.6	37.8	People's Choice	KVAR	14.9
4.	**Gunsmoke** Sat. 8:00-8:30)	KOOL	30.6	5.	**Cannonball** (Mon. 9:00)	KPHO	ITC	17.2	33.5	The Restless Gun	KVAR	19.0
5.	**Maverick** (Sun. 8:30-9:30)	KTVK	28.5	5.	**Mike Hammer** (Thurs. 9:00)	KVAR	MCA	17.2	38.7	Yancy Derringer	KOOL	10.8
6.	**The Rifleman** (Tues. 8:00-8:30)	KTVK	28.4	6.	**State Trooper** (Mon. 9:30)	KVAR	MCA	16.4	37.2	The Texan	KOOL	11.6
7.	**Have Gun, Will Travel** Sat. 9:30-10)	KOOL	27.2	7.	**Highway Patrol** (Fri. 8:30)	KPHO	Ziv	15.9	33.1	Person To Person	KOOL	10.8
8.	**Garry Moore** (Tues. 8:00-9:00)	KOOL	26.4	8.	**People's Choice** (Wed. 9:30)	KVAR	ABC	14.9	28.8	San Francisco Beat	KOOL	19.6
9.	**Red Skelton** Tues. 7:30-8:00)	KOOL	24.8	9.	**Navy Log** (Thurs. 7:00)	KOOL	CBS	14.5	32.9	Pat Boone	KTVK	22.2
10.	**The Lawman** (Sun. 9:30-10:00)	KTVK	23.3	10.	**Flight** (Fri. 9:30)	KPHO	CNP	13.0	36.0	MacKenzie's Raiders	KVAR	9.9

HONOLULU

STATIONS: KONA, KHVH, KGMB. SURVEY DATES: JUNE 8-14, 1959.

1.	**Wagon Train** Mon. 7:30-8:30)	KONA	37.2	1.	**Whirlybirds** (Tues. 8:30)	KONA	CBS	35.2	70.3	Amfac Show	KHVH	21.4
2.	**Walt Disney Presents** (Wed. 7-8)	KHVH	37.0	2.	**Sea Hunt** (Fri. 9.00)	KGMB	Ziv	32.9	48.7	77 Sunset Strip	KHVH	29.8
3.	**Leave It To Beaver** Wed. 6:30-7:00)	KHVH	35.2	3.	**Huckleberry Hound** Thurs. 6:30)	KHVH	Screen Gems	32.5	76.3	Early Movie; Outlook	KONA	6.4
4.	**Ozzie and Harriet** Fri. 8:00-8:30)	KHVH	34.0	4.	**Superman** (Mon. 6:30)	KHVH	Flamingo	32.1	73.5	Sunset Movie	KGMB	6.4
5.	**Gunsmoke** (Wed. 9:30-10:00)	KGMB	33.1	5.	**Rescue 8** (Wed. 8:00)	KHVH	Screen Gems	30.1	50.3	The Millionaire	KGMB	20.2
6.	**Have Gun, Will Travel** Wed. 9-9.30	KGMB	32.1	6.	**Divorce Court** (Sat. 8:30)	KONA	Guild	29.3	49.8	Name That Tune	KGMB	19.6
7.	**Zorro** (Thurs. 7.00-7:30)	KHVH	31.5	7.	**Woody Woodpecker** (Tues. 6:30)	KHVH	Kellogg	25.5	65.2	Early Movie; Gov. Quinn	KONA	7.8
8.	**Red Skelton** Thurs. 8:00-8:30)	KGMB	31.3	8.	**Highway Patrol** (Wed. 8:30)	KHVH	Ziv	24.7	44.7	San Francisco Beat	KGMB	22.2
9.	**Alfred Hitchcock** (Sun. 9:00-9:30)	KGMB	30.9	9.	**Medic** (Sun. 7:30)	KONA	CNP	24.3	37.4	Maverick	KHVH	25.7
9.	**Dick Clark** (Sat. 7:00-7:30)	KHVH	30.9	10.	**Flight** (Thurs. 7:30)	KHVH	CNP	23.7	36.2	Father Knows Best	KGMB	25.5
10.	**77 Sunset Strip** Fri. 9:00-10.00)	KHVH	30.5									

(Continued on page 96)

Tele Follow-Up Comment

Andy Williams Show

Last week's third installment of the "Andy Williams Show" summer replacement for Garry Moore on CBS-TV proved if anything that the initial entry, which won critical kudoes, was anything but a fluke. In fact the 60-minute layout proved beyond doubt that the network has a hit on its hands—if it can find a place for it in the fall. Aside from Williams' own clean-cut, facile deportment, the Norm Jewison-Perry Lafferty director-producer teamup (a carryover from the half-hour "Hit Parade") brought forth a showcase that was entirely imaginative in concept and execution, demonstrating that, with proper cerebral resources, you don't need a $125,000 budget to bring in an hour variety stanza. What could easily have been a pedestrian guesting stint by Andy Griffith, for example, was transformed into an infectious bit of byplay through the simple expedient of some ingenious camera treatment and harnessing the direction. The June Valli guesting was similarly nice to take and if at times there seems to be an overcuteness on the weekly LP segment, nonetheless the overall free-wheeling simplicity and style stamps this as the runaway entry of the summer semester.

Rose.

Chevy Show

The summer Chevy show has been one of the delights of the hot months with a consistent record of good taste and superior production, all adding up to top entertainment. Paced by Janet Blair and John Raitt, with guesters as needed, the staff has been getting out a show worthy of a permanent niche.

Sunday's (26) edition over NBC-TV showed its usual top form with Miss Blair and Raitt performing a set of amiable tunes and guesters Wally Cox, Jocy Bushkin and Joyce Jameson helping the proceedings to a favorable conclusion. Cox seems to be coming out of a shell. He's now essaying material that seems to have been written for him. It clocked laughs, but not of the slow, folksy variety that Cox has been accustomed to. This could mean nightclubs for him again, if he makes good in a few more situations like this. Miss Jameson seemed somewhat lost in this wealth of material. Her marilyn-monroesque impressions were brief and got over; but a sense of curiosity remained as to her potential. Bushkin's pianistics comprised amiable configurations that were filled with an easy humor and a bright delivery.

The two major efforts were a library skit, excellently put together, and a Mexican sequence that also carried a lot of charm. In all these events, Miss Blair and Raitt put over top performances and added stature to one of the better shows of the summer season.

Jose.

Perry Presents

At the midseason point, this summer stand-in for the Perry Como show shapes up as a neat musical stanza showcasing some excellent vocalists. Tony Bennett, a consistent pro who has been heading up the series, has been joined by Peggy King, a pert performer and nifty vocalist. For the past few weeks, the Four Lads, a versatile combo, has also been slotted on the show.

Last Sunday night's (25) session was a straightforward session of songs with a minimum of production gimmicks to get in the way of the music. The most elaborate sequence involved a rundown of tunes that identified stars like Al Jolson, Sophie Tucker, Judy Garland, etc. Bennett was standout on such tunes as "One More For The Road" and "The Party's Over" while Miss King was given a top chance on a tricky arrangement of "St. Louis Blues." The Four Lads, who are exiting the show to launch a nitery tour, was slotted on a couple of pleasant ballads and were given a heavy plug sendoff. The finale, with the whole company, was a birthday party routine that brought the curtain down on a bright note.

Herm.

Hy Gardner

Hy Gardner in his hour of gab on WNEW-TV on Saturday (25) tried an unusual stunt which had mixed results. It had performers interviewing columnists, an offbeat role for both, and it gave an indication of what might happen when a performer is bent on revenge for bad reviews, unfavorable comment, etc.

Joey Adams and Johnnie Ray interviewed columnists Gardner (N. Y. Herald Tribune), Earl Wilson (N. Y. Post), and Louis Sobol (N. Y. Journal-American). Ray, getting his turn first, seemed to be in genuine quest of knowledge. He submitted queries that deserved and got serious answers.

Of the pillarists, seen almost everywhere with their spouses, he asked how influential are the wives. Sobol, who admitted to a wife with strong reactions, admitted that he would turn to Peggy for the femme angle, probably to see how business would hold up for the matinees.

On the other hand, Adams generally couched his questions in the form of a tirade. Colloquy during this period was Adams' demand to know how dare the columnists turn critic and review talent. Sobol properly reminded him of the time in Leon & Eddie's when Sobol gave it to him for having a dirty act, and Adams had the good sense to take the suggestion. "Yeah," agreed Adams, "but you put it in the column instead

As for the dialog among Sobol, Wilson and Gardner, there was a lot of interest. All these lads have lived through some picturesque periods, and all seem to have mellowed somewhat with the passage of time.

Jose.

OPERATION NOAH
With Chet Huntley, narrator
Producer: Reuven Frank
Director: George Murray
30 Mins.; Sun. (26), 6:30 p.m.
NBC-TV, from New York

A constantly absorbing film account of the rescue of wild animals and other African game from the rising Zambesi River was seen on "Operation Noah" in the "Chet Huntley Reporting" spot over NBC-TV Sunday (26) with Huntley doing a well-phrased commentary.

Henry Toluzzi, who did the camera work, emphatically rates a bow for his accomplishment performed under difficult handicaps. Photographing frightened and charging animals is never a simple assignment and his mastery of the camera was exemplified in countless instances throughout the film.

"Operation Noah" was prompted by the fact that many animals including antelopes, rhinos, elephants and smaller game were caught in the flooding waters that ultimately will form a large lake above the Kariba Dam in Rhodesia. Toluzzi's camera was focused on the hardy band of game wardens and their African helpers who used small boats to search each emerging island for the trapped animals. With the aid of nets and other equipment, they were able to herd the creatures to safer territory.

Parts of the film took on all the aspects of a wild game thriller particularly one scene where a released wart hog charged at Toluzzi. Other exceptional bits of photography were shots of the graceful leaps of antelopes and the herding of the animals into the large nets. Among other outstanding shots were those of the African assistants who formed a line of beaters, banging on pans and yelling at the same time, before pouncing on the animals and binding them for shipment to the mainland.

"Operation Noah" produced by NBC News was well-edited and made for good midsummer programming fare. It brought the highly-charged wilderness of Africa into the humdrum existence of many viewers and as a result of Toluzzi's film footage, some who saw the program, are undoubtedly shopping Abercrombie & Fitch and Henry Modell's bargain basement this week for camp beds, mosquito netting, heavy firearms and other African equipment with the intent of joining the Rhodesian rangers on their rescue mission.

Rans.

Gustave Nathan Helms Herald-Trib Network

Gustave Nathan is new general manager of Herald Tribune Radio Network, working under Martin Stone, prexy of VIP Radio Inc., which operates the web.

Nathan was previously director of sales development for WNBC and WKNB Radio, NBC's stations in New Britain, Conn.

Stone also said that Richard K. Dean, director of Herald Tribune Radio Network, will continue in same position with direct responsibility to Stone for network programming.

BARRY GRAY—FULL COVERAGE
Producers Gray, Budd Getschal
Director: George Snell
30 Mins., Mon.-thru-Fri., 10:30 p.m.
SEALY MATTRESS (half-sponsor)
WNTA-TV, New York
(*Getschal*)

Barry Gray's return to tv suffers excruciatingly from bad writing, making the title of his nightly WNTA-TV news-feature-interview stanza a misnomer. His rendering of the "first news of the night" at 10:30 was faulty in other ways, too.

The news stories were windy, the leads often being buried until the final minute or, in some cases on his opening night (27), lost entirely. He very definitely needs a trained newspaperman to rewrite for him and he also needs some decent graphic material. Films he used were dull and indifferently edited. He spent a full 15-minutes on "news," which is more than most of WNTA-TV's competitors spend at night, and that probably led to the hopeful title, "Full Coverage." But a quick look at the WCBS-TV and WRCA-TV news the same night, at 11, made it clear that WNTA-TV has a very long distance to travel before it can do in 15 minutes what those stations, do in nine or 10.

And on his initialer, Gray spent the last several minutes in some rather verbose observations about Jacqueline Gay Hart and on Ralph Bunche and the West Side Tennis Club. WNTA-TV called them editorials, but they weren't very provocative nor very pertinent. Since no interviewees were present on the opener, perhaps Gray, whose natural style is conversation or "argument," was forced to stretch by inserting these faint monologs.

If Gray did have a competent writer, he might have achieved some prominence for the final editorial. On alleged failings in the new Boeing 707 jets, it had the meat, but it was spread in little pieces all over the dinner plate.

Art.

WINK MARTINDALE'S DANCING PARTY
With Eddie and Betty Cole, Jan, Dean and Dave "Baby" Cortez others
Producer: Al Burton
Director: Bob Searles
60 Mins., Sat., 7:30 p.m.
KHJ-TV, H'wood

Years ago on KCOP Zeke Manners staged dancing parties in the cramped quarters of what passed for a studio. Al Jarvis came along later with a ditto of the leather pushing adoloscents. But it really never caught on big until Dick Clark gave it the big personality push. Comes now a chap from Memphis named Wink Martindale, who is well equipped to duplicate his success, at least, on the local level.

Such a format as this must rise or fall on the man who is the ringmaster. In Martindale it is half way home. He's a bright, refreshing youngster who doesn't try to be a comic and keeps his place when the others are on view. There's nothing new in dance parties, per se, but "Wink" has laced in a few features to give it pace and variety. Faves of the record spinners, in the juvenile stakes are trotted out to lip-sync their biggest sellers and a game is played to immobolize the dancing feet. A variation of musical chairs, with a cowbell as the device, had three

(Continued on page 95)

MISS UNIVERSE
With Byron Palmer, emcee; Betty White, Bill Welch, others
90 Mins., Fri. (24), 10:30 p.m.
MAX FACTOR, CHEVROLET, SQUIRT
KTTV, H'wood

The biggest goof of the television year is that the finals of this annual pageant in Long Beach weren't spread country-wide. It's safe to venture than no show of the upcoming season, spec or otherwise, will come close to approximating its home audience. Stations that opposed it might just as well have shut down.

What made the show so attractive to the setsiders was a factor not inherent in other shows. The viewers had a part in it, guessing the winner. A show with such a wide appeal and genuine interest shouldn't be confined to one station. All three sponsors (Max Factor, Chevrolet and Squirt) have national sales and the winner, Miss Japan, must have been spread over the front pages of every daily paper in the country.

As for the pageant itself, it was not only well handled but worthy time on any network. Byron Palmer as emcee of the affair was discreet, affable and never obtrusive. Too bad his work wasn't seen nationally, what with such a shortage of his high type of ringmaster. Presiding for the sponsors and the station were Bill Welch and Betty White, who kept up a running commentary on every phase of the competition without detracting from the parade of pulchritude. They knew their place and never tried to steal the camera from the shapely dolls. Their interviews were especially bright and at times humorous to keep the mood light and the subjects at ease.

If fault to find, it could be with the camera work in the earlier competition. At times the girls were photographed fat and dumpy. At other times tall and leggy. It improved considerably in the finals. It must have been a source of annoyance to the soft drink sponsor when one of the babes remarked that she spilled some Coca-Cola on her friend's dress.

It is hard to understand that with sponsors vieing for specials they'd overlook this natural, at a time when the networks are barren of anything of this stature and clogged with reruns.

Helm.

THE JACK LeLANNE SHOW
Producer: Russ Warner
30 Mins.; Mon.-thru-Fri.; 11:30 a.m.; Sat. 11 a.m.
WNTA-TV, Newark-N. Y.

There's a burst of energy coming out of that tv screen from WNTA-TV, that lively Newark-N. Y. indie. It's a stripped half-hour one-man calisthenics show telecast every morning except Sunday.

Jack Le Lanne, a physical culturist who's been at the glamour video dodge on the Coast, does the hip, hop, hep calling. He chatters zestfully and cheerily about bustlines, hiplines, waistlines and what-not-lines, to the accompaniment of a tuneful organ. He also pitches a four dollar "glamour stretcher" to viewers.

If the femmes wanting to stay in trim stop talking about their wish and begin exercising, the show might garner an audience. Otherwise, there will be some clicking exercise to another channel.

LeLanne himself comes off okay before the cameras. Only props used on the opening were a chair and the "glamour stretcher." Dave Bacal was the organist.

Horo.

Nikita & Nixon (New Act)

The wonders of tape in the forging of television's global link were never more forcefully, speedily or so eloquently dramatized as over the weekend when the three U.S. television networks programmed (in color on NBC) the Ampex-taped telerecording of the now historic joust between Soviet Premier Nikita Khrushchev and Vice President of the United States Richard N. Nixon at the opening of the U.S. Exhibit in Moscow.

Only hours after the dailies' Page One "black and white" presentation of this Nikita & Nixon diplomatic dueling, American tv audience were viewing the memorable event.

The parrying and ad lib jockeying-for-position between the Soviet's No. 1 man and the United States' No. 2 man naturally invited a variety of interpretations (the sometimes almost childish braggings of both parties concerned, literally on a my-father-is-better-than-your-father level; the sense of "playing to an audience"; the inevitable assumption of Nixon's personal aspirations; the more ominous overtones and undertones of what appeared to be said in jest). But over and above all this was an excitement and sense of immediacy inherent in the telecast bespeaking a new and vital era in global mass communication. There was something that was startling in the camera's closeup of Khrushchev's cock-of-the-walk attitude, his penchant for talking rather than listening, revealing himself in moments of emotion not generally associated with the heads of state.

In its Sunday night (7 to 7:30) repeat of the tintcast, NBC-TV brought on as an afterpiece a panel consisting of David Brinkley, Frank McGee and Frank Bourgholtzer for interpretive viewpoints. It was a penetrating summation, pinpointing the overt effect of the diplomatic byplay and providing a deeper analysis of the political implications.

Rose.

SECTION 315
With Howard K. Smith, Dr. Frank Stanton, others
Producer: William Weston
Director: Michael Zeamer
Writer: Art Barron
30 Mins., Sun. (26), 6 p.m.
CBS-TV, from New York

There's always been a timidity on the part of television in utilizing its own facilities to take up the cudgels on its own behalf. There was a striking departure from the norm on Sunday (26) when CBS, the most eloquent and outspoken of all the networks in the current fight for a liberalization of Section 315 of the Communications Act, devoted a half-hour to a pictorial "editorial" on the whole question of equal time for political candidates.

Perhaps to the average viewer this was anything but scintillating television; perhaps CBS President Frank Stanton, the most aggressive of all 315 foes, who deemed the occasion important enough to make a personal appearance, overreached himself in asserting that throughout the land there has been an "overwhelming protest" in favor of repealing or liberalizing the act. It would be comforting to believe that the American electorate as a whole displays such keen interest in the matter. Whatever the decision of Congress in amending 315 (at best it looks at the moment as though it'll be a watered-down compromise exempting news shows and spot news programs from the equal time provision), the fact remains CBS deserves considerable credit for taking such pains to dramatize the issue.

With Howark K. Smith an narrator and with chapter & verse footage at its disposal, CBS went into the matter quite exhaustively as it reviewed the Lar Daly case which sparked the whole issue, and dwelt on the application of the law and the proposals for change. If it was stacked in favor of championing CBS and the industry's fight for liberalization, all the more credit to CBS for leaving the inescapable conclusion that there was weight, authority and responsibility behind Dr. Stanton's remarks that the television industry is trapped by a paralyzing law which, if allowed to continue, will black out some momentous events as the '60 Presidential elections draw nearer.

Perhaps to point up the absurdities of 315, CBS is giving equal time next Sunday to opponents of the network thinking.

Rose.

SUMMER AUDITIONS
With Fran Scott, Marilynn Lovell, Mavis Rivers, Dick Cathcart, Jerry Antels, others
Producer-Director: Bob Cawley
30 Mins., Thurs., 7:30 p.m.
KRCA-TV, H'wood

As a summer experimental, this opener of a series that may carry into the fall has merit if not talent worthy a scout's cuff note. It had its pleasant moments for those who like their music uninterrupted save for a brief flurry of leather pushing. The appeal was geared to the younger element, much as the Chevy summer show finds its favor among the adult appreciation of better music.

It can be assumed that those who took part were more concerned with the showcasing than the paycheck. Fran Scott, a lively, refreshing youngster, paced the parade of talent and kept it moving with his own vocals and an instrumental jazz combo. Taking their turns were Marilynn Lovell, who took the steam out of the beat with a ballad lushly intoned; Mavis Rivers, a Samoan with an easy approach to a song; Dick Cathcart, who has a puppet dancing on his horn while he toots a tune; Jerry Antels, and NBC choreographer, who added acrobatics to his time steps, and the jazz group that blew up a raucous storm.

Bob Cawley, staff director at KRCA, produced, directed and shared the writing with Hal Dickenson and Scott. Local station live ones, perforce reduced to tight budgeting, didn't permit for much production but there were enough people on stage to fill the home screens without the decorative embellishment. Coming up Friday night will be "Leisure Time," a travel-type show. There'll be a change of format every week, as long as it lasts. Not even a spot advertiser helped to defray the cost.

Helm.

KWDM Brings 200G

Des Moines, July 28.

Radio station KWDM, Des Moines, has been sold, subject to FCC approval, to General Broadcasting Service of Iowa. Station now is owned by the Des Moines Broadcasting Co. of which Geo. W. Webber is president

Application filed in Washington reported the sale price at $200,000

TV Networks' Relations With Telepix Subsids Pose Some Jittery Problems

How close should the telefilm syndication subsids of the three webs function with their respective parent companies? That's a thorny question which blows hot and cold—dictated in many instances by the political winds blowing in from Washington.

Both CBS' subsid CBS Films and NBC's California National Productions represent healthy enterprises with the ABC Films subsid trailing behind. But in the cases of CBS Films and ABC Films, and to a similar degree CNP, they are not utilized as program suppliers for their respective webs.

The networks feel free in making co-production deals with outside producers for product. But in the main similar deals with their subsids are nixed for fear that it'll draw frowns or perhaps adverse legislation from Washington. Webs. too. feel free in originating their own programs, but they will not draw on the talent of their telefilm subsids for such originations. Again, it's a case of anti-monopoly jitters.

This leaves the subsids in a peculiar situation. Each of them pitch series for national sales, sometimes in competition with the "inside" and "outside" packages of their respective webs. Hardly a sale is made on a series pitched by one subsid for a competitive web. The whole situation on the national level is a shadow area for the subsids.

In syndication, the subsids have a much more free-wheeling operation. CBS Films and CNP are fortunate in one respect in the competitive market-by-market struggle. They have some of the most successful off-network entries, "Phil Silvers," "Dragnet," et al. But even in syndication, a shadow area for the subsids crops up. In some cases, they pitch a national spot deal or a major regional in competition with their respective parent companies.

To put it simply, they travel a narrow line, replete with bumps along the way.

'What's the Law' As 5-Min. Segs

Hollywood, July 28.

George Bilson, onetime RKO short subjects boss, has acquired rights to "What's the Law," syndicated legal-human interest column, and embarks on production of 260 five-minute segments for tv next month.

Column, written by Gotham attorneys Jack & Michael Strauss, is syndicated by the Bell Syndicate and appears in 63 newspapers. Bilson figures it's a natural as a five-minute strip for national sponsorship, in terms of the tight time situation and the ability of a sponsor to gain sponsor identification at low cost.

Bilson will put 15 of the shows, with himself as producer-director, before the cameras Aug. 5. William Moris agency is handling the sale.

'Secret Life of Hitler' Sold in 13 Markets

"Secret Life of Adolf Hitler," new syndication telementry of WPIX, N. Y., has been sold in 13 markets.

Stations inking for the 60-minute filmed show, narrated by Westbrook Van Voorhis, include: WBZ, Boston; WBAL, Baltimore; WFIL, Philadelphia and other Triangle Publication stations; WTCN, Minneapolis; WFBM, Indianapolis; WSN, Nashville; WCKT, Miami; and WHCT, Hartford.

WPIX also syndicated "Russian Revolution" and "Cold War-Berlin Crisis."

Set Up Globe Video News

Hollywood, July 28.

Globe Photos, in an expansion into telenews coverage, has formed Globe Video News as a separate division.

Herbert Bernard will produce Hollywood news segments, to go out under title of "Magazine of the Air."

Cartoon Sales

Sterling Television has made sales in nine new markets for "Famous Story Cartoons," a series of animated films for kids that downbeat sadism and depend on charm of characters and storyline.

Major recent sales include WBNS Columbus, KCOP Los Angeles, KOIN Portland, WLWI Indianapolis; KIRO Seattle. Sixty-five films are complete and 65 more will be finished in the next six months.

Fashions Special For Syndication

Chicago, July 28.

CBS Films is syndicating an hourlong filmed special on the Paris contours, which is being prepared by the public affairs department of the Chi o&o, WBBM-TV. The first of its kind on tv, the special will break in all markets on Sept. 1, official release date for the Parisian fall fashions. Markets thus far in line are Chi, New York, and Los Angeles.

Chi station got the assignment because the idea for the special film originated there. WBBM-TV started with comparatively modest plans to film 30 minutes of the fall openings in Paris for a local sponsor, but the project grew when the network's syndication arm got interested.

Harriet (Sis) Atlass, director of pubaffairs for the station, will produce it. She left for Paris last weekend with writer Hal Fisher, commentator Lee Phillip and a complete crew. CBS facilities in Paris will probably be put to use.

Show will cover the fall openings of the major fashion houses including the houses of Dior, Cardin, Lanvin, Belenciaga, and Jacques Heim. Also covered will be hat, jewelry and hair fashions and the Grand Soiree, annual taffy pull for all the designers in Paris.

In Chicago, the show will get a prime evening slot, probably at 6:30 p.m. Deal for a sponsor is understood near.

De Met Gets Okay On Baseball Playbacks

Chicago, July 28.

Film packager Pete De Met has the greenlight from both major leagues to proceed with his plan to video tape 26 of this season's baseball games for playback next fall and winter. All 16 clubs of both leagues have now cleared the idea.

Plan is to alternate American and National League games from week to week, each one edited down to an hour's length. De Met feels that baseball buffs don't lose their interest in the sport, or love of it, just because of the cold seasons.

Vidpix Chatter

Len Weiner has joined MGM-TV as sales representative for the commercial production department . . . **Frank Granville** has been signed as story editor for Ziv's "Lock-Up" series. Ten writers also were pacted for the skein, including **Stan Silverman**, **Stan Cutler**, **Lee Berg**, **Stuart Jerome** and **Gertrude Fass** . . . "Acts of Violence," a collection of short stories edited by **William Kozlenko**, MGM-TV's director of programming, goes on the bookshelves this month. Pyramid Books is the publisher. . . . TV Stations, Inc., which currently represents 119 stations in buying tv syndicated product, is in the midst of expanding its market list to encompass major markets. The combine, helmed by **Herb Jacobs**, heretofore has represented smaller markets. Addition of major markets to its representation list would heighten the importance of the outfit as a buying agency.

'Scene of Crime' Georgetown Entry

Hollywood, July 28.

"Scene of the Crime," all-tape series with Patric Knowles as host and a group of guestars featured, is being produced as a half-hour syndicated series by Georgetown Film Productions at Centaur Studios here.

Georgetown prexy - producer Richard Morley has completed three half-hours, with Patrice Wymore and Tom Conway guesting on the first. Lynn Bari and Nehemiah Persoff on the second and Diane Spencer and Sidney Skolsky on the third. Guest stars must attempt to solve a crime from clues on the scene. Frank Gadette directs.

Georgetown will attempt to sell off the three tapes before scheduling full production. Consolidated Labs is doing tape-to-film transfer work, transferring directly to 16m instead of the customary tape-to-35m-to-16m procedure. Consolidated is working with CBS-TV here on the transfer operation. Georgetown feels it will need film prints for the smaller outlets while selling larger markets the tapes.

'CALIFORNIANS' INTO 9 MARKETS

Since the program went on the syndicated market two weeks ago, California National Productions has sold daily strip versions of the off-network "Californians" western half-hour to stations in nine tv markets. Skein is also being offered by the NBC telefilm subsidiary on a once-weekly basis.

Nine multi-weekly takers are KDAL, Duluth; KRON, San Francisco; KFJZ, Fort Worth; WWJ, Detroit; WPIX, N.Y.C.; KGUN, Tucson; KPHO, Phoenix; KHSL, Chico, Tex.; WKBT, La Crosse.

Meanwhile, CNP has also sold color editions of "Cameo Theater," 26 films from the old NBC "Matinee Theater" lineup, to 10 stations, among them four NBC o&o outlets.

Reactivation of Station Group Buying of Vidpix Seen by Frieberg

Trade practices, like tv programming run in cycles—at least as those practices pertain to station group buying.

Hardie Frieberg, syndication sales topper of Independent Television Corp., feels that ITC's Crosley deal on "Four Just Men" presages a reactivation of station group buying. Crosley bought the ITC series for its five markets, Cincinnati, Dayton, Columbus, Indianapolis, and Atlanta.

Frieberg reasons this way: Prime syndication time for the local station is at a premium today, with the networks biting heavily into the 7 to 7:30 p.m. (EDT) and 10:30 to 11 p.m. time periods. Compared to years ago, the local affil has a few time slots open in the 10:30 to 11 p.m. (EDT) period, and more (but not as great as previous years) in the 7 to 7:30 p.m. (EDT) slot. It's important for the local station, in this tight situation, to get prime syndication product.

Practically the only way a local station can bid competitively with region advertisers is if that local staton is part of a station group, Westinghouse, Corinthian, Triangle, etc.

The station groups in previous years were very active in the syndication field, in many cases triggering product in the market by their group buying. Last season, when product was comparatively heavy, they took a hiatus. But now, Frieberg forecasts, they'll be back in full force, driven by the desire to insure prime product for the few premium syndiacted slots left.

TV-Radio Production Centres

Continued from page 24

"For Love Or Money" on ABC-TV . . . Tyne Tees Television names a weekly ad magazine featuring **Kenneth Horne**, due to start Sept. 13, "Trader Horne". . . BBC-TV which scored a hit with **Nigel Balchin's** "The Small Back Room" a few months back, does the author's "Mine Own Executioner" Tuesday (4) . . . **Elizabeth Ward**, onetime secretary to the Films Council and assistant to Alexander Korda at London Films, now with Granada-TV as executive responsible for children's programs.

IN WASHINGTON

WTOP radio's **Mark Evans** off on a month's tour of Russia and Scandanavian countries . . . Good music WGMS attempting to lick heat with "Mus-icicle" programming, including Handel's "Messiah," Vivaldi's "Winter," Mozart's "A Musical Sleigh Ride," etc. . . . Two local tv columnists, Star's **Bernie Harrison** and Post's **Lawrence Laurent**, both vacationing at same time . . . **Symon Cowles**, ex-promotion man for Miami's WCKT, replacing **Charles Heaton** in similar job with WTTG-TV here . . . Rep. J. T. Rutherford (D-Tex.) plugging (in his weekly column to back-home press) new book "Semper Fi!" written by **Gene Hendryx**, owner-manager of KVLF, Alpine, Tex., once Marine buddy of the Congressman's . . . **Laurese Byrd Gordon** of WTOP heading for a Mexico and Texas vacation . . . **Robert T. Borth** of General Electric named chairman of new Congressional Information Committee of Electronic Industries Assn. . . . Wife of Paul McDonnaugh, right hand man to FCC Chairman John C. Doerfer, is ill.

IN BOSTON . .

William B. McGrath, veep-managing director WHDH-TV, presented Boston's Richard Cardinal Cushing special prints of WHDH-TV news dept. half hour feature "The Red Hat." Produced entirely by WHDH-TV personnel, the report of Cardinal Cushing's trip to Rome for elevation to Sacred College of Cardinals was telecast as a special Easter feature . . . **Frank Avruch**, WHDH staffer, copped top Radio Press Award for his reports on Mass. State Police manhunt for Coyle brothers . . . WBZ-TV bought "Secret Life of Adolph Hitler," hourlong documentary for Sept. telecasting . . . **Rex Trailer**, WBZ-TV cowboy personality, held pony saddling and fast draw contests for his moppet and on his "Boomtown" show . . . **Betty Adams**, new WBZ-TV personality, planning Colorado trip in Aug. to do film story on Air Force Academy for her WBZ-TV "Today At Home" show . . . Mrs. Evelyn Birchler, Lexington, won the Isetta car in WBZ-TV Cain Potato Chip Safety Crusade contest . . . **Louise Morgan**, WNAC-TV personality, will have a race, "Louise Morgan Trophy Race" named for her at Foxboro Aug. 8.

IN SAN FRANCISCO

KGO's news chief, **George T. Rodman**, off for vacation to Escanaba, Mich., an other ex-Midwest stomping grounds . . . **Bert Dunne** added to the KGO deejay lineup . . . **Jules** and **Nancy Green** breezed through Frisco en route to Hollywood, where he's shaping up the new Steve Allen Show for its Monday, Sept. 28, debut . . . **Jim Spero**, ex-KYA, took over the midnight-to-dawn chores at KSFO . . . **Louis Hartman**, KCBS' ex-"Jim Grady," went on trial for contempt of Congress (un-American activities committee) before Federal Judge Michael J. Roche. Hartman stood on the First—not the Fifth—Amendment in refusing to testify before the House committee two years ago, was fired by KCBS . . . **Henry Untermeyer**, ex-KCBS general manager, is selling time for **Gordon McLenon's** KABL . . . **Dick Clark** set to arrive in Frisco week of Aug. 24, with taping of his show from Fisherman's Wharf planned for Aug. 29, network release of show Sept. 5.

IN PHILADELPHIA .

Dick Clark's "American Bandstand" will mark its second birthday on Aug. 5 with an all-star guest lineup. Show will leave its Philadelphia studios in September for a week at Fisherman's Wharf in San Francisco and three weeks at the ABC-TV Center in Hollywood . . . **Ray Welpott**, WRCV general manager and NBC vice president, named chairman of the "Sell Philadelphia to Philadelphians" campaign just begun by the City's 12 broadcasting stations . . . **Fred Finger** is the new sports director of Station WBCB in Levittown, Bucks County . . . **Taylor Grant**, veteran radio and tv commentator, selected to sub for **Walter Winchell** during the columnist's vacation . . . **Margaret Mary Kearney**, education director of WCAU and WCAU-TV, will be awarded an honorary degree of Doctor of Humane Letters at Villanova summer commencement exercises . . . **Gunner Back**, WFIL-TV newscaster, left for Moscow on July 27 . . . **Benedict Gimbel Jr.**, president of Station WIP, named a member of Philadelphia's World Affairs Council.

IN ST. LOUIS . .

Paul Gilbert "doubling in brass" at the Chase Hotel—starring in a a new nightly variety tv show over Channel 11 direct from the Zodiac roof where he's also floor show headliner. Program features gags, songs by **Barbara Lantz**, music by the Rich Bono Quintet and ringside interviews by Gilbert. He also now does daily afternoon chitchat Channel 11 show with **Harry Fender**, former Ziegfeld star . . . Members of the St. Louis Hawks basketball team pinchhitting as deejays this week on KMOX Radio for vacationing **Bruce Hayward** . . . KXOX's Gentleman **Jim Bradley** emcee at the golden jubilee celebration in suburban Overland . . . KMOX-TV has launched a four-part Sunday series on "The Sermon on the Mount" during the "Quiz-a-Catholic" half-hour . . . **Shawn Murphy** of KTVI, Channel 2, back from a jaunt to Ireland, his native land.

IN DETROIT .

Dick Femmel, WXYZ-TV news director since 1952, has been named director of news and special features for both radio and tv . . . **Shirley Eder**, WJR's "girl-on-the-go" who is starred in the station's "Composite" show and "Dear Shirley," an advice show, gets a third vehicle "Show Business," an across-the-board airing of local and national news of the entertainment world . . . WWJ radio and tv received six major awards in the second annual Michigan Associated Press Broadcasters news competition . . . **Sam Somora Jr.**, former assistant general manager of WBBC, Flint, has been named radio promotion manager at WXYZ

IN CLEVELAND

Disk jockey and newsman **Bill Buetel** leaves WGAR after two years and joins WEWS-TV as replacement for newsman **Roger Sharp** who moved on to news work in Oklahoma. Buetel will be replaced by **Joel T. Daly** who comes from WHBF-TV, Rock Island, Ill., to WGAR . . . **Ralph Hansen**, program manager of KYW-TV here since March, 1959, goes to Detroit next month for same position with WJBK-TV . . . **Charles Day**, WGAR news chief still reporting from Moscow . . . **Bob Neal** of the WERE Cleveland Indians baseball broadcast duo, is one of four announcers assigned to cover second All-Star baseball game for NBC radio and tv from Los Angeles (Aug. 3) . . . KYW disk jockey **Big Wilson** in the hospital for emergency operation . . . WJW-TV doing hour-long live remotecast of Junior Olympics finals of area playgrounds sports competition.

TV Program Control In Wrong Places; Networks Scared Or Lack Leadership?

With Viewer Squawks Hitting Alltime Peak, What Are The Panaceas For More Enlightened Era In Television? Webs' Forfeiture of Role Seen Major Contributing Factor; Agencies Pass Buck To Conceal Own Sins

The Sleeping Beauty

By LESTER GOTTLIEB

INTERVIEWER: Will you please tell our audience your name, please?

RIP: Rip Van Winkle.

INT: That sounds familiar, Is that a pseudonym?

RIP: Look, fella, that's my name. Don't confuse me with any hifalutin language.

INT: Oh, no offense, Mr. Winkle. Anyway, let's get down to business. Please tell our friends why you are here.

RIP: You know why I'm here, 'cause that's why you invited me.

INT: True, true. I'll be glad to tell them. Viewers, Mr. Winkle is the only man left in these United States without a television set. Now I understand you once owned one . . .

RIP: Correct. Had one of the first in 1948. Never forget how pretty that Kyle MacDonnell looked. And Roberta Quinlan was a nifty, too.

INT: Then some years back, through a strange, scientific fluke you fell asleep and . .

RIP: Nothin' scientific about it. I was watching a spot announcement. Had some dwarfs bowling in it. There was a crash like thunder and I dozed off. Didn't wake up till yesterday.

INT: And our researchers found you, whisked you here by National Airlines, the Airline of the Stars . . . the same jet flights Sandra Dee and Ricky Nelson use . . . and now our viewers can meet you and we can bring you up to date on all the televison you missed during your history making siesta.

RIP: Got'cha. But first I gotta question for you. What was the last mystery melody?

INT: Sorry, I don't dig you.

RIP: I'm not asking you for spade work, pal. But I sure loved "Stop The Music." Always hoped they would call me and I could win all that loot.

INT: Oh, yo mean "Stop The Music." Well that hasn't been on in years. Frankly, Rip, those big money shows aren't around much. There was some trouble.

RIP: Hold on, boy. Bert Parks is clean as a whistle.

INT: Oh I meant no offense to Bert. He and I are buddies.

RIP: O.K. Just watch that! Well you see, I love nice music. Another favorite of mine is "The Hit Parade." How's Dorothy Collins? And Russell Arms? And good old Snooky?

INT: Rip, I'm sorry to tell you but the "Hit Parade" is off the air, too.

RIP: That's terrible news. What about my other favorite . . . "Voice of Firestone?"

INT: That's gone.

RIP: They wouldn't dare!

INT: Well don't worry, old timer. We've got some marvelous new shows like "Bat Masterson," "Wyatt Earp," "The Californian."

RIP: All sound like westerns to me. What'dya think made me buy a tv set in the first place. Stopped going to the movies. Too much gunsmoke.

INT: That's a big hit on tv.

RIP: Say, how about that big funny guy; you know who I mean. Had that cute little girl as his partner. They used to kid silent movies, do pantomime; stuff like that?

INT: Oh, you mean Sid Caesar and Imogene Coca. They broke up.

RIP: Ridiculous. They had a big Hooper.

INT: That's gone, too. We now got Nielsens, Trendexes, and Arbitrons.

RIP: Hooper was good enough for me. Well, what about Jackie Gleason?

INT: Off.

RIP: Burns and Allen?

INT: Kaput.

RIP: Lucy and Desi?

INT: Finis.

RIP: Well, what is popular?

INT: The rating leaders are "Gunsmoke," "Wagon Train," "Rifleman," and "Have Gun Will Travel."

RIP: They don't sound funny.

INT: Well, Rip, things have changed. So have the sets. One sponsor wants me to present you with a brand new 1959 RCA 27-inch color television set.

RIP: Don't know if I want it. But, wait a minute. How's old channel Nine? The Old Redhead, Connie?

INT: Channel Nine is great, Rip. They got Million Dollar Movies. They run continuously. Have you seen John Garfield in "Four Daughters?"

RIP: Not interested. I'm talking about my Brooklyn Bums.

INT: Well, Rip, I'm sorry to tell you.

RIP: How's Jackie Robinson?

INT: Jackie's now an executive with Chock Full O'Nuts.

RIP: I knew that boy was gettin' too heavy.

INT: Well, Rip, times have changed. But we're glad to have you back and you do have your wonderful prize.

RIP: Young man, you keep that set, I'm going.

INT: Going. Where?

RIP: Back to sleep.

By GEORGE ROSEN

The abuses hurled at television during the past ('58-'59) season reached unprecedented proportions. Everybody and his brother was there to take a swipe at the medium, including many from within the industry itself, claiming that unless the television networks get hold of themselves and do something to check the deterioration in programming, the nation's citizenry would wind up as a pack of morons.

True or false? And if so, who, specifically, is to blame?

And what are the panaceas, if any, that can translate the medium into something more meaningful both as entertainment and enlightenment.

The recent Foley Square (N.Y.) hearings conducted by the Federal Communications Commission as part of the Government agency's look-see into network practices was disturbing from one major aspect—everybody concerned (and these included some of the most hep buyers of tv programming) was in agreement that (1) the past season was pretty much of a fiasco; (2) something has to be done about it. But equally disturbing was the fact that no one had an effective remedy. And if the Danny Seymours, the Terry Clynes, the Dick Pinkhams, the Tom McDermotts and the Bob Foremans, who in the aggregate are responsible for buying the giant slice of prime time tv entertainment in America, are as baffled, as uncertain and as pessimistic as the lay viewer—what hopes are there of a more promising tomorrow?

Actually the hearings were notable for a lack of candor, the wallowing in generalities and the unwillingness to be specific and to pinpoint. (Corner these selfsame guys in a secluded bar on a summer afternoon and they'll unburden themselves of more in 10 minutes than the entire week of hearings produced.)

It's all very well for an agency exec, as happened, to pin the rap on the networks in asserting that control of programming rests with the webs, possibly as an excuse for his own deficiencies in committing his agency's clients to five clinkers in a row, but how does this square with the facts? And if the networks do control programming (five will get you 10 in the best placed tv circles if you can prove it), then how does this tally with the established fact that in most cases the final say on scripts rests with the agencies, resulting during the past season alone in many a verboten show and a succession of watered-down scripts. But who were there among these agency brethren to concede the point?

Networks Forfeit Role

The blunt truth is, whatever the protestations to the contrary, that control of programming is no longer vested in the networks. Whatever the reasons for the abdication (and the networks inevitably will call attention to the fact that they have no other alternative, what with the Government anti-trust sleuths breathing down their collective necks), a look at the records is enough to clinch any argument. For example, of the approximate 200 specials on the programming agenda for '59-'60, practically 175 of them will come from the outside. The networks virtually had no say at all as a General Mills, an Equitable Life, a Pontiac, a Coca-Cola, an AT&T, a Rexall, a DuPont, a Chrysler and a Hallmark, to name but a few, delivered outside packages to the networks, with the webs, in turn, merely serving as carriers.

Just as with the specials, the webs, with but minor exceptions, are more and more obliged to accept the rank-and-file, week-to-week program product emanating from the outside. Today Warner Bros. is perhaps the greatest single force in tv programming. That's a statement that would have been laughed at five years ago. It's the Revues, the Four Stars, the Desilus, 20th-Fox TVs, Screen Gems, Ziv, the David Susskinds, the Goodson & Todmans, the Bob Saudeks, the George Schaefers and the Mildred Albergs and their ilk who "run the tv program shop."

There are those with more than a smattering of knowledge of the trials and tribulations of the networks who will argue that the fault basically lay elsewhere than in the webs' fear of Government reprisals—that, in truth, this "falling from program grace" has its roots in a lack of proper leadership at the top among the networks. They will argue that everybody's been taking the easy way out, with a continuing cycle of pedestrian and humdrum fare, drugging the American public, because the will and the courage to gamble on inventive ideas and spraying the program rosters with imagination, has been forfeited. And forfeited because the kind of leadership that's required doesn't seem to be around.

Evidence would seem to bear out that the responsibility for a more enlightened—and entertaining—programming era rightfully should rest with the networks. One has only to recall the "finest hours" of NBC and CBS of an earlier period; of the Bill Paley-ordained patterns, of a more latter-day Pat Weaver era when the excitement of "something new and daring" was generated by the networks. Why, then, the abdication?

On the other hand, the networks, or at least CBS and NBC, are beginning to take a particularly aggressive stand in giving prime attention to news-public affairs in-depth treatment in order to acheve more balanced program schedules. (ABC for the most part prefers to sit it out while still copping a plea that it needs circulation while "growing up.") Whether for reasons of creating a grandstand play to impress the Washington hierarchy; whether it's because the sponsor climate appears more favorable these days (as witness the Bell & Howell underwriting of the CBS effort), the fact remains that the two networks are showing an admirable awareness of their responsibility to all viewers. The cost load is a heavy one, running into many millions, since, in the sum total, it's mostly a sustaining burden, to which CBS and NBC are responding courageously.

Certainly on this basis the networks shouldering this responsibility merit consideration when the final reports are tallied by the D.C. sleuths. There can be no question that network timidity these days (the failure, for example, to push their own shows in accepting lower-quality entries from the outside), stems in large measure from the threats of FCC-Congressional reprisals. A false step can tip the scales in stripping them of option time—time that adds up in the aggregate to millions of dollars. What happens to this option time when it's returned to the stations? Invariably it translates itself into half-hour lower-case crime mellers out of the syndication grist mill.

It's a tantalizing, vicious cycle. The networks, sometimes at the expense of sacrificing a more showmanly, laudatory house-built program, "play ball" with the sponsor or the agency in accepting outside programs for fear of anti-trust repercussions, exacting as a penalty the threatened loss of option time. And with the loss of this option time (plus revenues that could be siphoned into upgrading news-public affairs) the same network stations would have a field day with mediocrity.

One needn't necessarily feel sorry for the "poor, downtrodden networks." They're in business to make money—and, brother, they make it. But they got a point.

The Myth About TV Music

By HARRY SOSNIK

One of the first comments people are prone to make when a musical show is discussed or has gone off the tv airwaves is: "Oh well! Music is too expensive." The real reasons are carefully avoided.

In exploding this myth of the high cost of live music in tv which has been falsely perpetuated by some people who use it as an excuse for the use of recordings for their own selfish monetary ends, it would be well to examine the cold facts and let them speak for themselves.

Percentage wise, the music budget allotted for most musical spectaculars is infinitesimal in relation to the overall cost and the importance of music to a musical show. Sometimes the music is as little as 2½% of the total. In a recent two-part dramatic extravaganza which was considered one of the most ambitious undertakings in the history of tv and which cost $800,000 (more or less) a seven-piece group of musicians was used. The $4,000 for music amounted to .05% or one half of 1% of the cost of the entire show. In the big musicals the musical director has the task of holding the show together on the air and at times saving situations when serious fluffs are made by performers on air. This small budget policy clearly indicates the lack of importance and respect in which music is held. It also disproves the statements that music is costly.

As far as musicians' salaries are concerned there is a very important fact not commonly known. *The recent financial increase for freelance musicians is the first since 1951 and amounts to approximately 6%, which is very little in relation to the spiral in costs of living and the numerous wage increases in other labor unions in the industry during the past nine years.* A musician gets $27 for recording three jingles or $9 per jingle and no residuals, while a singer gets thousands of dollars per year depending on the length of the run of the jingle.

Of all the unions in tv, the musicians' union has been the most cooperative. Even to the extent of practically unrestricted use of video taping on any day while even the chorus singers' union has penalties beyond certain hours and has a *higher scale than the working musician plus residuals in commercials.*

There is no leakage, time wasted or featherbedding in the music department in spite of the enormous physical handicaps as far as studio facilities are concerned. Other departments are much more expensive and in many cases unjustifiably so. I have seen situations where a small prop that could be purchased for a few dollars in a store would cost $15 to $20 more through the prop department. Yet no complaints ever changed that situation and the musician is the whipping boy throughout the industry. The music budget is the first thing to be pruned.

On a big show very often a single performer, and not necessarily the biggest star, will cost more than the combined costs of a musical director, a 30-piece orchestra plus arrangers, copyists and librarian.

I hope that the facts as outlined will contribute in some small way towards clearing the air of this cloud which has been hung on music for so many years and will enable people to take another appraisal of the inherent values in music and the contribution it can make to programs when used with intelligence. Also, in removing the cost myth and reevaluating its importance, I feel that music budgets might be set up on a more realistic basis after discussions with any intelligent musical director who would understand the requirements. In this way music could be treated with more of a sense of importance to the overall structure of programs that are dependent on music for their very being.

Why Broadcasters Editorialize

By NATHAN STRAUS

(Pres., WMCA, N.Y.)

Rather than ask why I editorialize, one might just as well ask why I am involved in radio broadcasting—for radio without a point of view is a wasted medium of communication. That is why WMCA began broadcasting "The Editor's Desk" about five years ago.

We believed that we were not only adding something new to the station's personality, but also meeting more fully our responsibility to the community. This responsibility involves the inclusion in every broadcast day of a program which provides more than mere entertainment.

As the first radio station to broadcast regularly scheduled editorials, we were "warned" by many of our colleagues that this type of programming would be the downfall of WMCA. In fact, we were re-exposed to all the platitudes and myths which hedge in this sensitive area. Among them are the following cliches:

> Advertisers shy away from anything except bland, middle-of-the-road discussion or opinion.
>
> Listeners will be alienated by airing political views which differ from their own.
>
> People do not really listen to radio. They use it as a kind of tranquilizing background of music and news while engaged in other activities.
>
> "Playing it safe" is the best station policy to insure growth in audience and in advertising revenue.
>
> The FCC frowns on editorializing.

That is what we were told.

But what really happens when a station takes a stand on every kind of controversial issue day after day? What happens when radio attacks government policy, endorses political candidates, exposes racial stereotypes? Is the station switched off, put out of business, picketed, rejected?

Good for Business

WMCA, the only New York radio station that schedules controversial programs as part of a steady and regular broadcast diet, has experienced an *unprecedented rise in average ratings and advertising revenue during the years in which it has devoted more and more attention to editorializing and other thought-provoking programs.*

Two conclusions must be drawn from this experience. If a station's programming deals regularly with those matters about which the public really cares, more and more listeners will tune in. If such programming attracts a sufficient number of listeners, the advertisers will not shy away—and billings will rise.

But a once-a-month or even a once-a-week editorial cannot sit alone like a single duck on a large pond. A reward fund for the lynchers of Mack Charles Parker, a depth interview with a critical German editor, a series of spots on good health and an attack on organized crime is the kind of "company" into which we put our editorials.

Even before the introduction of "The Editor's Desk" series, WMCA's interest in editorializing was a matter of public record. We repeatedly recommended action on this subject to the FCC prior to official granting of permission in 1949. Since then, we have campaigned for the adoption of editorializing by all radio stations as an important industry policy.

If radio is to live and grow, it must take a stand on issues of local, national and international importance. Newspapers that pursue this policy command the respect and loyalty of readers and advertisers alike. That is why we began by presenting our editorials frankly fashioned in the same style as newspaper editorials. It is why we believe that broadcasting up-to-the-minute news is only the first step. Even more vital is the contribution to community thinking of the dissemination of ideas—a goal impossible to achieve without the expression of a point of view.

The facts speak for themselves: "The Editor's Desk" has met with enthusiastic reaction from the press and listeners alike. We have been gratified by this response as well as by the stream of letters, both in agreement and in disagreement, from "average" listeners and from listeners who are prominent figures in public life.

Radio station "personality" is just a fancy name for programming. Nothing that a radio station says about itself tells its audience much. But *everything a station does during its program day builds its "personality" for listeners.*

WMCA's editorials have become an important and exciting element in the programming that makes up our 24-hours broadcast day. We contribute to the entertainment of our listeners through music. We keep our listeners informed on current news, fashion, literature, education, and history, by our comprehensive daily public service schedule. The editorials complete our personality.

With full faith in its applicability to commercial broadcasting, *I strongly recommend point-of-view programming to all radio stations.* The respect of the public, the continued support of the advertiser, the growth of the station's listening audience—and, indeed, the growth of the industry—depends on the willingness of broadcasters to adopt this policy.

By ROBERT D. SWEZEY

(Exec. v.p., WDSU Broadcasting Corp.)

New Orleans.

The decision to broadcast editorials on our radio and television stations in New Orleans was most deliberately made. Actually, it took us about three years to work it out. Quite obviously, the project meant the assumption of additional responsibilities and a great deal of sustained effort. We were willing to undertake it only when we were confident that we could do it well and that it would make a real contribution to the thought and activity of the community.

We realized at the outset that the weight of an opinion is in direct proportion to the regard in which its publisher is held. Ours was a relatively new company; it seemed to us essential first to establish its reputation as a solid, energetic, good citizen in the community in order to give its opinion the significance we wanted for it. We did everything we reasonaby could to earn rather than create what in current jargon is known as a "favorable image" for our stations in terms of public service and credibility.

We concentrated on building what we considered an adequate news staff, under the supervision of a director who was a former newspaper editor with many years of experience in reporting and editorial writing. We now have a 12-man, highly professional news staff, including, so far as I know, the only fulltime Washington correspondent serving a single tv-radio operation. We have tried to give a consistent, complete and imaginative news coverage, emphasizing particularly those local and regional developments which in our opinion are not being fully treated in the press.

Newspapers Going Soft?

We purposely initiated our editorial service on the effective date of the merger of our two local newspapers under one management and control. Reviewing the situation, we had concluded that we were the only local organization qualified, in terms of facilities and personnel, to provide a competent substitute for the independent editorial voice which had been silenced by the merger. This meant, of course, that we had to start from the beginning, not on a tentative experimental basis, but with a daily editorial schedule, treating just as a newspaper would matters of national scope as well as those of primarily local and regional interest. To remove any possible question as to the responsibility for the content of our editorials, each one of them has been clearly identified as an official expression by our company. The editorials have ordinarily not exceeded two-and-a-half minutes, which our news director considers optimum length.

It had been our observation that over a period of years the newspaper editorial has in many instances lost its punch, virility and real significance. It has shied away from controversy. Many newspapers have, so far as we could see, virtually surrendered their editorial function to the syndicated columnists. All of the figures we had seen on editorial readership convinced us that if we did the job vigorously and efficiently, we would reach a much larger audience than the editorials in the local press. Our research people now estimate that our daily editorial, broadcast twice on the television station and five times on the radio station, is reaching an audience some 10 times the size of that which reads the editorials in the local newspapers.

Our policy of tackling controversial matters at any time we have felt our opinion might aid in their solution has greatly increased the public interest in our editorial service and the public respect for our stations. Our willingness to provide equal time for the expression of opposing viewpoints has been much more of a benefit than a hindrance, because it has permitted us a fuller and more dramatic treatment of issues. It has also convinced the public that we have no ax to grind and that we are sincerely trying to get at the truth.

Not once since we began our editorial broadcasts several months ago has any advertiser or any civic group or organization attempted to bring pressure upon us to change or refrain from expressing our candid opinion on any subject. Our views have of course been heartily criticized from time to time, principally over our own facilities, but it seems to us that this has merely added to the zest and effectiveness of our service.

The continuing and lively audience response to our editorials assures us that we are providing a vital leadership which is a public good and has resulted in greatly enhancing the stature and community identification of our stations.

We have proceeded at all times with the self-imposed cautions that we must be right, that we must be fair, and that we will speak on an issue only when we feel that we have something constructive to say which needs saying. The hours we spend in our editorial committee (which includes members of the news staff and company officers) to determine topics and approach, the efforts of our fulltime editorial research assistant, the review and discussion of finished editorials by company executives, have brought us all closer to the life of the community and given us far deeper appreciation than we should otherwise have the meaning of developments in the news.

The search for facts upon which to predicate a sound editorial has frequently led us to news stories which would not have been uncovered and which have not been treated by the press.

After several months of experience, we have no question whatever that our decision to editorialize in New Orleans was a wise one, consonant with the fullest performance of our license requirements to act in the public interest, convenience and necessity. We could scarcely, in good conscience and good business, have refrained from following that course.

By LAWRENCE H. ROGERS II

(Pres., WSAZ, Inc., Huntington, W. Va.)

Huntington, W. Va.

In a single decade television has exploded from the cyclops curiosity of the corner saloon to the conversational headquarters of nearly every American home. Whether they are willing to admit it or not, the television licensees of this nation hold in their hands the entire responsibility for a service which occupies more time and attention on the part of the American people than any other non-working pursuit. And at the current rate of television growth and labor union demands, television will soon outrank working.

I'm one of those people who believes that television has a great . . . even frightening . . . obligation to inform, to challenge, and to exert community leadership.

This is one of the main reasons why I inaugurated editorials on WSAZ-TV: editorials which are the product of and delivered by the management, rather than by members of the news department. There is a very good reason for this technique. For 10 years we have relied heavily upon our original concept of a regional news operation to build local pride and loyalty toward our station on the part of audiences in hundreds of widely divergent communities. We have built a professional news organization, and we depend upon only newsmen for on-the-air news announcers. We require our news people in their research, writing, and on-the-air delivery, to be fair and objective. Of course, there are limits to any matter of objectivity where the human mind is concerned; but some of our men come pretty close to it most of the time. The reason is simply that they *are* fair, unbiased, and thorough . . . and as nearly objective as our constant efforts can make them. It is our feeling that to use this same staff in the delivery of editorials would create the impression that every news program is automatically tinged with some element of editorial opinion or shade of hidden meaning. We decided the easy solution to this problem was for me to do the editorials myself. Thus there may be times when my news men don't agree with me at all. At least they have not suffered the indignity of pretending they do and in front of a million or more witnesses!

TV's Superior Impact

I am convinced this adds an element of believability, not only to the editorials; but to our entire news and public affairs effort as well. Nothing can detract from the obvious facts of television's superior impact through the combined sensory effects of sight, sound, and motion. But the essential element for television to remain successful in the face of mounting criticism and resentment is as indefinable as it is ephemeral: believability.

Herein lies another reason for my editorials. I get sick and tired of the magazine and newspaper critics, whose legitimate job it is to try to stem the tide of television's advertising superiority, being the only so-called "official" voice of the viewing public. It's our responsibility to tell our own side of our story. Television, like any other matter of intense public interest, deserves to be under public scrutiny and criticism at all times. I don't object to any qualified criticism, no matter how uncomfortable it may make me. But I do object—and violently enough to take to the air and fight back—to the unqualified critics and the pseudo-intellectuals. This is why I use our stations to take pot-shots at these people: most especially the ones who make their livings from television, but insist upon knocking it because they think it's the fashionable thing to do.

The "image" of television in the minds of the public and the government is the sole responsibility of the station operators; and try as they might, they can't pass it off to the networks, the syndicators, or the advertising agencies. This becomes increasingly difficult, but increasingly important, as the attacks of the printed media grow in intensity. Print has suffered serious advertising losses to television. It's only natural that publishers attempt to recoup some of the losses by heaping scorn and derision on television. One of the most obvious methods of reducing the effectiveness of these attacks is for television to enhance the prestige of the medium through wider interest in public affairs. Traditionally this has taken the form of participation in public events by station operators, talent, and personalities. But this is not enough. It is the additional responsibility of station management to contribute leadership in community, area, and national fields of endeavor through positive stands on the air, using our own medium to enhance its own image.

In the long run, a much more important consideration, indeed the primary concern of all of us, must be to keep television's program service free of government control. The slightest incursion into program selectivity or suitability by an agency of the Federal government is an open invitation to the eventual "super-state" thought control envisaged by George Orwell in his "1984."

Never forget we have it within our technical grasp today to influence, control . . . yes, even brainwash . . . the entire population of the world's greatest free nation. Only the vigilance and activity of those responsible for this awesome mechanism can prevent its misuse for the destruction of our way of life in the generation to come.

TV IN '60 POLITICAL ARENA

The Personality Sell

By EDWARD J. DeGRAY

(ABC v.p. in charge of Radio Network)

The most effective radio selling for many products is personality selling because radio is the most adult advertising medium. Integrated commercials delivered by radio stars are taking on more significance in network radio because they are aimed at and reaching the adult.

A recent ABC Radio Network tabulation of Nielsen data stresses the importance and effectiveness of network radio as a means of penetrating the adult market. The tabulation shows that, day or night, more than 88% of the radio audience is adult, the people who have money to spend and who most often listen to the radio before they go out to spend their money.

Another survey dramatically illustrates the importance of integrated commercials delivered by the star of a program. Radio Advertising Bureau, Inc., reveals that 91% of the people contacted could name at least one radio star to whom they listen with confidence. In addition, 81% thought the personalities they listened to were advertising good products. And, most important of all, 36% bought the sponsor's product on the radio star's recommendation.

The sponsor's message is a long way ahead in getting buying action when stars like Don McNeill, Eydie Gorme, Peter Lind Hayes and Mary Healy and others present them integrated into the character of their programs.

49,000,000 Radio Homes

The buying action target is the largest audience in the history of any media. Today, network radio is penetrating into 49,400,000 radio homes—96.3% of all families—in the U. S. A. In 1958 more than 9,000,000 new radio sets were purchased, many of these millions for use in kitchens, bedrooms, dens, family rooms and cars where individuals are tuning in the special program or personality they delight in listening to.

In addition, with the growth of radio ownership the women have relinquished their last word to radio to which they turn for the last word before they go shopping. Since people tend to forget things quickly, in a few hours an advertising message can be forgotten. Radio has the best chance of all to remind the shopper of that brand he or she wants to purchase.

Aside from the decided advantages of having national personalities to deliver well-integrated commercials and penetration into almost all homes and areas, network radio has numerous advantages. For example: a single order can put an advertiser's message into hundreds of markets at exactly the desired time. In the case of ABC Radio, one order can place commercials inside over 300 markets, the largest inside penetration buy in network radio today.

Moreover, network radio provides the right commercial climate. The advertiser's message is surrounded by the prestige and stature of the network and its nationally famous personalities. Coupled with this: the advantage of secure copy control, accuracy and product protection assured by network controlled advertising.

Additionally, network radio is one way an advertiser can get his message to the entire nation in a matter of a few hours. Other media require anywhere from days to weeks in order to get their message to the public. Typical example is when a well-known company won an industry-wide competition. It was a great talking point, if it could get their story across quickly. Using network radio the message was integrated into a battery of network programs within 24 hours.

In an era where thorough merchandising is essential, the ABC Radio Network provides its advertisers with every possible aid to selling their products. Merchandisable personalities who deliver their commercials on radio are available at sales meetings and can become spokesmen for the product, not merely voices who deliver selling pitches. Complete merchandising plans such as the current "Play It Cool" promotion have been developed to stimulate the sale of warm weather products.

"Play It Cool" marketing-merchandising support will include ABC Radio ads in tradepapers highlighting participating advertisers; direct mail to key chain store executives promoting tie-in display space, and tailored merchandising plans for each advertiser. Under the slogan of "Play It Cool," four compatible summer product groups will receive special on-the-air promotions calculated to build up a disposition in the listeners to respond to the advertisers' brand messages.

Coupled with its penetration, ability to carry a message to people out-of-doors and heavy concentration among adults, especially women shoppers, network radio is a vast medium capable of being the primary vehicle of any advertising campaign, or an important complementary medium.

Solution to Equal-Time Dilemma: Relegate All Politicos to Tollvision

Washngton, July 28.

Equal time would be in for a hard time under the most unusual suggestion yet for solving the Sec. 315 dilemma.

The idea came from Dave Reque, Washington Daily News tv columnist. Networks, he reasoned, hate pay-tv and hate Sec. 315; therefore, put all politicians on tollvission.

"Let the candidates," he wrote, "take the chance that the public is interested in them enough to toss sufficient dimes into the coin box to allow the candidates to pay their broadcasting bill. Unpopularity, not merely the whim of a network, would then eliminate some of the candidates from our air."

SIMPLICITY KEY TO WEB COVERAGE

By WILLIAM R. McANDREW

(Vice President, News, NBC)

Television in the last decade has become the most important single element in the American political scene—aside, of course, from the candidates.

TV has been praised for bringing the candidates into the home, where its merciless eye clearly delineates their strong and wrong points. And it has been criticized for preempting soap operas, westerns and mysteries to carry uninterrupted convention and election programs.

Television has force-fed the public into paying closer attention to candidates and issues. It may eventually be the key factor in stimulating a substantial increase in voting (only a little more than 60% of the American electorate went to the polls in 1956, as against more than 90% in France and Austria).

It has done much to right the imbalance produced by what Harry S. Truman is wont to call "the one-party press." Its equal-time presentation has assured fair and adequate exposure of major candidates in more than 85% of the homes in the land.

Its reporting of national conventions has been so all-encompassing that, for example, NBC News in 1956 logged close to 80% of all its broadcast material (aside from pool feeds from the floor) to have been well ahead of the wire services), and a substantial portion of that bulk was exclusive at the time of broadcast. This output came from an on-the-air staff of 38 commentators plus a large behind-the-scenes force—the largest news staff at the conventions except for one wire service.

Newspapers Eavesdrop

The quality of such coverage is best attested by the fact that numerous major newspapers watch the conventions closely on television, and fire back hot rockets when their own correspondents' stories omit essentials or colorful sidebars carried first on tv.

There will always be behind-the-scenes maneuvering, trading and dealing, but television has greatly reduced this by forcing

(Continued on page 90)

There's More Than One Melon In the Patch

By ALLEN LUDDEN

(Director of Program Services, CBS-Owned Radio Stations)

If, as so many would have us believe, the radio industry is divided into two camps—the independent "formula" stations versus the network stations—then, there should be no doubt which camp I'm in. I work for network radio stations. But, from where I sit, it seems to me that our camp owes the other a vote of thanks.

In market after market, these energetic youngsters have come on like gangbusters, and they've turned out to be healthy, active competition for the network station that has managed to reign unchallenged for, lo, these many years. Well, a little challenge never hurt anyone. Certainly, the network stations have profited from the competition they've been getting recently from the formula stations. For one thing, these "formula" stations have made the network stations sit back and take a long look at themselves to find out who and what they are. Developing a clear-cut "image" never hurt a radio station either.

It is easy to see that their crystal-clear "image" has been a bulwark of the "formula" stations' strength. Every minute of their broadcast day, these stations are on the air with a simple, easily recognizable sound. They know what they are, and they let the audience know it. Over and over again, loud and clear, they tell their audience who they are, what they are, and where they are. And it's worked! With their single, dynamic sound and clear-cut "image," they've drawn an audience. And nobody's unhappy about that. Least of all, the network stations. Because, tough as the pill may be to swallow, the network stations have got to admit that these new "formula" stations have helped to prove the prophets of doom wrong. Nobody . . . but nobody is trying to tell us that radio is dead any more.

It didn't die. It just changed. It adapted itself to the needs of its audience. As its style became more intimate, its audience became more dependent. Today, it's **a fact:** Radio **is** the "companion medium." The audience lives with it.

In the old days, radio's image was BIG; its shows were presentations with a "proscenium arch" around them to lend the distance that brings enchantment. But no more! The "proscenium arch" is out of date. Today, radio is as personal as a hearing aid.

And the network stations, spurred on by the healthy competition of their new one-dimensional neighbors, have revised their image to keep up with the tastes of the times. Sitting back and looking at themselves and their audience in light of today's need for radio, the network stations have found a new self confidence. Since the new "competition" is, by definition, one-dimensional, a single sound by its own "formula", the network stations have recognized that a large segment of the radio audience has been left unattended by the energetic youngsters.

Take talk, for instance. The formula keeps talk to the barest minimum and limits its content to the place on the chart of the latest back-beat delight. Fine! What's left? Talk that says something; talk that is both personal and personable, talk with substance. There must be an audience for it. If all the audience wanted only the kind of talk you hear on the "formula" stations, how could you explain book, magazine, or newspaper sales . . . or college enrollments.

So, it's not hard to reason that there is an audience today for talk with substance; the catch is that the substance must be stated in today's terms. And that's where the network stations' new point of view has been brought to bear. They have discarded the local image of being big and aloof. They've come on strong to tell the people that they're alive, local, good-natured, frendly . . . and that they are as much in tune with the tastes of the times as those who are guided by the Cashbox charts.

Network stations have found their own guides for the tastes of their audience. Leaving the select segment measured by charts to the single-sound stations, they are now presenting the music and entertainment fare that attracts the audience that wants more . . . more entertainment . . . more variety . . . more information . . . than is possible within the one-dimension of the "formula."

Network stations are building record libraries that will have as much respect as any in town. Their record shows are produced with a sure-footed sense of showmanship and musical taste. After all, from one point of view, it is the rock 'n' roll sound that is square. Millions of people spend millions of dollars buying albums of music that are not rock 'n' roll. It's just as important to be in tune with the tastes of that public as it is to know what the high school set digs. Now that they're swinging, the network stations are having a ball being alive and local.

The audience for the single-sound fare of the formula stations is a hefty melon. But, as more and more stations have the same sound, the melon slices get smaller and smaller. Network stations will do well to let the youngsters slice away. There are other rich melons in the patch. And they're growing every day!

HILDEGARDE

Tarzian Nixed

Washington, July 23.

Federal Communications Commission has tentatively decided to award Channel 13 in Bowling Green, Ky., to George A. Brown Jr. and deny competing application of Sarkes Tarzian Inc.

Tarzian had won the nod of hearing examiner.

The Comedy Writer Murders

By LOU DERMAN

Hollywood.

Detective Burke frowned as he regarded the Head of the Network.

"Four comedy writers in four weeks," he said irritably. "I don't get it. I just don't get it."

The Nethead said glumly, "They're being murdered off like flies. I tell you, Burke, some maniac has dedicated himself to killing off every top comedy writer in town. But why?"

"I've seen some of those comedy shows," Burke said dryly.

The phone rang. The Nethead spoke a while then hung up and said in a husky parched voice:

"Number Five just got his."

"Who?" Burke asked scowling.

"A Berle writer."

"That one could be a suicide."

"No, it was murder. He opened the De to Du drawer of Berle's gag file and was blown to bits."

"De to Du," Burke said sadly, "some of my favorite Berle jokes." Then he added. "How many comedy writers are left in town?"

"Top writers? Maybe 18."

"Are they scattered around town, or still living with Red Buttons?"

The Nethead barely heard Burke and continued to pace his office nervously. He tore up a few pilot scripts absently as he passed his desk, patted his lovely secretary fondly when she bent over to pick up a paper clip, then he turned to the pensive Burke.

"The motive," he said tensely. "If we could only figure out the motive behind these senseless killings. Burke, don't you have any ideas at all?"

"Burke," the Nethead said sharply, "you've been on this case almost five weeks now, and in that time five of our best comedy writers have been murdered in cold blood. Why don't you call in an FBI man?"

"Try and find one," Burke said wearily. "They're all over at Culver City making a movie."

They sat quietly awhile, absorbed in their thoughts, then suddenly Burke sat up with a start.

Design for Not Living

"Wait!" he said excitedly. "I think I see a pattern in these murders!"

"What is it?"

"So far the fiend has murdered a Danny Thomas writer, a Bob Hope writer, a Jack Benny writer, a Gobel writer, and now . . . a Berle writer."

"So?"

"Don't you see?" He's knocking them off according to their places in the Nielsen ratings!"

"You mean . . . high Nielsen gets it first?"

"Right in the labanza!"

The Nethead did some rapid calculating on his pudgy little fingers, then said, "If your theory is right, then a Gleason writer should get his next."

"You can start writing his obituary," Burke said happily.

"No, impossible!" the Nethead said. "Your theory's no good. Gleason personally kills off his writers."

Cockily, Burke took a $10 bill out of his wallet. "Five will get you $10 that a Gleason writer bites the dust next."

The phone rang..

The Nethead spoke awhile, listened worriedly, hung up and said, "A Sid Caesar writer."

He pocketed the $10 bill and Burke said unhappily, "That rat killer—he's switching to Trendex." Then struck by a thought, he added. "How did the Caesar writer get his?"

"Somebody slipped a uranium ribbon in his typewriter, he hit one key and went into orbit."

He absently dropped a paper clip in front of the lovely secretary, pinched her, then mused softly:

"The motive . . . there must be a motive. Think, Nethead, have you received any threatening letters from anybody lately complaining about the quality of your comedy shows?"

The Nethead thought awhile then said:

"Yes."

"Now we're getting someplace! How many letters?"

"Last week—175 million."

"Now we know our killer is an American!"

"Burke," the Nethead said simply, "you need help."

"But I told you, the FBI . . ."

"When I said help, I meant psychiatry."

A Clue

As Burke frowned unhappily, the phone rang and the Nethead spoke for awhile, then hung up excitedly.

"At last!" he cried, "a break!"

"What is it?" Burke said, ignoring the lovely secretary who kept dropping paper clips all over the office.

"They've spotted the killer!"

"Great! Where is he?"

"Right now he's chasing Singer and Chevillat over some rooftops in Boyle Heights."

"I'll bring him in!"

Burke scooted for the door just as the phone rang and the Nethead picked it up. A few seconds later, he hung up miserably.

"Sit down, Burke," the Nethead said dully.

"Nethead," said the detective, "I . . ."

"Stop calling me Nethead!" the Nethead rasped irritably. "Let me hear that space between Net and head, I'm a big man around here."

"Listen, Net," Burke said intensely, "I've got an angle. Who would profit most of all if every comedy writer in the business were killed off?"

"The public, I guess. Why.

"Think," said Burke, now all wound up. "Like the dog is the natural enemy of the cat and the mongoose is the natural enemy of the snake, who is the natural enemy of the comedy writer?"

"The star he's working for, naturally."

A Thataway Deduction

"No," Burke said impatiently. "Look at your tv ratings setup. The natural enemy of the comedy writer is the Western writer!"

"Of course," the Nethead, uh, Net Head said slowly.

"Right," said Burke, then added. "Our mad dog killer is a writer of Westerns—and not too successful—or he'd be too fat and happy to be a good killer.

"My wife's brother . . ." the Net said thoughtfully, then quickly added, "No, he's in Florida. Go on. Burke, you were saying?"

"Nettlehead . . ."

"Stop that!"

"Sorry, Net Head," Burke said slowly, "find the man I've described and you've got your writer-killer."

The phone rang.

"Yes?" barked the Net.

He listened a second or two, then slammed down the phone with a big happy smile.

"Burke, you were right!" he yelled. "The killer's name is Mannie Dwork, he's a Western writer, all right, and at this very second he's got Parke Levy, Arthur Julian and Bill Davenport cornered in the steamroom of the Beverly Hills Health Club!"

"Let's go!" shouted Burke.

They had reached the door when suddenly the phone rang again.

Burke said, "Take it, Nuthead."

"Nethead!" screamed the Net. "I mean Net Head."

He talked awhile on the phone, a big broad grin spreading over his features.

"Burke," he said, sighing a deep sigh of relief, "it's all over."

"What happened?"

"The killer had one of his Western scripts on him, the boys read it, they told him it was very funny, a scream, and they wanted to use it on a 'December Bride'

"But that's a comedy show," Burke said confused.

"The shock killed Dwork," the Net said. "They carried him out of the steamroom. Isn't that something?"

"Strange," mused Burke. "Very strange. A Western writer who suddenly finds out he's really been writing comedy for years . . ."

He opened the door, turned.

"Nettsy boy," he said gently.

"What is it, Burkesy doll?" the Net said cozily as he bit his lovely secretary gently on the ear.

"Net," Burke said hesitantly, "I have an idea for a tv property . . a crime series, starring me. I even have the title: 'Irving Burke, Darling of the FBI.'"

"Burke," the Net said tersely, "I'm sorry. I'm not buying crime properties for awhile—not while I've got one comedy writer left. Goodbye."

Burke went out.

As he walked toward the elevator, he muttered:

"Not while he's got some comedy writers left."

Burke patted his gun and said viciously:

"Eight down, 15 to go."

RICHARD WILLIS
"HERE'S LOOKING AT YOU"
WNTA

JACKSON BECK
Announcer Radio
Actor TV
Narrator Films
JUdson 2-8860
Representative: Marjorie Morrow
Paramount Theatre Building, New York

'The Best Tunes of All . . .'

By ARTHUR HULL HAYES
(President, CBS Radio)

Showmanship, in its simplest terms, is the art of attracting the largest and most appreciative audience for the attraction you have to offer. When American show business was younger, aggressive showmanship was mostly a matter of ballyhoo that had small relation (the smaller, the better it seemed) to the merit of the attraction at hand. In its earthiest, most aggressive form, this approach was embodied in the traveling carnival and with variations and refinements, the concept was shared by other branches of popular entertainment.

Radio has not been remiss in the exercise of showmanship, but it has always had to base its appeal, quite rigorously, on the substance and merit of its attractions. Thus it was discovered at CBS Radio, from the very beginning, that there was a high potential for showmanship in what is called, for lack of a better name, "serious music." On its first day of broadcasting, Sept. 18, 1927, the network presented a complete concert performance of the new American opera, "The King's Henchman," composed by Deems Taylor, with Edna St. Vincent Millay as the librettist.

By October 1930, the New York Philharmonic had become an exclusive weekly radio attraction on CBS and in the years that followed, other important musical organizations, such as the Salt Lake Tabernacle Choir, and the symphony orchestras of Louisville, Philadelphia, Cleveland and others found their places in the program schedule.

Today, amidst changes undreamed of 15 years ago, CBS Radio can still take pride in filling the air with music performed by three of the world's outstanding musical organizations, the New York Philharmonic, the Metropolitan Opera and the Salt Lake Tabernacle Choir. During the past seven summers, moreover, we have also been able to add to these attractions the best performances of European music on "World Music Festivals" during the months when the Philharmonic is absent from the air.

What does showmanship consist of in such radio programs as these? In recent times, the Metropolitan has presented such newsmaking additions to its repertory as Alban Berg's "Wozzeck" and Verdi's "Macbeth." Its programming of Saturday afternoon performances is studiously arranged with the tastes of the radio audience as a prime consideration.

'We Get Letters'

The showmanship that moved the customers from the barker's platform to the ticket window in the carnival was momentarily effective but it was lacking in one important respect. The customers never wrote intelligent, thoughtful letters of appreciation to the bearded lady, the dog-faced boy or their impresarios. In other words, there was no sense of personal involvement. But the files are bulging with letters like these about the Metropolitan Opera and Philharmonic broadcasts:

"I wish to thank you for the Saturday afternoon broadcasts of the Metropolitan Opera.

One of the most dramatic fan letters to the Metropolitan was a legal document which read in part:

"I give and bequeath to the Metropolitan Opera Guild . . . the sum of Two Thousand Dollars . . . as a token of my sincere appreciation for the many hours of enjoyment which the Guild has given me through its radio broadcasts of operas."

Similarly with the New York Philharmonic. Under Leonard Bernstein's directorship it is achieving new heights of dignified but stimulating showmanship. The allocation of a featured spot in each broadcast to the work of an American composer, presented as a historical cycle, is a case in point. But the three decades of Philharmonic performance on CBS Radio are dotted with significant milestones. At random, we can cite such undertakings as the complete Beethoven and Brahms cycles conducted by Bruno Walter in two successive seasons; Mitropoulos' concert presentations of such operas as Strauss' "Elektra," Wagner's "Die Goetterdaemmerung," Act 3, Milhaud's "Christopher Columbus," and Moussorgsky's "Boris Godounoff," Act 3.

There have been such events as the American premieres of Shostakovich's Eighth Symphony, a Schoenberg Violin Concerto and Stravinsky's symphonic melodrama, "Persephone," conducted by the composer.

Twice in recent years, the Salt Lake Tabernacle Choir, on CBS for 27 years, has made triumphant concert tours, once of Europe, more recently of the United States, evoking critical acclaim with every performance, while on its home grounds it receives a weekly stream of letters from appreciative radio listeners.

All in all CBS Radio's presentation of great music continues, after 30 years, in a framework of consistent and impressive eventfulness, without which there can be no real showmanship. The proof of the potential for mass attractiveness in "serious music" is the fact that its audience, both on radio and on recordings, comprises a far greater percentage of the population than it did 30 years ago. In the past 15 years, the number of symphony orchestras in the United States has doubled. More than 35 million people a year attend live performance of serious music and even the jukeboxes use twice as many classical and semi-classical recordings as they did a few years ago.

Serious music has by no means reached the limits of its growth and radio will continue to contribute to this healthy phenomenon.

MIKE WALLACE

TV 'Open Mind!' Do-It-Yourself Propositions

By **RICHARD D. HEFFNER**
(Producer-Moderator 'The Open Mind'.)

"Why don't you call your program 'The Closed Mind' instead of 'The Open Mind'?" shrilled an irate lady. Why? Because not one of the guests on the previous Sunday's show had adequately expressed this particular "fan's" point of view. The topic of the show in question: TV Censorship. But it could have been "Atomic Fall-Out," "The New Deal," or "Homosexuality." For half the woes heaped upon the producer and/or moderator of any one of tv's now plentiful discussion shows have to do with matching (or "balancing") point of view X with point of view Y—so that neither viewer X nor viewer Y will feel cheated or closed out by a "closed mind."

Yet, frequently on those occasions when we do come near to achieving a "perfect" balance, no single, overriding theme or conclusion emerges and, of course, viewer Z writes in to complain that our minds are so open that our brains have fallen out.

This is not to imply, that audience response to the discussion shows is by any means largely negative. Quite to the contrary. The "thanks" run 10:1 against the "no thanks" — and usually they have to do mostly with a particular show's "courage" in dealing with issues that otherwise simply are not touched on in depth or at length anywhere else (including in the press!).

Just For Ideas

For despite the frequent charges that television is frightened of its own shadow—that this mass medium deals only with the safe and the sound — audience reaction would indicate that at least the talk shows offer a means of expression for new ideas, for offbeat ideas — just for ideas! — that is comparatively unique in American life today.

1984 is only 25 years away, with all of its terrifying potential for total conformity of thought. And by 1984, it may well be that television will be used primarily as still another means of controlling and subduing free, independent thought. But right now, television —in its many discussion, controversy, "idea" shows, at least—is truly a major liberating force.

This seems abundantly clear when the mail returns come in and when viewers go on at some length to express both their surprise and their gratitude at the fact that television has offered discussion of subjects that seem to be taboo elsewhere in our times.

The television producer, who routinely debates with himself and his staff 52 weeks a year as to which discussion topic to pick and which guests to use, seems to take a great deal more for granted about controversy on the air than do many of his viewers.

Recently, "The Open Mind" had occasion to have as a guest a man who admittedly has been a rather controversial figure over the past 10 or 20 years. Yet we considered him merely as potentially a well-spoken, attractive guest with an interesting and stimulating point of view. No question of should we or shouldn't we. No censor and no representative of management breathing down our necks. But the show was hardly off the air before calls were pouring in to congratulate us for "daring" to invite this particular guest and to discuss our particular subject. And during the next week, our mail registered the same overwhelming delight, approval, and particularly surprise at our "boldness."

I'm sure that this experience has been shared by other producers and moderators of television discussion shows. So that maybe it's about time for us to "clear the air" a bit by glorying a little less in our viewers' tributes to our "courage" and "daring" and by replying a little more honestly to the effect that being free on the air is simply a do-it-yourself proposition. But let them keep calling and writing!

Future of TV in Britain May Hinge on Elections In Fall

By **HAROLD MYERS**

London.

The General Election, which is expected to take place some time between October and November next, may probably determine the whole future of television in Great Britain.

Drastic changes in the existing setup are only likely to occur if the Tories are defeated and the Labor Party returned to power and, while the odds are slightly against the Socialists, the possibility of a last minute swing against the existing Government party cannot be ignored.

Briefly the situation can be summarized as follows. The BBC's charter is due to expire in 1962, while the nine-year contracts between the Independent Television Authority and the commercial program companies are valid until 1964. It's a safe bet, therefore, to assume that, whatever Government is in power, temporary legislation will be introduced to prolong the life of the BBC charter by two years so that its expiration coincides with that of the commercial network. Such procedure would enable the Government of the day to propose all-embracing legislation to cover the whole future of television broadcasting.

The Conservatives, who took the initiative in introducing commercial tv against strong opposition from Labor, are not anxious to introduce any major changes in the existing arrangement. They may, however, be compelled to bow to public and political pressure and introduce some measures which could curb the profit earning capacity of the program companies. The Socialists, on the other hand, have made it abundantly clear that if elected to power they will take various measures to restrict the fabulous earnings of the commercial companies and probably at the same time offer more scope to BBC.

Any direct action planned by either party in power would largely be dependent on the final decision in regard to the proposed third network. So far the project continues in the talking stage, but the school of thought advocates that the third channel should be handed over to the ITA for reallocation on a strictly commercial basis; another urges the cause of the BBC which could make good use of a second outlet; while there is a third school which paraphrases an old pre-war political slogan—a plague on both your blouses—and recommends the creation of a new independent agency to administer the third outlet.

Time Table

While speculation on the third channel may well prove unprofitable, the question of Labor Party action is a more urgent one. Unless urgent amending legislation should be introduced, and this must be rated as unlikely, no new Government will be able to take any direct and positive action until 1964. Such legislation as may be introduced, however, could well be termed controversial and might need a substantial time to go through both Houses of Parliament. Allowing for the time necessary in drafting such complicated and controversial legislation, it may well mean that the Government lawyers will have to start their job some time next year in order to insure that the Bill is through all its Parliamentary stages by 1964. And that time-table makes it a reasonably urgent issue.

Neither of the political parties has clearly indicated its attitude towards a third network, but both BBC and ITA have staked their respective claims. The latter authority, indeed, has gone so far as to indicate that there would be a new pattern for allocation of regional outlets and each of the four existing major companies—Associated-Rediffusion, Associated TeleVision, ABC-TV and Granada TV Network, would receive a seven-day allocation, thus ending the "mosaic" which has been in operation since 1955.

In the House of Commons during the past months a clique of Labor MP.s has been protesting vigorously at alleged abuses of the Television Act by the program companes. One of the main beefs has been directed at the practice of not confining advertising commercials to six minutes in the hour, but to achieving a spreadover during the day which results in the same proportion. It was argued, both in Parliament and in the press, that via this device the tv companies were able to attract an undue proportion of peak rate advertising while not taking up all available time during the less popular parts of the day. Undoubtedly, a Labor Government in power would endeavor to apply a stricter yardstick. It could also take other practical steps to curb the earnings of the major companies.

The first post-war Labor Government in 1946 abortively tried to launch a tax on general press advertising. That proposal was withdrawn under pressure, but in more limited form, possibly restricted only to television commercials, it might reasonably be introduced by another Labor Government. As all expenditure on advertising counts as a charge against company and profit tax, the introduction of an additional impost could lead to restrictions in advertising budgets.

Another permutation which has been discussed in top Labor circles is to restrict the activities of the program companies to that of program packagers. The idea is that they would supply programs to a central agency, presumable the ITA, which, in turn, would sell advertising time, transmit the programs and collect all the revenue. If such a drastic step were to be introduced the program companies' income would be limited to a fee for their production services but they would be denuded of their main revenue source.

Com'l TV's 4th Anni

Next September will be the fourth anniversary of the launching of commercial tv in Britain and what has happened in that short space of time is nothing less than a technical and financial miracle. The majors are making profits which are as high as $20,000,000 a year; while the regional stations have developed a comparable profit earning status. From the start, the audience swing in favor of commercial tv has been two to one and that ratio has been maintained with only rare exceptions. The blanket coverage of the country is now rapidly being completed. Within the next three months new transmitters will be inaugurated in the East of England and in Northern Ireland. Just one or two smaller territories will remain to give the two rival webs comparable coverage. Technical developments, however, may give the BBC the chance to hold its lead. New satellite stations are being sited at strategic points throughout the country which will enable a million more viewers to reach the BBC programs. As a first stage there will be 14 tv and 10 VHF stations which are scheduled for completion by March 1962.

Another technical development will equally affect ITA, as well as BBC. This is the proposal to change the line definition from the existing 406 lines to the continental system (excluding France) of 625 lines. That, however, will be a longterm project to be spread over some 10 years in order not to make existing receivers obsolete. For some time, however, the programs will be obliged to make dual transmissions on both 405 and 625 lines to cater for owners of both types of receiver.

The one tussle with authority on which there is largely common ground between the rival webs is the agitation for increased air time. Currently, programs are limited to 50 hours per week with exemptions for remote broadcasts. Recently, there was a concession in regard to Sunday morning programs, but not affecting the overall weekly total of air time. The commercial companies have adopted a cautious approach, fearing that any initiative on their part may be misunderstood as a bid to grab even more profits.

As its position has consolidated and it has gained more experience, the commercial network has been devoting increasing time to thoughtful, provocative and public service programs. The program skeds indicate the amount of time already devoted to serious drama, documentary and ballet, as well as the conventional and highly popular quiz programs and vidpic series. On its part, the BBC has hardly made any concession in its program schedules, but has striven to maintain and continue the high overall standard for which it has long been renowned. The BBC finds time for American imports, be they Westerns or situation comedies, but still gives an adequate proportion of its screen time for drama, live action classical series and a wide range of documentary, science and educational programs.

It's an interesting commentary to note that while the contrast between the rival webs gets less with the passing of time, the overwhelming majority of the viewers still make the commercial programs their first choice.

THE ADVENTURES OF OZZIE AND HARRIET
Every Wednesday Evening—ABC-TV

Mex TV Dickers Japan-Style Tint

Mexico City, July 28.

Mexico is preparing to enter the color television field. But not with the American system due to fact that this cannot be adapted to the local television picture, primarily because of high cost and the need of additional equipment requiring further outlays of cash.

The Japanese Toshiba firm (Tokyo Shibaura Electric Company), which has perfected a system permitting transmission of color television with normal apparatus, is now dickering with executives here for installations. Japanese technicians would supervise these as well as give technical aid for as long a period as required.

In test demonstrations utilizing receivers equipped with the Braunn tube, results have been satisfactory, according to the Toshiba experts. They claim their color system also achieves a greater image luminosity than any others.

Mexican television channels are interested in the Japanese offer and are now seriously considering it. Main factor is that Japanese system will be easy on station budgets and television owners will not be required to replace sets with costly new receivers.

If a deal is set the four major channels here would immediately initiate a series of color programs.

Write Makes Might

By LOUIS G. COWAN
(*President, CBS-TV*)

Recently I had occasion to appear before the American Association of School Administrators to discuss the general area of television and the arts. My general theme concerned itself with what constituted art and what was mere popular fad without artistic merit. In the course of the exploration of this subject I was pleased to be able to announce that the CBS Television Network was starting a series of annual television writing Grants-in-Aid which would enable writers to exercise their creative talents under their own steam, bulwarked by a no-strings stipend. The purpose was simple stated: "to encourage the Grantee to write."

It was interesting to note that educational circles, in their reaction to this announcement, devoted most of their subsequent attention to the Grants-in-Aid while various representatives of the printed media seemed more intrigued by the definition of art.

The applications received for our Grants-in-Aid have numbered in the thousands. Frankly, I do not envy the task of our selection committee. Most of the applications have been accompanied by up to four pieces of sample literary effort. The fact that the vast majority of applicants are people with sound claims to consideration does not render the selection committee's task any simpler.

The experience of inviting and considering these thousands of applications has already proven most valuable. It has, for one thing, reinforced and validated our strong conviction that the peak of television creativity lies in the future, not the past. It has also indicated most strongly that our young people with creative orientation have great faith in television's future.

It is only fair to report that, while we have found many with the gloss of professional skill, we have also found that such skill and the spark of true creativity are not necessarily co-existent. Only a relative handful of the Grants-in-Aid applicants have presented work which indicated outstanding creative possibilities. We frankly expected this.

Creativity, it must be remembered, is a positive talent, not merely the negation of old concepts. It is much easier to criticize an art form than to come up with superior substitutes. Just as we must go through thousands of applications to find five Grantees, so we must go through thousands of concepts to find a handful of new creative approaches.

Not Just in TV

It has been said by some that television has a tendency to "play it safe." This implies that there is a vast body of magnificent scripts going unused because we are reluctant to use them. And our reluctance is presumed to reflect timidity or worse. We are indeed reluctant to use many scripts, but not because their magnificence frightens us. The greatest shortage in television today is of new creative talent to give us more good scripts—they don't have to be magnificent, just plain good—and more worthwhile program ideas. We are not alone in this need. The theatre and the world of books are equally hungry for more of the best.

Perhaps one can point a lone idea or script which is deemed excellent but which has never been accepted. No one can claim infallibility. Would that we could. The woods are full of publishers, stage impresarios, motion picture magnates and miscellaneous purveyors of entertainment who turned down a submission that later made a fortune for somebody else. But let us not confuse judgment with purpose.

Few American businesses, least of all television, have been built on the idea of standing pat. Creativity is not a luxury with us; it is our bread and butter. We must, of course, be careful to avoid confusing progress and change. There is no point in making changes in programming just for the sake of novelty; and there is little merit in taking the kind of one step forward which requires two steps back.

The chemistry of a hit is harder to break down into its components than a laboratory formula; but we do know that a catalytic agent helps. We seek to provide, through our Grants-in-Aid, the catalyst which will cause the inventive, creative young writer to devote his primary talents to television. We frankly expect to learn from our five Grantees, just as they will learn from us. The end product, we earnestly hope, will be creativity expressed not only in terms of new programs, but also in terms of exciting departures in techniques and scripts for existing programs.

Most probably, the results of this venture will not be visible for months or maybe even years. Just as the tennis champion's effortless ease in the center court is the result of a lifetime of arduous practice and preparation, so a great television show usually draws upon the accumulated resources of many people and many seasons.

Television is not a one-night stand. We must always look to the future. The essential point of our Grants-in-Aid is that the creative people of tomorrow know there are those of us who do care, deeply, about the vast and still to be explored potential of the television medium.

NELSON CASE
Now under management
FRANK COOPER ASSOCIATES
New York Hollywood

BILL SHIPLEY

Eurovision's Girl-Whirl

By HAZEL GUILD

Frankfurt.

"If you want to be a television show personality in Europe, learn a lot of languages. Then content yourself with making just about enough money to keep you in clothes."

So finds lively Elena Gerhardt, who did her first television show teaching gymnastics in Berlin in 1939—and now 20 years and countless experiences later is the only femme German commentator for Eurovision.

(She has three other female counterparts doing the simultaneous broadcasts for Eurovision shows—one in Copenhagen, two in Belgium. With a great flair for lingo required—and no school in Germany teaching the essentials of television production or broadcasting—there's always a need for these highly trained translator-commentators.)

In her unique spot, Miss Gerhardt is called on to travel all over Europe and broadcast the Europe-wide television coverage to the 10,000,000 German-speaking viewers in Germany, Austria and Switzerland.

For a wide know-how and a job that generally takes her five days (a day's travel time, arrive two days before the event to prepare, do the show, go home again), she's paid a standard fee of 400 German marks (slightly under $100), plus the not-very-prodigal living expenses of $10 a day for hotel, food, taxis and any extras, and her actual transportation costs.

Have Dress, Will Travel

Add to this fact that for a big Eurovision event, the commentator can expect closeups and is expected to be stunningly gowned as a top rep of her country—so she usually lays out $100 for the evening dress in which she appears.

To help for her job, Miss Gerhardt speaks German, French, English, Italian, Danish, Swedish, Norwegian (in her spare time, she translates "Believe It Or Not" cartoons into German for her husband, E. Slovick, head of King Features in Germany).

Starting with simultaneous German-lingo broadcasts of the Olympic games from Oslo and Helsinki in 1952 for Eurovision, Miss Gerhardt appeared recently as the German Eurovision commentator for a show from Lake Como, Italy, in which world-famed Italian opera singers performed from an open air theatre.

Due to space shortages, though, the Eurovision reporters worked from studio facilities in Milan—talking about the stars singing out under the moon several hundred miles away!

Then at the recent San Remo, Italy, fest to pick Italy's top song hits, the commentators were set up in telephone-booth-like stands in an empty hall—while the audience and the singers were in another concert hall several floors away. Eurovision reporters had a control monitor to give them an indicatin of what was going on—and saw the show on television much as did the at-home spectators.

"You eventually get to where you think you're lucky if you wind up in the same house with the event," she comments.

"You go to a strange country alone to prepare your show.

(Continued on page 94)

Garroway-At-Large

By JERRY A. DANZIG

Bone-weary, Dave Garroway's "Today" in Paris tape-worms have once more settled down to the creature comforts of normal studio production of the five-day-a-weeker. Little did the 36 person NBC staff that flew to Paris in the Spring to record five shows using Intercontinental Television's facilities (we made four) know the headlines we would make when we left New York. Our mission was to accomplish a television "first"—the recording of five two-hour shows on tape for jet return to the United States from Europe. Somewhere along the way we picked up Brigitte Bardot, a strike, and the knowledge that easy living, cherchez la femme and "pig-alley" were out.

Was it worth it, and what did we learn? The answer to the first part of the question is definitely, yes. In terms of prestige for "Today," NBC and ITI, by proving that it could be done, the experience was invaluable. In terms of what we learned, I have had to sort out a potpourri of reactions to the many experiences we underwent.

The Paris trip was the culmination of an initial exploratory trip to Paris by producer Bob Bendick and his staff which was then followed by a second trip, this time gradually phasing in the production staff. The problem of locations and what could be done in each section of Paris to give balance to the five days of programming came first. An integral part of this dealt with the number of camera moves that could be accomplished on any one day in any one area.

The most complex taping were the first two days: the regions of the Eiffel Tower and the Champs Elysees. The Eiffel Tower show, due to the multiplicity of camera moves, was a back-breaker, with cameras set up variously in five different locations, including one in the elevator that mounted the Eiffel Tower, with cablemen feeding the live camera as the elevator mounted. It was a striking camera shot. More striking still was the teamwork that existed from the very beginning between the American and French crews despite the language barriers.

The Champs Elysees show on the second day of taping was even more ambitious. Starting with a special ceremony for "Today" cameras by the honored Guarde Republicaine at the Arc de Triomphe, the huge blue-colored ITI self-contained truck and generator lumbered down the Champs Elysees, two cameramen mounted on top, taping Dave Garroway and his guest of the day, Miss France, as they moved in an open carriage from the Place de l'Etoile to the Lido further down the Avenue. It was a memory I shall never forget . . . the thousands of amused French spectators, the hundreds of efficient, solemn gendarmes, all entangled with the frantic mess of traffic that kept streaming by. Then in the same day came camera setups in a cafe on the Elysees, in an arcade and, finally, into the Lido nightclub itself for a portion of rehearsal. Intermixed with these moves were live commercials, ranging from a pressure cooker demonstration by Garroway on the sidewalk of the Champs Elysees to an Evinrude commercial taped on the stage of the Lido.

Values of Speed

The "Today" braintrust, consisting of Bendick as skilled chief planner; Jack Otter, associate producer, and directors Bill Healion and Dennis Kane, realized that the third and fourth shows would have to be somewhat simplified, and they were. The last two days of taping resulted in virtually straight sessions, ranging from an hour to an hour and a half, with no cuts or interruptions, still without loss of program quality and excitement. This was due in no small part to the remarkably flexible talents of Garroway, who was a master of adroit ad lib and always managed to rise to the occasion. By this time we had also learned the complexities of numerous camera moves, and we made allowances for the inevitable unexpected occurrences that on previous days had ranged from fire engines blocking our approach to the Lido, to the camera-laden elevator that mounted to the near top of the Eiffel Tower and no one could summon back to ground level following rehearsal.

The fact that we were able to tape what in effect was the equivalent of over four full-length feature films was due to the skillful planning of boss-man Bob Bendick. Camera moves were plotted days in advance, talent informed where to report and when, scripts researched and typed for TelePrompter. And, yet, with all this, singers became ill, a noted personality had to leave for a dentist appointment when taping fell behind schedule, the mannequins arrived with unscheduled dresses, the Mayor of Paris had only 10 minutes. These too must be anticipated and dealt with.

We never could have pulled off the tape coup we did without the complete and continuing cooperation of the French government, the French tourist bureau and the omnipresent gendarmes. Without official blessing the whole trip could have been a shambles. As it was, the French have proven themselves to be ready, willing and able.

Yes, I'd do it again. Vive la France, ITI, NBC, and our thanks to Bardot!

BOB WARREN
M. C.—"WHAT ARE THE ODDS"
Produced by Herts-Lion—Now in SYNDICATION—By Official Films
Spokesman for Procter & Gamble — Ralph Edwards' "This Is Your Life"
and soon to co-star in "The Victim"

How the TV Network Schedules Firm Up For '59-'60

COLUMBIA BROADCASTING SYSTEM

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
6:00	**SMALL WORLD** (10 4) Olin Mathieson						
6:30	**20TH CENTURY** (10 25) Prudential						
7:00	**LASSIE** (9 6) Campbell	**DOUGLAS EDWARDS** Whitehall	**DOUGLAS EDWARDS** Whitehall Equitable	**DOUGLAS EDWARDS** Prestone/Gen. Foods Carter	**DOUGLAS EDWARDS** Whitehall	**DOUGLAS EDWARDS** Prestone Parliament	
7:30	**DENNIS THE MENACE** (10 4) Kellogg	**NAME THAT TUNE** (9 7) Whitehall		**THE LINE-UP** (9/30) Corning Glass Manhattan Shirt Glidden Peter Paul Vick Chemical	**TO TELL THE TRUTH** (10 1) Toni Carter	**RAWHIDE** Nabisco Peter Paul Pream Vick Chemical Parliament Lever	**PERRY MASON** (10 3) Gulf-Hamm Parliament Sterling Colgate
8:00	**THE ED SULLIVAN SHOW** (9 6) Kodak Colgate	**THE TEXAN** (9 7) Brown & Williamson Pharmaceuticals	**THE DENNIS O'KEEFE SHOW** (9 22) Oldsmobile		**GOLDIE** (10 1) General Foods		
8:30		**FATHER KNOWS BEST** (9 21) Lever Scott	**THE MANY LOVES OF DOBIE GILLIS** (9 29) Philip Morris Pillsbury	**SPACE** (9 30) American Tobacco	**JOHNNY RINGO** (10 1) S. C. Johnson P. Lorillard	**HOTEL DEPREE** (10 2) Liggett & Myers Kellogg	**WANTED—DEAD OR ALIVE** (9 5) Kimberly-Clark Brown & Williamson
9:00	**G. E. THEATRE** (9 20) General Electric	**DANNY THOMAS SHOW** (10 5) General Foods	**TIGHTROPE** (9 1) Pharmaceuticals	**THE MILLIONAIRE** (9 9) Colgate	**ZANE GREY THEATRE** (10 1) S. C. Johnson General Foods	**DESILU PLAYHOUSE** (9 25) Westinghouse	**BRENNER** Lever
9:30	**AL. HITCHCOCK PRESENTS** (9 27) Warner-Lamoert Bristol-Myers	**ANN SOTHERN SHOW** (10 5) General Foods	**THE RED SKELTON SHOW** (9 29) Pet Milk S. C. Johnson	**I'VE GOT A SECRET** Bristol-Myers R. J. Reynolds	**PLAYHOUSE 90** (10 1) Allstate Am. Gas R. J. Reynolds —— **THE REVLON PARTY** (10 8) Revlon —— **SPECIALS** Buick MGM DuPont		**HAVE GUN, WILL TRAVEL** (9 12) Whitehall Lever
10:00	**THE JACK BENNY SHOW** (10 4) Lever —— **THE GEORGE GOBEL SHOW** (10 11) Lever	**HENNESEY** (9 28) P. Lorillard General Foods	**THE GARRY MOORE SHOW** (9 29) Kellogg Pittsburgh Plate Polaroid S. C. Johnson	**U. S. STEEL HOUR** U. S. Steel —— **ARMSTRONG CIRCLE THEATRE** (9 30) Armstrong		**TWILIGHT ZONE** (10 2) Kimberly-Clark General Foods	**GUNSMOKE** (9 5) Liggett & Myers Remington Rand
10:30	**WHAT'S MY LINE** Sunbeam Kellogg	**THE DU PONT SHOW WITH JUNE ALLYSON** (9 21) Du Pont				**PERSON TO PERSON** (10 2) Pharmaceuticals	**MARKHAM** Schlitz
11:00							

NATIONAL BROADCASTING CO.

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
6:00	**MEET THE PRESS**						
6:30	**SABER OF LONDON** Sterling Drug	**NBC NEWS** Texaco	**NBC NEWS** Texaco	**NBC NEWS** Texaco	**NBC NEWS** Texaco	**NBC NEWS** Texaco	
7:00	**RIVERBOAT** (9 27) (1 hr. alt. open) Corn Products						
7:30		**TBA** (9 28) (½ hr. open)	**LARAMIE** (9 29) (¾ open) Liggett & Myers	**WAGON TRAIN** (9 30) National Biscuit R. J. Reynolds Ford	**PLAINSMAN** (½ hr. weekly open)	**PEOPLE ARE FUNNY** (9 11) Bulova Greyhound	**BONANZA** (9 12) (⅓ hr. weekly open) Liggett & Myers RCA
8:00	**SUNDAY SHOWCASE** (9 20) (33 out of 52 hrs. open) Rexall Drug Equitable Life RCA Du Pont	**LOVE & MARRIAGE** (9 21) (½ hr. alt. open) Noxzema			**BAT MASTERSON** (10 1) Sealtest-Hills Bros.	**TROUBLE-SHOOTERS** (9 11) Marlboro	
8:30		**TALES OF WELLS FARGO** (9 7) American Tobacco Procter & Gamble	**FIBBER McGEE & MOLLY** (9 15) Singer Standard Brands	**PRICE IS RIGHT** Speidel Lever	**JOHNNY STACCATO** (10 1) Bristol-Myers R. J. Reynolds	**SPECIALS** (9 18) (26 hrs. out 52 hrs. sold) Du Pont Coca-Cola Pontiac Buick Bell Telephone AC Spark Plug and United Motors	**THE CHALLENGE** (9 12) Chemstrand R. J. Reynolds
9:00	**THE DINAH SHORE CHEVY SHOW** (10 4) Chevrolet	**PETER GUNN** (9 21) R. J. Reynolds Bristol-Myers	**ARTHUR MURRAY PARTY** (9 29) Sterling Drug P. Lorillard	**PERRY COMO SHOW** (9 30) Kraft	**BACHELOR FATHER** (9 17) Whitehall American Tobacco		**THE DEPUTY** (9 12) Kellogg
9:30		**ALCOA-GOODYEAR THEATER** (10 12) Alcoa Goodyear	**FORD'S TV FINEST** (10 13) Ford		**ERNIE FORD SHOW** (10 1) Ford	**M-SQUAD** (9 11) Sterling Drug American Tobacco	**FIVE FINGERS** (10 10) (1 hr. open weekly)
10:00	**LORETTA YOUNG SHOW** (10 4) Toni Marlboro	**STEVE ALLEN SHOW** (9 28) Plymouth		**THIS IS YOUR LIFE** (9 24) Procter & Gamble	**YOU BET YOUR LIFE** (9 30) Pharmaceuticals Lever	**CAVALCADE OF SPORTS** Gillette	
10:30				**WICHITA TOWN** (10 7) Procter & Gamble	**DOLLAR A SECOND** (10 1) Mogen David	**PHILLIE JACKPOT BOWLING** Bayuk Cigars	**TBA** (½ hr. open)
11:00							

AMERICAN BROADCASTING CO.

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
6:00							
6:30	**YOU ASKED FOR IT**						
7:00	**COLT .45** (10 4) Nestle	**ABC NEWS**	**ABC NEWS**	**ABC NEWS**	**ABC NEWS**	**ABC NEWS**	
7:30	**MAVERICK** Drackett Kaiser	**CHEYENNE** (9/21) Corning Mattell Toy American Chicle Armour National Carbon/Johnson & Johnson Ralston Purina Procter & Gamble	**SUGARFOOT** (9/15) Corning Glidden Paints Ludens Carnation Gen. Mills American Chicle —— **BRONCO** (⅓ open alt.) Liggett & Myers	**THE GALE STORM SHOW** (½ weekly open)	**CONFESSIONS OF WILLIE** (½ hr. weekly open)	**WALT DISNEY PRESENTS** (10 2) (¾ open) Mars	**DICK CLARK SHOW** Beech-Nut
8:00				**DICK CLARK'S WORLD OF TALENT** (½ alt. open) P. Lorillard	**THE DONNA REED SHOW** (10 8) Campbell Johnson & Johnson		**HIGH ROAD WITH JOHN GUNTHER** (9 26) Ralston Purina
8:30							

(Continued on page 38)

Forget The Pablum— This Baby Wants Steak

By OLIVER TREYZ

(Pres., ABC Television)

Throw away the diapers, but keep the teething ring.

Network television is a brand new baby again—but a baby that is walking with a firm step and instead of bawling in the crib, it is talking in a commanding voice.

Ten years ago there was a need for diapers and a nursing bottle. Television was taking its first faltering steps. It rarely had to face the question, "What do the people want to watch?" Television wasn't subject to its market —rather the market was subject to television.

One station markets and the lack of full programming schedules brought one result: People looked at whatever you gave them. They weren't selective, because there was little from which to select.

Then the medium began to grow. During most of the past 10 years, there were, and nobody will dispute it, just two networks. They, in no small part, helped change the picture of mass communication in this country. The nation increasingly became more sight-and-sound conscious.

In 1953, Leonard Goldenson said there would, in five years, be three major, strongly competitive networks. And he was right. Nobody today can dispute that. The 1958-59 season saw his prediction come true, not just in the minds of the people at ABC who dedicatedly believed in that prediction, but in millions of television homes.

People aren't channel-sitters anymore. They shop around the dial for the programs they want to see, not just the ones they can see. We never had this kind of selectivity in the broadcast medium before.

But then neither did we have three networks.

It's a new ballgame now. ABC approaches the fall season with as many, if not more, tried and true audience winners on its schedule as CBS and NBC. And we have the strongest lineup of new fall properties in our history. Advertisers are shopping, and buying, three networks instead of two.

The result: The world's largest entertainment and advertising medium is again a baby. But it's a different baby because it's a stronger baby.

And it's going to get even stronger.

The increased competition will benefit everybody—the public, the advertisers, the networks. Competition means progress—in programming, in public service, in the effectiveness of television advertising, and in television technique—in every facet of the medium.

Let's take those four points one by one.

Programming: Television vewing is again at an alltime high. This is the result of upgraded programming, no matter what the eggheads say. And programming this fall will be even more appealing to the viewers.

We've had the experience of the past 10 years to guide us in planning this fall's offering. Now programs are created, planned, and produced with a greater assurance of success both with the public and for the advertiser.

Again, no matter what the eggheads say, this doesn't mean the industry is falling into a conformative mold. New forms have been and will continue to be tried and tested, both on film and live. The irregularly scheduled specials are now seen with such frequency that they form an integral part of a network schedule.

Public Service: It is constantly being proved that television is the fastest and most effective way to inform and educate the public, through regular newscasts, regularly scheduled public service programs such as "College News Conference" and "Meet The Press" and specials such as John Daly's "Report Card 1958" and his forthcoming "The Splendid American."

I believe the increased awareness on the part of the American public toward both international and domestic affairs can be directly traced to television. As the facilities and penetration of ABC have enlarged, so have our activities in public service programming. We don't think of public service programs as "prestige programming." We think they are a vital part of our great responsibility.

Television Advertising: Television is just at the starting point in making use of its experience and research in developing its most effective techniques as an advertising medium. We have just scratched the surface but already television is the largest national advertising medium.

Commercials today bear little, if any, resemblance to the words with pictures first seen years ago on TV. Techniques have been developed and the television commercial has evolved as a separate entity—not words with pictures, not pictures with words, but sight and sound selling tailored to television.

Television technique: Where once television films were merely copies of movies, there has now evolved the craft of making television films.

The potential of videotape on television is boundless. Videotape is not even a baby yet—it is embryonic. It will open the doors to many new dimensions of television entertainment and advertising.

Not even we who are using it and experimenting with it have a glimmer of its ultimate possibilities.

These areas of future development are, I admit, commented on very generally. None of us knows exactly where the next 10 years will lead us. And I think we're better off for it.

We only have a dream. And just as the dreams of a few men 10 years ago gave birth to the miracle of today's television, the dreams of men in the medium today will give it new life. We are in a business based on ideas and dreams. The ideas and dreams of those we serve.

This new baby that is network television is going to take a lot of food to create new ideas and dreams. We owe it to not only ourselves, but to the people who believe in our medium, to produce the stimulating fare they desire.

You can't feed this baby pabium—it's hungry for steaks.

STANTON ON TV CRITICISM

(Excerpts from speech delivered by CBS Inc. prexy Frank Stanton before Ohio State Radio-TV Institute)

"Television criticism has had thrust upon it a burden that all other criticism seems to have escaped. Television is the only medium that I know of that came into being with its critics already waiting for it. Poetry, history, art, music, the theatre, the dance—all these evolved their own standards of excellence over long periods of trial and error. Criticism came along much later, and only after those standards had been well and long established. Then criticism itself slowly became an art, until we have come to prize much criticism for its own sake long after its specific objects may have been forgotten—as we do Hazlitt and Saintsbury and Ruskin.

"The basic essential, of such criticism is perspective. In the case of television, however, no one has had the time to develop perspective. The medium itself is too young to have yet made its contribution in this direction. We are still attempting, through honest and sincere application, to arrive at standards that other media took centuries to discover—even though they had much less inclusive audiences to please. Television has attempted to do this, moreover, under a chillingly desperate need to meet extremely heavy economic demands as it went along. These demands and the technical nature of the medium combined to force it to find its place as an instrument to serve, not a few thousands or even hundreds of thousands, but scores of millions. This fact in itself put a totally unique condition upon its character and growth."

Comedy A Serious Business, Some Reflections On The Future

By PHIL SILVERS

In the days of the nickelodeon, when a 200-foot film of a guy slipping on a banana peel was considered a comedy feature (and they were truly funny), there was a producer whose ads proclaimed "Our comedies are not to be laughed at!"

He was right. Being funny is no joke, especially on television, in the year of 1959. Which means that the actor, comedian, humorist, Pagliacci, or whatever you call him, cannot perform with the relative freedom from care that vaudeville artists enjoyed in the grand old days. He has got to engage, unceasingly in Mr. Thomas Watson's favorite activity, called THINK. And in recent years, which may be remembered as the tragic era of television comedy, there has been plenty to think about.

The high mortality rate for comedians of the fluorescent screen is attributed to a number of causes, singly or in combination: the lack of good writers, the perishability of material and routines, the tyranny of the rating charts, the timidity of agencies and sponsors who submit to the tyranny of same, and the terrifying costs of production. Doctors are blamed for being against jokes about doctors and minority groups are blamed for being against jokes at the expense of minority groups. In short, the public is blamed for having public taboos. Vaudeville is blamed for being non-existent and thus depriving us of a "minor league" in which to develop new performing talent. Please recall George Burns' pithy sum-up: "There are no places anymore where a new comedian can be lousy." And comedians are blaming themselves for being comedians—but let's keep psychiatry out of this.

The fact is that there's at least a little truth in each of the indictments. Put them all together, they spell murder for some great performers, and raise questions about the future for all of us.

Whither television comedy, if at all? What forms can it take? And what will the future demand of us?

There will be comedy, of course. Without it, television would lose its pinpoint carbonation. The forms it will have to take are pretty well indicated by radio's whole history and by the tv experience of recent years.

New Ones Will Go Up—Then Down

The stand-up comedians, who have had the biggest casualty list of late, will not be entirely wiped out. Well known ones will reappear, new ones will appear. They will enjoy star billing on their own programs for a while and move back into the nightclubs, or become naturalized in tv as guest artists and members of panel shows.

But the sun is setting for the television comedian who just tells jokes, no matter how fresh his material or how superb his timing.

Today's comedian, to my mind, has to have a character to portray. He's got to be a Jack Benny loaded with the human frailties and vanities. Or he's got to be a Fred Allen whose stand-up monologs are a direct projection of his real-life personality but who associates with fictional characters he has created. Or he can be one-half of Burns and Allen, the Easy Aces or Fibber McGee & Molly. In other words, the essence of durable comedy, on tv more than elsewhere, is to create and project a believable character.

When that much is achieved, it becomes easier and more entertaining to throw him, week after week, into the situations which show off the traits that arouse laughter, and preferably sympathetic laughter. And there's another, more subtle requirement. The character must be inseparable from the comedian. The real and the fictional personalities must merge so completely that when Phil Silvers walks down the street people should say "there goes Bilko." And when Danny Thomas walks into a theatre or a ball park, it is fitting and flattering that he be hailed as Danny Williams.

What all of this means is that the comedian, the funny man in front of the cameras, must be a more creative individual than he has ever been. He cannot be thoughtlessly submissive to his writers, producers, sponsors, network, or even the public. The final result, no matter how much brilliance has been contributed by others, rests with him. It's a tall order but some of us will make it. At any rate, I'm sure that the Mask of Comedy will never have to be removed from the proscenium of television. It's been there since Aristophanes and Gus Edwards, and there it will stay.

How the TV Network Schedules Firm Up For '59-'60

(Continued from page 37)

AMERICAN BROADCASTING COMPANY

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	LAWMAN (10 5) American Home General Mills R. J. Reynolds	**BOURBON STREET BEAT** (10 5) (1/3 open) Van Heusen Libby, Owens, Ford P. Lorillard	**WYATT EARP** General Mills Procter & Gamble	**ADVENTURES OF OZZIE & HARRIET** (9 30) Eastman Kodak Quaker Oats	**REAL McCOYS** (10 1) Procter & Gamble	**MAN FROM BLACK HAWK** (10 9) Miles Labs R. J. Reynolds	**LEAVE IT TO BEAVER** (1/3 open) Miles Labs Ralston Purina
9:00	**THE REBEL** (10 4) Liggett & Myers Procter & Gamble		**THE RIFLEMAN** (9 29) Ralston Purina Miles Labs Procter & Gamble	**DIAMOND HEAD** (9 23) Ritchie Whitehall American Chicle Carter	**PAT BOONE** Chevrolet	**77 SUNSET STRIP** (10 16) Whitehall American Chicle R. J. Reynolds Ritchie	**LAWRENCE WELK'S DODGE DANCING PARTY** Dodge
9:30	**THE ALASKANS** (10 4) (1/6 open) Seven-Up Ludens National Carbon Armour Corning Glass Liggett & Myers	**ADVENTURES IN PARADISE** (10/5) (1/6 open) Seven-Up Ludens Reynolds Metals Armour Liggett & Myers	**PHILIP MARLOWE** (9 29) Brown & Williamson Whitehall		**THE UNTOUCHABLES** (10/15) Lewis-Howe Armour Liggett & Myers		
10:00			**ALCOA PRESENTS** (9 29) Alcoa	**WEDNESDAY NIGHT FIGHTS** Brown & Williamson Miles		**CAPTAIN OF DETECTIVES** (10/16) Procter & Gamble	**JUBILEE U. S. A.** (3/4 open) Massey-Ferguson
10:30		**MAN WITH A CAMERA** General Electric	**KEEP TALKING** (9 29) Mutual of Omaha			**BLACK SADDLE** (10/2) Liggett & Myers	
11:00							

Oh, Brothers!

By PATRICK D. HAZARD

(Annenberg School of Communications, U. of Penna.)

Philadelphia.

That formidable blonde expert on fisticuffs—Dr. Joyce Brothers—pulled no punches in her recent appearance at the National Association of Educational Broadcasters in Columbus. Her highly technical psychiatric knockout of an audience of broadcasters and educators came after a simulated telecast of her WRCA-TV midday psychoanalytic session for Gotham housewives. Her bill of fare—a widower fixated on his teenage daughter, a wife bothered by her husband's penchant for innovating during intercourse, a young man with a Don Juan complex—was apparently hard for the educational broadcasters to digest immediately: NAEB President William G. Harley's invitation to interrogate Dr. Brothers about the program met with a stunned silence.

This is a curious switch, since a perennial needling of the commercial broadcasters for their reticence and avoidance of controversy has been a staple educator's criticism at these meetings of the Ohio State U. Institute for Education by Radio-Television. Dr. Brothers (Ph.D. in experimental psychology from Columbia's Faculty of Pure Science, 1953) provides just another example of how the trite old dichotomy of education vs. entertainment no longer always holds. She has built in nine months to a solid 6 rating from the 1.5 she inherited from "Tex and Jinx." That is the highest afternoon rating on the NBC flagship, topped only by reruns of "Our Miss Brooks" on CBS. Her program draws from one to two thousand letters a week according to George Heinemann; he started the show before moving up to Manager of Public Affairs for the network. These letters, as frank and serious as the replies they elicit from Dr. Brothers, give the show the only continuity acceptance problem they've had so far. Occasionally a few letters have to be slightly edited to forestall anxieties in the 264,000 homes the show reaches. When the audience composition (nine women to every man) shifts somewhat to teenagers and children during school vacations, the program content respects lower thresholds of tolerance at the same time that it addresses itself more directly to the problems of adolescents. So far less than 10 letters have asked for more blue pencil.

Tackling 'Unmentionables'

Given the breakdown of audience mail, this whisper of embarrassment is a tribute to the intelligence and clarity with which Dr. Brothers handles a variety of delicate and up-to-now unmentionable topics: The favorite category of her correspondents (21%) is, not surprisingly, marriage—infidelity, divorce, separation, finances, sexual relations, boredom. Fully 10%, the next highest category, are concerned about in-laws; the popularity of the mother-in-law gag is no joke to her viewers. Another 7% ask for advice about young children—bedwetting, fights, eating and sleeping problems. Pre-adolescent tangles account for 8% of the mail; pre-marital questions, 10%; old age, 3%; individual problems such as overeating and shyness, 7%; alcoholism, 2%; medical, 2%; sex, 8%; comments on and praise of the show, 7%; the final 15% is grouped under miscellaneous. Dr. Brothers chooses her material on the basis of these letters which she feels are coming, not from homebound college women following up their introductory psych courses, but from ordinary people who simply have no other place to go for answers they want badly.

Dr. Brothers spends a staggering 15 to 17 hours researching each 25 minute show—and the conciseness and insight of her thumbnail analyses (three a program) show her homework. The text she read from at the Columbus telecast was a seventh draft—and it was almost as much pencil as type. She has a secretary who crossindexes standard reference works and current psychological abstracts to simplify the preparations that take up a lot of her weekends. Her M.D. husband is also on 24-hour call for her daily 25-minutes when problems arise in the medical area. Once or twice she has brought specialists on her show to handle esoteric matters, e.g., how husbands feel about pregnancy and the physiology and psychology of spontaneous and habitual abortions. Mostly, though, it is her show—and that of her bright and articulate producer-director, Pat Farrar, a brunette whose charms rival those of her talented blonde subject, a parlay of pulchritude unhappily lost to WRCA-TV's color cameras.

Those who prefer their blondes and brunettes beautiful but dumb must ask the inevitable question: But is it commercial? Very much

(Continued on page 88)

JOE FRANKLIN'S
"Memory Lane"
Twice Daily—Monday Thru Friday
WABC-TV
Phone—WI 7-2517

'LET'S EXAMINE THE FACTS'

By WALTER D. SCOTT

(Executive V.P., NBC Television)

Network television, hardly more than a decade old, has probably spawned and then exploded more myths and cliches than other, less volatile industries do in a lifetime.

You remember some of them: "Friday night means low sets-in-use," "it takes a program several months to build an audience" and "7:30 is too early for an entertainment program." Each of these pronouncements — stated with conviction by otherwise knowledgeable television men — flickered and died as soon as a good show came along.

Less easy to squelch are burgeoning cliches about our industry expounded by outside observers, which, by repetition, gain public acceptance.

Recent rumblings on Capitol Hill have helped revive the Tweedle-Dum and Tweedle-Dee of broadcasting chestnuts: "There's nothing on the air but horse operas" and "What? Another crime show?"

Let's look at the facts,

Never before has network television offered such a variety of programming. Never before have the preferences of our viewers borne such a direct ratio to our overall scheduling.

NBC's sense of responsibility as an influential mass communications medium is reflected in its "totality of programming service" concept — rewarding television for every program taste.

Let's examine our schedule for the 1959-60 season.

The NBC Television Network plans to have approximately 24 hours a week of sponsored evening time. There is virtually a direct proportion between the amount of time devoted to each program type —western drama, variety, situation comedy, general drama, quiz and audience participation and suspense drama — and the popularity of each type as measured by Nielsen.

The most popular program classification is western drama, in both hour and half-hour forms. NBC-TV will telecast approximately 4½ hours of western drama next Fall — three one-hour programs and three half-hour programs. Only 60 minutes of these entire 270 minutes will oppose similar programming on either of the networks.

For the viewer who does not like westerns, there will be an abundance of other fare.

The second most popular classification is variety. NBC-TV will program six hours of variety each week next season and, again, only 30 minutes of this time will be slotted against variety programs on other networks.

Thus, NBC will be devoting almost 50% of its commercial time to the two classifications most popular with the American audience.

Next in viewer preference is situation comedy. Here NBC-TV will carry three programs — 1½ hours. In only one instance (30 minutes) are two situation comedies opposite each other.

General drama is the fourth most popular area. NBC-TV will have at least 2½ hours in this classification, none of which will conflict with general drama programming on the other networks.

In the quiz and audience participation category, we have scheduled two hours per week — all unopposed by similar programs on ABC and CBS.

In the final Nielsen classification, suspense drama, our 3½ hours will have only one hour in common with similar programming on another network.

Stated simply in chart form, the 1959-60 season looks like this:

	NBC-TV*	Conflict†
Western Drama	4½	1
Variety	6	½
Situation Comedy	1½	½
General Drama	2½	0
Quiz and Audience Participation	2	0
Suspense Drama	3½	1
TOTAL	20	3

*Programming (in hours)

†With Same-Classification Programming on Other Networks (in hours)

That's mighty good ammunition against the uninformed position that "the viewer doesn't have a choice." Actually, **there will be no time next fall when all three networks will be carrying programs of the same classification.**

In other key areas of our programming structure, NBC-TV will continue to evoke its "totality of service" concept.

Dramatic, exciting scheduling has broken the traditional bounds of the "special," pioneered by NBC in 1954. Next season, three different far-reaching uses of the special on our network will bring viewers weekly entertainment on a scale unmatched in show business history.

For the first time, a single sponsor (Ford) will present a major

(Continued on page 41)

The Life & Times of a 'TV First'

By JOE COHEN

The late and very much lamented "Philco Playhouse," a 60-minute stanza of high-level dramatic shows, represents an era likely never to come again in television. It afforded a place where writers, directors and performers would make their errors without being condemned to perpetual banishment from the medium.

Unfortunately, the growing economic importance of the medium together with its increasingly high costs, have outdistanced its artistic importance. Sponsors cannot easily afford to make mistakes by taking chances on unknowns. Producers want to assure their own future by turning out as many successes as is possible, and the sales departments want to be assured that the heavy coin they are now spending results in sales. The continued accent on assurance has virtually ruled out the excitement of discovery and the creation of new things on the video spectrum.

Fred Coe, who headed the first and formative years of "Philco Playhouse" and who is currently working on CBS-TV's "Playhouse 90," still seeks to carry out some of the original precepts of the Philco stanza. However, in an era where you're just as good as your last show, it's not quite possible to do the things that were done when television was in its exuberant youth and vistas were limitless.

Philco is remembered for fostering one of the more exciting eras in the medium in which some of the top talents were developed. These have gone on to other fields. Included are writer Paddy Chayefsky whose "Marty," "Bachelor Party" and "Middle of the Night" were translated into stage and film works. Robert Alan Aurthur, who just completed the film "Warlock," and is doing the adaptation of the Han Suyin novel and will do a play next fall, also was a consistent contributor to Philco. Horton Foote, David Shaw, Tad Mosel, Sumner Locke Elliott, J. P. Miller, Gore Vidal and N. Richard Nash were developed through Philco.

Performers who showed their mettle as newcomers included Grace Kelly, Eva Marie Saint, Rod Steiger, Kim Stanley and Eileen Heckart. Directors were Delbert Mann, Vincent Donehue, Arthur Penn and Bob Mulligan. All these names are still potent contributors to video, although many are working in other and more lucrative fields.

A Nod to Mapes

However, Coe points out that all this would not have been possible had it not been for H. Pierson Mapes, of the Hutchins Agency, who was the go-between for Coe and the sponsors. Mapes smoothed the path of sponsor resistance and made possible a cultural climate that resulted in many innovations that otherwise could not have been done. Sponsors were mollified at incidents that would have normally been capital crimes in the selling of their products. It was Mapes, for example, who paved the way for reentry of several performers blacklisted by the Red Channels hysteria to reenter the medium. The Republic did survive the return of several actors into the field. Mapes is given credit by the producer as having made all the wonder and awe of the era of the Philco show possible.

Coe says that the passage of time has done wonders for the Philco show. "They've forgotten our bad ones, and remember only the good ones. However, we did take chances, and lots of them. We are lucky that we are best remembered for our payoffs.

There was one example of a complete unknown being cast in a lead. It would have been nice had Joan Potter, who did "The Rainmaker," risen to the heights that were expected of her. She never did.

Paddy Chayefsky came to Coe with an idea, but Coe felt that he should be tested on an adaptation. He chose "It Happened in a Brooklyn Subway," a brief bit in "The Reader's Digest" about a Brooklyn cantor. Between the adaptation and the presentation, someone had told Chayefsky that since Coe was a Southerner, it would be better if the religion of the central character was changed. Chayefsky took this advice and transposed the cantor to a Methodist minister. Coe then asked Chayefsky what he knew about Methodist ministers. "Nothing," Chayefsky admitted, and went back and redid the whole thing into "Holiday Song" which starred Joseph Buloff.

J. P. Miller was a salesman with a yen to write. His practical wife felt that he ought to know for sure. She took a job and had him take six months off in which time he would find out if there was any talent, or else he would be content to settle down into a field where he could make good. His first effort was presented to Coe, and he's been scripting ever since.

Coe took the stance that the writer was the main cog in the production. It was written into the contract of each scripter that the author would have to be present during rehearsals to attend to spur-of-the-moment changes, and revisions that were made necessary by seeing characters in different lights once they started to live their parts. This came about at a time when one show barred writers from the set. Once they bought a show, it was regarded as a finished product and left it up to the actors and directors to interpret.

Coe takes the view that it was vital and living theatre going through a period of trial and error. It was an era of vast experimentation in a new and important cultural arena. They dared and they did. They took on controversial subjects, adult themes, sought for originality and freshness. These were the qualities that contributed to its greatness.

However, this was not the original concept of "Philco Playhouse." Originally, the package was created by Music Corp. of America as a dramatic package that would seek to provide the great stories of the time. Coe, together with Bert Lytell, then president of Actors Equity who was to be host on the show and David "Sonny" Werblin of MCA, sold the package to Philco. During the first year, it was a great success. They did such things as "Street Scene" and "Rebecca" but there was a kinescope situation, and mainly these were stories already done in films. They found that they couldn't use the show in nine delayed showing situations because of the celluloid presentation. Consequently, they turned to public domain yarns and classics. That was pretty good too, but it was realized that this created an imbalance that would make for a small and loyal audience. Then they turned to books and Talent Associates were to screen Book of the Month selections and other tomes for presentation. Once the idea was turned to books, the show toppers departed on another track. They bought the rights to an obscure paperback on Van Gogh for $200. Of course, the resulting effort was their own because of research and rewriting. From there they went to originals, which seemed the predestined course for the hour.

An Aura of Fireworks

That represented the initial gamble, And from then on in, it was a constant series of gambles in virtually every field where human and even commercial relationships were concerned. The chances on writers, actors, directors, technicians, and social content followed. They lived on a continual cultural and intellectual aura of fireworks.

In all, Coe points out that it was also valuable as a place where talent could "be lousy in," quoting George Jessel's phrase on the subject of the greatest need in the field of talent today. It was a prime need then, and is a prime need today. Coe still thinks something should be done about that and feels that one day he may do it. He thinks the networks should contribute some small sum and a time slot even if it's 2:30 in the morning. Then they would test actors, actresses, directors, technicians, writers, ideas, anything and everything. If they discover 12 talents a year out of it all, the cost would justify itself. The fact that there is no tryout period on any of the great networks is just "dreadful" to Coe. He feels that the industry owes it to itself to replenish what it is using up in copious quantities. The unions should cooperate in such a venture. This would be the place where everybody concerned could "stink," but it would educate the worthwhile talent in every field.

Television today needs some of the executive courage that made "Philco Playhouse" a work of continual excitement. Coe, Mapes, Delbert Mann and others constituted one of the most fondly remembered teams of the era which started in 1948 and continued for seven years. Goodyear joined Philco for a period in co-sponsoring the dramatic show. But it was these pioneers who created a climate that put television ahead of many media during its infancy, and might have continued had not the commercial and economic aspects been placed ahead of cultural accomplishments.

NBC Nursing, Watching & Waiting; 'Rarely Do So Few Wait So Eagerly'

By DAVID LEVY

(V. P., Network Television Programming and Talent, NBC)

As a neophyte in the television network business, I have already discovered that network program people are so busy in the trenches, it is no easy task to seize a moment for a glimpse at the horizon. This, happily, is one of those moments for the writer.

It is understandable if, during these warm days, one sometimes feels a cold, little shudder rippling through one's veins. Now that the planting has been done for the most part, the time has arrived for tilling and nursing and watching and waiting for the answer: will the television programs weaned in the spring turn to weeds or blossoms in the fall? No one has that answer yet; it will be decided in South Bethlehem, Dallas, Bangor, Bayonne, Ogden, and points south, north, west and east—not including Hollywood, Broadway or Madison Ave. These good people of Bethlehem and Bayonne may not know a thing about trends, denouements, residuals and Nielsens, but as their thumb and index finger maneuver their channel selectors, so goes television, its stars, its writers, its producers and its networks. Rarely do so few wait so eagerly on the actions of so many.

During these moments of waiting, it might be pleasant to reflect on the wisdom of one wise man's thoughts. He said, "The thing that hath been, it is that which shall be";—certainly a comforting sign for the song stylists and the comedians, perhaps not immediately, but who can speak with absolute certainty about January?—"And that which is done, is that which shall be done";—as inspirational a thought as anyone could find as he offers another western and another Private Eye. —"and there is no new thing under the sun." That last could be depressing if it were not that much of what is old and familiar is also beguiling. If trees, sunsets, and women are old subjects, they still manage to rouse human interest, praise and passion. If a woman is nothing more than "a rag and a bone and a hank of hair," it is still enough to make the male population gape if the rag and the bone and the hank of hair are distributed in the proportions of a Bardot or Monroe, or in television's glamorous Luciana Paluzzi who will give the movie queens on two continents their first real competition when NBC presents its new series "Five Fingers."

There's Fun in Repeats, Too

Familiarity does not always mean that all the fun has gone. There are some things worth repeating again and again; and it is, perhaps well to remember that one man's cliche is another man's bon mot, and that usually they are separated by cultural levels or different generations.

At times, judging from the strident comment of the narcissistic element of the business, quality is more difficult to find on television than virtue in a Third Ave. bistro. This tiresome, one-note, repetitious chant about mediocrity often comes from the forever open mouths of those who have generously contributed to the very mediocrity itself. Mediocrity, it may be worth noting, is a disease common to newspapers, magazines, to the theatre, motion picture business, book publishers and every other part of the gigantic business of communication. As a new plateau of quality is reached a new level of mediocrity is also established; it goes without saying that sometimes a new plateau is not reached. There are swings and tides in the arts and in the gifts of the artists that bring moments of despair as well as moments of sublimity.

Perhaps it is also worth noting that the networks have no monopoly on mediocrity—any more than they have a monopoly on talent. A network is a composite body—a gigantic partnership involving not only the network's own creative resources, but the resources of the industry—from creative people producing through film companies, package producers, talent and program agents, and from advertising agents and their clients, some of whom have started to engage creative people to supervise their own tv efforts.

Though the writer has been a network man for only a few weeks, he has come to some tentative conclusions. A network should not play it safe every hour on the hour. It must, in the interest of survival, seek new talent and challenge old talent to better things. By talent, I mean the people before the cameras and behind the cameras.

A television network should satisfy the tastes of all, although it cannot do this at any one moment all the time. Still, the banal repetition of one type of programming to the exclusion of all others is to impair the full opportunity offered by the medium. Fortunately, even if one network should fall into such a short-sighted narrow trap, the others can, by offering counter programming, satisfy broader tastes.

NBC, like its sister networks, started this season's plans for Fall, 1959 with a dream schedule; but no one can ever have all his dreams fulfilled. In the world of reality there are numerous considerations which influence the structure of a schedule; to name a few—the activities of the other networks, the proprietary interest of customers using the network facilities, the offerings of producers and the availabilities of stars. If programming opposite NBC's "Wagon Train" gives the opposition a nightmare, we share this feeling while contemplating "Gunsmoke" and "Maverick."

There is no rule as to how NBC will meet this kind of formidable challenge. In the case of "Gunsmoke" and "Have Gun, Will Travel," we will keep throwing the heaviest counter-punches we can bring to bear. Only if a "Gunsmoke" sags can the industry begin to suspect that the western trend has reached its summit, for in this writer's judgment the western-action trend will continue in stampede proportions until the leaders falter.

In the case of "Maverick," NBC is offering an elaborate rebuttal in the form of "Riverboat," probably television's most ambitious new series, two years in the making, and to be studded with guest stars of feature film quality. But to follow "Riverboat," NBC has decided to program the hour with television of another kind of distinctiveness. The easy way would have been to offer another adventure or another western. We feel that we have an obligation to the viewing public to bring it a totality of service; therefore, we propose to follow "Riverboat"—a film series of dimension with "Sunday Showcase" —a live series of theatrical offerings (in color) utilizing the most gifted directors, writers and stars dedicated to live television in a series of dramas, specials and news specials produced under the supervision of NBC.

Counter-Punches

In projecting this series we have invited the writers to think boldly in adult terms so that television will offer a provocative series of dramas together with a star-studded list of specials. Circulation is important to us, but totality of service has to be implemented and NBC's management has not hesitated to make totality of service a reality. This totality will be in evidence throughout the year by the continued scheduling of luminous special projects and news-in-depth projects not only on Sunday afternoons, but also, as NBC has pioneered this season, in prime time at night and during weekday afternoons.

The specials area is getting greater visibility at NBC this year than in any year in history. We have set aside one hour every week (Fridays at 8:30) so that Friday will be special night on NBC. With the projected Ford series on Tuesdays—the most ambitious schedule of specials ever presented under a single sponsorship, with variety specials dominating Fridays and the combined drama-variety offerings on Sunday—together with a sold out lineup of specials throughout the entire week utilizing every withholding period available, NBC will present the most exciting lineup of special programs in tv history—and many of them will be conceived by and produced by NBC program personnel.

For, at NBC, we recognize that before a camera turns, before an actor speaks, someone, somewhere has had to lift a pencil or press a typewriter key to set forth the words. That is why the writer will find a special welcome mat out for him at NBC; we respect his place and his contribution. To that end we have just concluded formal arrangements to bring Dick Berg into our program development activities. His two pilot scripts, "Five Fingers" and "Johnny Staccato," are his best references, and both programs will be on NBC this Fall. He, like many other talented men, has found the transition from live to film an easy one, and he will be involved in both areas this coming season. We have noted other talented men who have made this transition, and who work with ease in either area—producers like Martin Manulis, directors like Bob Stevens, writers like Rod Serling. Their offerings have a quality mark that makes it unnecessary for them to decry the shortcomings of live or film. They have expressed their talents in both forms.

We may not reach all of our objectives in 1959, but "a man's reach should exceed his grasp" according to the poet Browning. Our objectives are simply expressed: to offer the best in television, no matter what its form—no matter what its source—be it from an independent producer, a major film company, an ad agency, or advertiser, and to generate creative activity within NBC itself that will spark new programs. We do not intend to revolutionize the business, but rather to participate in its evolution. Our eyes are on 1959, but our sights are moving toward the fall of 1960 and it is not too early. If the 1960 season is to be good, the generative activity must get under way this summer, even as we prepare to launch 1959.

One last word: if you are a creative man, NBC says, "Welcome whoever you are, wherever you are."

Yessir, It's Going To Be Quite A Fall

By THOMAS W. MOORE

(ABC-TV v.p. in charge of programs)

If you can sum up this fall's network television programming situation in two words, those words must be "intensely competitive." A cliche? Possibly. But with three network competition dramatically fulfilled this past year, weak spots are being eliminated all around for next season. No one is merely selling time. Everyone is trying to increase program strength.

The result, I think, will be a change in the philosophy of what it takes to be a success on network television.

The rating standard of success will be lowered. Now a show is in fine shape with a 35% share of audience, but a failure at 30%. Next season that 30% share is going to look a lot better. As programming becomes more equal in quality and appeal, the ratings have to level out.

The greatest programming change, of course, will be the great influx of hour-long shows being introduced on all three networks. Their success or failure will set the pattern for future television programming.

At ABC, almost one-half of our Class A time will consist of hour-long shows. We'll have three hour shows on Monday nights and two hour-long shows on every other night except Wednesday and Thursday; 12 in all. The other networks will be almost as heavy.

There's a good reason for this marked programming change. The hour-long show has been recognized as an ideal time segment for television entertainment. And it has more than twice the chance for success as any competing two half-hour shows of the same quality.

Breaking The 30-Minute Barrier

Previously there was a reluctance on the part of advertisers to support hour-long shows because of the lack of sponsor identification in proportion to the money they must spend. But this barrier had to break down. Too many half-hour shows flopped last year while such hour properties as "Maverick," "77 Sunset Strip," "Rawhide" and "Wagon Train" did extremely well.

With the increase of the hour shows, another programming theory will get a do-or-die workout in the fall. That's giving the hour-long show a half-hour lead on the competition. We did it successfully with "Maverick." Now NBC will try it against us.

My personal belief is that the show is "still the thing." The better show will maintain its rating despite the competition's half-hour advantage.

There will be little, if any, increase in westerns. But action-adventure dramas will dominate programming even more than this past year. You'll see many more private-eyes becoming heroes just before the closing commercial. And the action-adventure theme will be presented in various new forms. "Showboat" and "Five Fingers" (NBC), the CBS outer space show, and ABC's "The Untouchables" and "Man From Black Hawk."

Situation comedies may produce more tragedy than laughter. The new ones will be fighting for survival.

Advertisers are getting accustomed to instant rating success with action-adventure programming. But situation comedies build audiences slowly. Things were touch and go with our Donna Reed program when it first began but now it is a firm viewing habit of 10 million Americans. We expect it to be around for years.

An advertiser whose message is a natural for situation comedies must learn to ride out the ratings.

It's going to be quite a fall. Never before has the public had such a wide selection of programs from which to choose. I think it will be the most interesting season the industry has yet seen. And the results should be just as interesting.

Whitney-Stone's New AM Dickers

Complexion of Greater N. Y., N. J. and Conn. radio markets will change substantially when N. Y. Herald Trib Radio Network, owned and operated by John Hay Whitney, U.S. Ambassador to Great Britain, and Martin Stone, radio-tv producer and barrister, reportedly complete negotiations for three more radio stations in these areas.

Whitney-Stone combo reportedly are seeking to increase their Eastern AM holdings to seven stations. Presently they have four in operation: WVIP, Mt. Kisco; WVOX, New Rochelle, WFYI, Mineola and WGHQ, Kingston.

If deals are consummated, Whitney would make plans to dispose of his stations in the Corinthian network.

CBS Pro Grid Reprise

CBS Radio, for the second straight year, will air all home and away games by the N.Y. Football Giants, the defending Eastern Conference pro champs. It'll be a regional hookup, limited to N. Y. state and New England.

WENDELL COREY
Peck's Bad Girl — CBS
Harbor Command

Goldenson, Treyz's Aussie Look-See

Sydney, July 28.

Leonard H. Goldenson, American Broadcasting — Paramount Theatre Inc., prexy, and Oliver Treyz, prez of ABC Television Network, plane in here early next month for a major look-see of the Aussie teevee setup. Duo will be wined-dined by both teevee and radio toppers here.

Understood that ABC will set major distribution deals covering this territory. The Murdoch-Waterman Group in South Australia is reported as interested in U. S. product for newly-formed commercial station in Adelaide, likewise the distribution of top American programs.

WDRC Sale Okayed

Hartford, July 28.

FCC has okayed the sale of WDRC to the Buckley-Jaeger Corp. of Connecticut. Sale was made by Connecticut Broadcasting Co.

Station, founded at New Haven in 1922, is Connecticut's oldest. It was sold for $815,000 in an all cash deal.

WHO NEEDS SPONSORS!

By STIRLING SILLIPHANT

Precisely at 10:30 that morning Crowell, Weber & Von Glick came back from a screening of the three-stripe of their newest television project.

They said nothing to each other because the three—Crowell, the producer, Weber, the writer, Von Glick, the director—seldom had to speak to each other, communicating instead with lifted eyebrows or a series of phrases as clipped as Von Glick's hair.

Now, having just seen the perfect one-hour suspense melodrama, realizing they had once again created a format of genuis, there was no need even to raise an eyebrow or clip a phrase.

They passed through the reception area outside their offices without looking to left or right, thus avoiding a dozen men in dark suits who loitered there to see them.

Once at his desk, Crowell flipped a switch intercom.

"Whenever," he said crisply.

Von Glick and Weber went to the window to watch the studio secretaries come back from their coffee break.

The secretary ushered in four men, all dressed sincerely.

"Gentlemen," Crowell said, a lack of conviction in his tone, but motioning to the chairs, nonetheless.

"Mr. Crowell," the Agency man said. "Allow me to present Jonathan Harrison, Jeremiah Harrison and Jedimiah Harrison. Our clients."

Crowell eyed them coldly.

"They make the Olympia," the Agency man said hastily. "Finest medium-priced car in America."

"I once rode in an Olympia," Crowell replied testily.

"Look, Mr. Crowell," the Agency man said. "No point fumbling in the dark with you, now is there? I mean, these gentlemen make a fine product, one that would certainly blend with your new show. If you'd like to ask them a few questions. I'm sure . . ."

"Why do you have three stripes of chrome on the back of the Olympia?" Weber asked, without turning away from the window.

The Harrisons reacted with confusion. "Well, we—we think it . . ."

"It's cliche," Weber said. "I've seen it before."

Von Glick advanced toward them, the secretaries on the lawn below having now gone back to work.

"Why don't you get a new format for your cars? Something that will *get* the people."

"Something with a hook!" Crowell interposed.

"We've been so rushed," Jeremiah Harrison said morosely. "There's never enough time to get these cars ready. I mean, if we could just skip a season or . . . or . . ."

"What JH means," The Agency man laughed, "is that the boys are working on a great new angle, something that really has sock."

"What were your sales figures last month in the Trendex cities?" Crowell asked.

The Harrisons exchanged dark glances. But the Agency man plunged in valiantly. "They were up against some though competition. Have you caught the new Monitor cars. Same price slot . . . But we're building. Just give us time and we'll be in the Top Ten."

Crowell examined his nails. "Sorry," he said.

Another Phalanx

The Harrisons and the Agency man left despondently and three new gentlemen walked in. They waited discreetly until the Harrisons had closed the door.

Then one of them, a youngish fellow with long hair, crept slyly toward Crowell and held out a Thing.

"Well?" Crowell said, annoyed.

"It's a Can-Do," the man said enthusiastically.

"What does it do?"

"Anything. It shops for you, minds the baby, puts the cat out, locks the door, gets the paper. You name it—it *Can* Do!"

"Take a letter," Crowell said to it.

And it did. Then it handed Crowell the pen to sign the letter.

"It misspelled Toscanini," Crowell said.

"Can it write a script?" Weber asked.

It did. Weber glanced through it. "Not bad," he said. "Needs a little tightening. But not bad."

The new Agency man stepped forward.

"We want to sponsor your new series, Mr. Crowell. We know the Can-Do can do. It belongs with your kind of show."

"Mmm," Crowell said. He motioned to his partners. They huddled. An occasional eyebrow could be seen lifting. Here and there a phrase was clipped and fell on the floor. Finally Crowell looked up.

"Gentlemen — I'm sorry. You have a good thing there, something to be proud of. We were tempted to let you buy our show. But I'm —well, I'm afraid the Can Do just isn't commercial."

The three men fainted. The Can Do carried them out.

The last four men to enter the office seemed visibly shaken by the condition of those who had gone before them. They sat dispiritedly in front of the three creative television geniuses, and Crowell eyed them with a suddenly friendly look.

"You men own all the aluminum or the steel or something or other, don't you?" he asked.

"We own all the ground," one of them admitted modestly.

"Reliable," Crowell agreed. "We're inclined to be charitable toward a product of that type. Nothing offensive about ground, you know. The commercials shouldn't harm the show too much. . . . Now, may we see them?"

One of the men rigged up a projector. He ran four commercials in a row.

"Hmm," Crowell said, looking at Weber.

"Not bad," Weber said. "Need a little tightening. But not bad."

"All right," Crowell said. "We're interested."

The sponsors seemed overcome with surprise and joy.

"You are!" one of them shouted boyishly.

"Moderately," Crowell replied.

Another one of the sponsors raised his hand, with growing bravery.

"May we ask you, Mr. Crowell, a little about your new show? I mean . . ."

"Out!" Crowell screamed. *"Out! Out! Out!"*

His voice, carrying like a thunderbolt, ruined a take on Stage 5.

The trembling sponsors left.

"Well," Crowell said, seeing Weber and Von Glick had returned to the window to watch the secretaries go to lunch, "I suppose we'll just have to put up with meeting some more of them tomorrow."

He rubbed his head wearily.

"Mediocrity, mediocrity, mediocrity," he mumbled.

CHUCKO
"The Birthday Clown"
ABC-T.V. Hollywood

'Examine the Facts'

Continued from page 39

special every week in the same time period.

For the first time, a series of top-budget, top-quality specials — encompassing musicals, news-in-depth and informational programs, live dramas, one-man shows and salutes to personalities — will be anchored in a fixed slot each week and sold to major advertisers on an individual basis.

For the first time, a television network will utilize every available top writer, producer, director and star to present a live original drama, in color, in the same time period on a regular basis.

Each one of these special series —which open new horizons in programming quality and service—will be in addition to some two-score or more specials which will replace regularly-scheduled shows during the 1959-60 season.

Added to this, NBC News—winner of virtually every major award for performance this year—is preparing seven full-hour news and information special programs for presentation in prize evening time.

The NBC Opera Co. will present four colorcast productions during the coming year, bringing to 54 the number of operas it will have produced over a 10-year period.

Thus, by carefully planning its schedule to present programs to satisfy every preference—including the strongest sports schedule of any network, the finest news and public affairs operation, and the most sweeping array of specials in the annals of the industry —does NBC meet its responsibility to the public.

WOI-Moscow Swap

Ames, July 28.

Radio station WOI of Iowa State U., Ames, will exchange tape recorded programs with Radio Moscow, according to announcement of production manager Michael E. Collins Jr.

The Russian programming will largely concern agricultural and family life on Ukranian collective farms.

France Wakes To TV's Potential In Show Biz

By GENE MOSKOWITZ

Paris.

A recent public poll, undertaken by the Institute Dourdin found that of the French filmgoers approached 9% owned video sets; of these 54% said they went to films less because of this and 68% said they saw feature films regularly on tv. With over 1,000,000 sets in operation, and about 75,000 undeclared, and a second channel in the offing early next year, tv now looks a definite important show biz factor that will have to be coped with by pix and other show biz facets.

After West Germany, Italy and, of course, Great Britain, comes France. France, along with Luxembourg, Monte Carlo and French speaking Belgium, has 819-line screens while the European standard is 625, with only 405 for English receivers. Thus France has the best reception but still has a long way to go in programming. France has 50 hours a week of transmissions which now services about 70% of the population. While the second channel is being prepared, an attempt is also being made to cover all of France by '60.

Main programs are two film features per week, two live dramatic shows, three big sporting events, two quiz shows, two big variety shows and then some children's entries, a few Yank vid series and the rest educational, informative, news and cultural offerings. The average set owner would like to get more varied and entertaining fare but the coming second channel does not promise any since it is to be dedicated to beamings of state theatre offerings on which Andre Malraux, Minister of Culture, has imposed mainly a serious dramatic mien.

Still Cling to Com'l Hope

Some sources hope that the cost of the second channel may lead to advertising inserts which, in turn, might lead to a need for lighter, more entertaining fare which could give space to more Yank vid series, now almost nil, and bigger and more ambitious general programming.

The periphery stations of Tele-Luxembourg and Tele-Monte-Carlo service about 100,000 border French sets between them and are still not of great import in the overall picture. Main aspect of the rise of tv here is the fears film producers who feel that they have enough troubles sans the competitive menace of tv. They are now trying to get film syndicates together to forbid sales of pix to tv with insistence on having film people make special pix only for tv and save their others for big theatre screens.

However, Jean D'Arcy who is program head of the state org which controls tv here, Radiodiffusion-Television Francaise, feels that tv is a natural phenomenon that will take its place alongside other show biz forms and they can all work together for each other's benefit. D'Arcy admits that films were an integral part of tv programming at its beginnings but now the main aspects are programs conceived directly for and by tv.

D'Arcy says that the RTF itself will progressively limit the use of commercial films as part of its programming. He affirms that tv is not "a home film" setup but a form of expression in its own right with the immediacy and its conquest of time and space its main factors. He feels that films and tv can give each other something. He agrees that film people can make films directly for tv and theatres can utilize big screen tv for special events or hookups.

D'Arcy points out that the RTF transfused 2,400 hours in '58 of which 1,900 were created by itself. French films and shorts produce about 300 hours per year and D'Arcy feels it is natural to utilize these films since many fit in with tv needs. But, as proved in other countries, a modus vivendi between tv and films is possible and D'Arcy quotes Sam Goldwyn who said that though he had an excellent cook it did not mean he never went out to eat in restaurants.

Renoir's Feature

And tv is a great program eater, needing more than it can produce. That is why tv has undertaken the production of a feature pic, by Jean Renoir "Le Testament Du Dr. Cordelier" which will also be shown commercially after its one-shot tv showing to recoup its cost. D'Arcy does not think this is competition to films, for France does not make enough pix for its own marts, but an affirmation of the cooperative activities that could exist between films and tv.

Various film syndicates have been set up to study the effects of a burgeoning tv on films. Some reports have it that tv aids pix by weekly programs showing excerpts of new pix, and others claim that French films are already sorely beset by tax problems, unresolved Film Aid Laws, rising costs and falling filmgoing to make rising tv a great danger.

TV is 35 years old in France, actually, but really got its start, as in other countries, after the last war. It has progressed slower than other big nations due to a general wariness among audiences, high priced sets, and the still gregarious, going-out tastes, entertainmentwise, of the average Frenchman. But it no longer can be ignored and color, three dimension, toll tv and big screen tv are being studied and experimented with even now with the paradox of not having the entire nation covered by beamings yet and a second channel still in the offing.

KATHY NOLAN
Co-Starring In
"THE REAL McCOYS"—ABC
William Morris Agency

PAUL CONDYLIS AND BOB GRANT
"IT'S MORE FUN IN THE AFTERNOON"
KNX-CBS Hollywood—3:15-5:00 P.M. Monday through Friday

Chroma-Key: TV's Free Trip Around the World

By DR. ALFRED N. GOLDSMITH

Television drawing-room comedies and not-so-numerous quiz shows are easy to stage-set. Provide simple and almost unchanged surroundings and you're in business.

But there are many "sets" far too large, complicated, costly, or inaccessible to be used in live television. Try to place your action in front of a tremendous glacier, or within a vast cathedral. Plan to have airplanes, railway trains or crowded street traffic swiftly moving behind live television action. And you're sunk—without a financial trace.

In the early days of television (about 1930), we were well aware of this awkward problem. The movies had "solved" it by sending camera crews and actors to the far ends of the earth. But not without seriously denting the bank account. But television was and is not financially so well heeled as to go around the world in 80 days—or for that matter, in 80 minutes, if need be.

So we decided to meet the problem head on and solve it electronically. In plain language, we aimed to build a stock-shot library of everyhing, from mountains to molehills, that might be used for a set or background to live action. Given enough color slides and color films of actual scenes, buildings, or other structures in our "background library," we would use these as sets and have our actors perform on an almost empty or blank-back stage.

But this was much easier said than done. If you merely aim one television camera at the performing actors and another camera at the fixed or moving "electronic background," and then conventionally mix the two camera outputs or pictures, you're in bad trouble. The actors have become ghosts with the backgrounds showing through them. While we want actors to show their motives, we certainly don't want them to show their backgrounds between their shoulder blades. Nor do we want them to have semi-transparent holes in their heads.

—And Without Mirrors

What to do? The answer was simple in theory. But it wasn't so simple in practice. The trick was to switch out the "electronic background"—slide or film picture—wherever there was *any* foreground live action. Then, when the outputs of the live-action foreground camera and the background camera were mixed or added, the background was electronically erased wherever there was any foreground object. And we secured an astonishingly vivid and realistic composite picture.

Skilled professional motion-picture studio personnel have done something like this for many years using traveling mattes of the foreground to blank out the background in composite shots. But we had to do this same difficult job *electronically* for television.

It would be far too technical to describe more than what had to be done rather than how it was done. Live foreground had to be matched in registry with the background at each inset edge to better than one-millionth of a second! Foreground and background lighting had to match reasonably. And background perspective had to melt imperceptibly into the foreground. It turned out that all this was possible to the skilled television professionals.

When color television came, we expected even more difficulties. But as it turned out, color television offered many new and expanded possibilities. These have been ingeniously worked out by Ralph Kennedy, New York, and F. J Gaskins, Hollywood, both of the NBC engineering staff. Their work, has been described to the National Association of Broadcasters, The Institute of Radio Engineers, and the Society of Motion Picture & Television Engineers. The engineering methods of the Chroma-Key process as developed by them are too specialized for summarizing here. Suffice it to say that extraordinarily beautiful, impressive, or unusual program results are now regularly obtained by it on NBC color television. Miniature live dancers may pirouette atop a giant piano which is not really there. Impressively vast or artistically striking backgrounds can be conjured out of a color transparency, a miniature set, or a stock-shot color film to give utmost realism to the foreground action.

A new dimension has literally been added to television by Chroma-Key. Programming freedom and dramatic scope have been greatly expanded. More and advanced possibilities are already being successfully tested. And side by side with all this, operating economy and simplicity have been achieved. Television now has electronic wings enabling it literally to scan the world.

ART FORD

WNTA

Germany Jockeys For 2d Channel

By MARGARET ANDERSON

Bonn.

The West German Post is competing with the radio councils in the various German states for the right to operate a second television web.

At present, West Germany is served by a single tv web, operated by the radio council.

When German radio was reorganized by Allied occupation authorities after the war, it was decentralized on a state (Land) basis. Each Land organized a radio council, composed of representatives of labor, churches, industry and the state government. These councils are highly autonomous. The consensus is that they have functioned well from the standpoint of insuring independence of German radio from state influence or control.

German tv began operation in 1952. Each state developed its own web and a national web was then formed through pooling of programs and facilities of the individual state webs.

German televiewing has increased rapidly, and there is now urgent need for a second web to permit the diversity of programming.

The Bonn government proposes that the Federal Post, not the State radio councils, should erect and operate the second tv web.

The Federal Post, with the government's okay, has appropriated $9,000,000 to get construction started on a web which would serve 65% of the 51,000,000 West Germans.

The radio councils moved rapidly to block the Post project. They have published plans for their own second web, which they claim could be put into operation at a cost of $5,500,000 and would reach 80% of West Germany's population.

The councils claim they can take on a second tv circuit without appreciable expansion of personnel. They can do the job with less equipment by utilizing some existing facilities.

The councils plan on taking the dispute to the West German Constitutional Court, and if they lose there, in forcing passage of legislation in Bonn compelling the Federal Post to get out of tv.

The Federal Post's excursion into tv is the latest in a continuing effort by the Adenauer administration to dilute the power of the local radio councils.

First, the government, 18 months back, drafted a "radio law," which would have given the Federal Government a strong voice in the drafting of local radio policy.

And late last year Interior Minister Gerhard Schroeder presented a bill to the Bundestag (lower house) establishing a government-operated nationwide radio network which would compete with the state webs.

Critics connect the government's ardor for radio and tv with its propaganda activity.

However, with respect to tv, there is unanimity on this point: German tv is dull, possibly the world's dullest, and something must be done to pep it up.

War & Peace Over A Russian Telecourse

By LIZ CARPENTER

Washington.

One Washington couple is getting a divorce over it.

Two others are having breakfast together for the first time in years because of it.

And 3,400 more are better equipped with it.

"It" is the 15-week beginner's Russian telecourse of George Washington U. which, because of public demand, is being repeated through the summer over WTOP-TV's "Classroom 9."

The far-reaching effect on domestic tranquility of the Russian telecourse is not due to the subject itself. But rather to the ghastly hour, 6:30 to 7 a.m. each Monday, Wednesday, and Friday.

Listening to her spouse spout Soviet sounds with Professor Vladimir Tolstoy while she tried to sleep was too much for one tv "widow" who has filed suit for divorce.

But while Professor Tolstoy created "war" in one household, he introduced "peace" in two others where the husbands, who arise to take the course, have induced their wives to get up and cook breakfast for them before they go to the office, something they'd not done before.

The Professor will be attending the American National Exhibition in Moscow as a guide this summer, but the class is being taught by Miss Natasha Clarkson, who was born in Belgrade of Russian parents and, for the past five years, has been translator for the Russian branch of the Voice of America in Washington. The new series is sprinkled with special lectures, titled "Russia: Past and Present." Next fall, a more advanced Russian telecourse will be taught.

Composition Of Audience

Who takes Russian on television, anyway?

A questionnaire just circulated to the "Classroom 9" pupils has brought interesting returns.

Most of the students are over 40. They are: (1) Bored housewives who want the mental gymnastics ("I have five children. No sitters' fees or transportation costs are involved, so this is a simple way to learn something new," wrote one). (2.) Engineers, many of them stating that they need it to read Russian scientific papers. (3.) Government employees who feel a knowledge of the language will mean professional advancement.

Overwhelmingly, they requested more languages on tv, not literature of philosophy courses.

"We were amazed by the results of the questionnaire," Lillian Brown, director of radio and tv for George Washington said. "They prove that people are terribly, terribly interested in communicating with one another. And not young people, but middle-age and elderly people showed this great lust for language."

Mrs. Brown, an enthusastic attractive blonde, is one reason for the success of George Washington's deep invasion into commercial tv in the Washington area.

With six years experience in commercial tv, her know-how on adapting the university's reservoir of experts to tv puts the university on the air on 20 different shows each month. Two of her programs were nominated for Emmies: the Russian telecourse, which won the "Classroom 9" award as the best educational tv show in the area, and "The Other Two Billion," a foreign affairs show over WRC.

"The Russian telecourse has a 2.0 rating," she pointed out. "That's 30.000 people at 6:30 a.m. This is enough to sell cereal. If language shows are sharp, there's no reason they can't rate a sponsor."

Wide Open Sunday Skeds for Brit. TV?

London, July 28.

A change in the patterns of Sunday tv schedules may come this winter as a result of the concession, just made by Britain's Postmaster-General, lifting the restrictions on the kind of material that can be screened before 2 p.m. Any type of program can now be transmitted on Sundays, whereas hitherto the networks have been compelled to confine themselves to outside broadcasts, religious and Welsh programs.

Big snag to the wholesale introduction of "women's magazine" shows and the like on Sunday morning—plans have been on the drawing-board for some time—is that the concession doesn't involve any overall extension to the present maximum 50 hours' airing time a week, plus 350 hours of outside events annually. So any non-o.b., non-religious or non-Welsh language program aired Sunday a.m. would have to be compensated for by a cut in airing-hours at some other time. All the same, BBC in particular may be prepared, come winter, to do just this.

Main reaction of the commercial webs is an interested query: does the concession indicate that now's the time to press again for an extension of broadcasting hours? They'd like another 20 or so per week.

Detroit Tigers Execs Sell B'cast Interests; Each to Get $1,000,000

Washington, July 28.

Harvey R. Hansen and William H. McCoy, prexy and secretary respectively of the Detroit Tigers, are selling their interests in Knorr Broadcasting Corp. for over $1,000,000 each, according to application filed wth Federal Communicatons Commission.

Transaction, subject to FCC approval, will put Frederick A. Knorr, president and founder of the Michgan broadcasting chain, in positive control. Knorr owns and operates WKMH, Dearborn; WKMF, Flint; and WSAM, Saginaw. New stockholders under the reorganization will include the Jackson Broadcasting and Televison Corp. and Southern Michigan Broadcasting Corp.

Cheerfully

JACK BAILEY

The End of the Beginning

By MATTHEW J. CULLIGAN

(Executive v.p., NBC Radio)

It is a rare thing in a business of such dynamism and change as network radio to be able to point back—with a certain degree of pardonable pride—to successful adherence to a plan which was devised almost three years previously. At this particular point in time the NBC Radio Network can make such a claim since, as of May 18 this year, we put the final touches on the programming and marketing of our "product" in precisely the fashion we set as our objective back in August, 1956.

At that time the NBC Radio program schedule and sales plan could not be described in less than several pages of type. Except for "Monitor," our programming was a patchquilt of individual programs of various types which precluded a clear image of our service in the minds of the public.

As the first step, a team was established by Bob Sarnoff to reshape and streamline the programming, sales and promotion plans of the Radio Network. The faith of NBC in the potential of network radio as a profitable and sound business was evidenced in a material way by the investment the company made in the project.

We then set a clearly defined objective—to reshape our programming so that the entire NBC Radio image could be defined in one relatively short sentence.

The touchstone of our marketing plan was USEFULNESS. We were determined to make the NBC Radio Network the single most useful national advertising medium.

Our press, publicity and sales promotion objective was to restore to network radio some of the excitement and "sex appeal" so sadly lacking since the advent of television.

When we started this revitalization the NBC Radio Network was the third position among the four networks in most important respects: ratings, sponsored hours, billings, station clearance and prestige.

Now, at the completion of this three-year plan the NBC Radio Network is the undoubted leader in the radio network field, as far as volume of programming, billings, sponsored hours and prestige

From this point forward we will be able to build a new image of our program service through promotion of a single, relatively short sentence: The NBC Radio Network is "NEWS-on-The-Hour," "Stardust" at the half hour, "star drama" in the morning, variety in the afternoon, "Monitor" and special programs.

The Key Is 'Usefulness'

We are now truly one of the most useful national advertising media because of our extension of communication service to our clients in all important phases of marketing communications. Our National-Local Plan successfully bridges the gap between national advertising and retail identification. Our closed circuit facilities have been used for training, stimulation, recruiting of new personnel, stockholder meetings and routine communication between national management, regional management, distributors and dealer organizations and retailers.

We restored network radio to the conversational living room with such concepts as "Imagery Transfer," "Memory Vision" and "Engineered Circulation."

So much for the pleasant side of the picture. The inevitable question of any impartial observer—after this recital of progress has been: "Are you still losing money?"

Alas, we are still losing money. All networks are losing money. However, at the recent meeting of RCA stockholders Bob Sarnoff described our losses in this way. "Losses on our radio network have been reduced to manageable proportions. And the trend of reduced losses year by year since 1956 are most encouraging."

We actually did anticipate a break-even in 1959 on the basis of the extraordinary gains scored in 1957 and 1958. However, the setbacks suffered by all the other networks, so thoroughly chronicled by the press, had a depressing effect on the entire industry and NBC suffered proportionately as the overall volume of business spent in network declined despite our maintaining well over 40% of all business placed.

The final dream now realized for our radio network was the development of an availability which would literally be the finest radio package ever offered. We believe we now have this combination. We will go to market soon with a package involving over 400 commercials in four weeks, with a total unduplicated audience of over 13 million homes and three million automobiles. The sponsor will receive a total of almost 350 million commercial impressions and over 600 million listener impressions in four weeks.

Our master plan was based on the philosophy that a networking operation, in order to succeed, must meet the requirements and satisfy the desires of three major groups. First and foremost, it must present programming tailored to the tastes of its listeners. It must also give maximum service and value to the advertisers who support it. And, finally, it must provide its affiliates with the star attractions and global news coverage that an individual station cannot obtain for itself.

BEN GRAUER

NBC

VAN FOX

Director of

CONCENTRATION—NBC-TV

Live From H'wood —But on Sad Side

By JACK HELLMAN

Hollywood.

The live show output from Hollywood the coming season won't give the forces of "flesh" much to cheer about. Numerically the hour-volume will be about the same as last autumn when the barrier is sprung. But even the live show is not pure in its concept, most of the so-called au naturels being impressed on a coil called video tape.

How well Hollywood does on its share of the specials may brighten the local scene. From the looks of things at this early date, however, it's more dour than delightful. At CBS they're expecting most of the specs to come from the other seaboard with the possible exception of a brace of Jack Benny hours. With ABC it's more hopeful, with four Sinatras and three Crosbys. The picture at NBC is still blurred but favoring the sunrise side of the nation.

On the breakdown, CBS-TV will have three live shows in the night hours (Playhouse 90, Red Skelton and the Benny-Gobel alternation) and three daylight entries ("House Party," "On the Go" and "For Better or Worse"). All the matinee stanzas will come out of the John Guedel-Art Linkletter shop. NBC lists six livers (Chevy Show, Steve Allen, Ford Hour, Ernie Ford, "This Is Your Life" and "It Could Be You"). Daytimes there'll be three ("Truth or Consequences," "Queen for a Day" and "It Could Be You"). Last season NBC had eight live ones and CBS had the same three at night and daytimes.

Despite that ABC-TV is constructing new studios at Television Center, at the other end of town, the fall slate is light indeed. From Hollywood wil come on Lawrence Welk hour (last year there were two), "Day in Court" and Bishop Pike. Last season there were four with two specials. It will bulk larger on specials, thanks to the return of Frank Sinatra and the three from Bing Crosby including the Pebble Beach golf tourney.

It's all a rather sorry showing against the film shows that will glut the networks. NBC has 22 locked in; 15 hours from CBS, and 28 filmers on ABC-TV, with nine repeats in the daylight hours. With only 71 of the 200-odd markets equipped for video tape, it offers a ray of hope for live shows but the thinking in Hollywood rides with film for a multiplicity of reasons, sponsor-inspired.

So when the announcer blabs, "this comes to you live from Hollywood," he is only telling a half-truth. Most of the shows will be taped in advance, or, at least, parts of them, more subtly known as "pre-recorded." Canned, live or tape, it makes small difference to the home viewer. Just give it to us good and we don't care how, seems to be the sentiment at setside.

More MBS Affils

Mutual, in the throes of reorganization under the Federal Bankruptcy Act, continues to attract new affiliates.

KOBY, San Francisco, is replacing RKO Teleradio's KFRC there. Others coming under the MBS fold include KITO, San Bernardino; WJMK, Syracuse, N. Y.; WOHO, Toledo; WTTM, Trenton; and the recent reaffiliation of WOR, N. Y.

Vox-Popping The Industry On NAB's New Convention 'Format'

The "format" for the last National Assn. of Broadcasters convention in Chicago in mid-March was with the clear approval of the majority of radio-tv executives in attendance. Of the 202 polled in a special survey made by ARB for Variety, to measure the powwow's effectiveness, 87% preferred the newly instituted shorter version of the convention agenda and they gave a definite vote of confidence for the continuation of the plan in future years.

In general, the respondents to the survey were happier by far with the lack of the oldtime hijinx at NAB conventions. (Hijinx had long been blamed on tv film distributors and producers, who in 1959 were deprived of official status at the conclave and were limited to relatively demure hospitality suites, stretched loosely over all floors and throughout the various Chi convention hostelries.)

Yet, there was still a substantial body of the 202 officials who answered all of Variety's questions, and who clearly felt they didn't have enough time to collect all the tv film information they would have liked. In the main, this seemed to be due to the way the film outfits were dispersed and to the lack for the first time of film exhibits. Overall, 21% found the time for gathering telefilm information "insufficient," while 35% had "enough time," ARB states.

The 202 respondents represented approximately one-sixth of all those at the conclave.

The 1959 NAB conclave proved to be most effective for personal contact with station executives and station representatives, since 64% of those tabulated found it easy to make contacts with station men as opposed to 19% who found themselves short on time in this area. As for dealings with the repperies, 70% liked the way things turned out, 19% didn't

On General Manager Level

In this survey, 15% of the individual respondents were owners of either tv, FM or AM stations. Forty-five percent of all surveyed fell into the General Manager category (including 6% who were also station owners). Engineers represented 24%, and sales managers and programming personnel each totalled 4% of all surveyed.

Several other basic questions were asked during the ARB-Variety poll: To the query, "How did you find this year's NAB convention?" 43% found the '59 turn better than previous ones attended, 34% felt it equalled earlier conclaves and 13% thought the last gathering poorer than earlier instances. In about 10% of the cases, the '59 NAB meetings were the first attended by the individual.

Dissemination of information is an important function of the NAB meets. Asked about the number of seminars, etc., they joined, 13% said they all or most of them pertaining to radio while 11% attended all or nearly all of the tv sessions. Nine percent joined all or most all of the engineering talks.

Rest attended special seminars as follows: 7% attended six sessions, 9% made five, 16% got to four, with 11% sitting in on three and 3% managing to attend two sessions. There was only 2% of those surveyed, adding up to four people out of 202, who attended absolutely none of the special seminars.

Addenda

Appended to the questionnaires was room for freewheeling comment by radio-tv executives and here is a sampling:

"This was a more business-like convention than I've ever attended; some hell raising is okay, but there has been too much of this on previous occasions.

"I prefer panel sessions made up of broadcast leaders, not long speeches by NAB. This year was excellent as it gave an outlet to leaders and questions & answers from member stations with NAB acting only as a moderator."

"More time should be reserved on panel discussion for questions . . . from the floor."

"Some time should be devoted to roundtable sessions for radio stations, putting stations in roundtable groups according to comparable market size—too many people in sessions this time."

"Would prefer to have annual banquet moved up a day, leaving the final night for special-interest group dinners."

"I did not like the overcrowded meeting rooms . . . I feel that the film distributors should be allowed to exhibit, or at least put them all in one place so they'll be handier to get to."

"Elimination of exhibitors (film) forced travel from hotel to hotel

"Labor session was excellent, but there was not enough time to visit all the exhibits."

"Not enough engineering sessions on AM-FM."

"In my opinion, the panel re: tv channel allocations was unprdouctive . . . thought radio sessions more helpful on an overall basis than tv."

"Would like more sessions like radio session."

"How about holding meetings in some other city?—South preferred."

"Too many generalities; never got to plain abc's."

"Utterly surprised to have one panel-member (of programming 'brain-wash' session) call DJs 'cancerous'."

JOYCE GORDON

Speaking on Television for: Standard Brands, Sandran, General Electric

Personal Management: CARL EASTMAN

80 Park Avenue, New York. MU 2-4986 or JU 2-8800

The Five Attributes Needed In a TV Com'l to Incite Viewers Into Buying Action

London.

More than 900 British tv advertising men and women heard from Horace Schwerin, president of the U.S.-based Schwerin Research Corp., that "British television commercials are just as effective as American—but that isn't very effective."

The researcher's charge was contained in a seven-hour presentation made by Schwerin and his staff, at Royal Festival Hall in London. The all-day conference, on "Increasing the selling power of tv commercials," was sponsored by Associated Television Limited (ATV), major program contractor in Great Britain.

Schwerin's comparative figures for the effectiveness of British-vs.-American tv commercials were 58% to 59% (1958 study). These and other figures cited in the London conference were drawn from testing more than 10,000 commercials on audiences totalling a million and a half in the United States, Canada and England.

Measure of effectiveness, according to a simplified analysis of Schwerin methods, means whether a commercial caused people to shift their allegiance from one competitive brand to another, after seeing that commercial.

Actually, a good many Schwerin-tested commercials have had a negative effect; i.e., did more harm to the advertiser than if he had neglected to advertise at all.

One example was a Brand A, which sought to discredit its competitor by reminding viewers of its claims, and protesting that they were false. Not only did this blurb fail to impress viewers favorably toward Brand A, but it even succeeded in disenchanting 10% of the audience who originally preferred Brand A.

Another commercial, for a shaver, involved a nagging wife. Evidently she was so real (and so heartily disliked) that 12% of the men who had preferred that shaver before seeing the commercial, changed their minds.

Schwerin's massive presentation opened with a lengthy demonstration of how his "commercial effectiveness" method works.

There are only two reliable methods of determining the relative effectiveness of commercials, he claimed. One is the Sales Area Test, wherein all variables affecting a product's sales are controlled—except the television commercial. This would mean that distribution, promotion, other advertising, point-of-sale material, area merchandising effort and all other factors contributing to a sale were kept constant. The very small number of exhaustive Sales Area Tests in existence is evidence of the expense and difficulty of this method.

Schwerin's test, on the other hand, involves isolating the commercials from these variables—and when Sales Area Tests are carefully conducted, they yield the same conclusions as do Schwerin's Competitive Preference tests.

Further evidence of the accuracy and reliability of Competitive Preference tests was submitted in the case of two hair preparations. When their commercials were isolated and tested on Schwerin audiences, one rated approximately six times higher in effectiveness than a rival. That one was utilized nationally by the manufacturer; at the end of the sales year, his hair preparation was outselling his competitor's by approximately five to one.

"Competitive Preference is a sensitive measure," said Schwerin, "because it is a true 'action' measure." He explained the phrase, "action measure," by comparing it with the action that necessarily takes place when a consumer selects one brand of merchandise from a shelf, in place of another. Schwerin test audiences make the same choice: they indicate their competitive brand preferences before seeing a commercial, then again afterwards.

Non-action measures, the researcher stated, are not of equal value, because they cannot tell us if a given commercial is effective. He cited the two most prominent non-action measures, recall and buying-intention questions, and demonstrated how they did not correlate with effectiveness. In fact, several competitive brands tested by Schwerin showed high remembrance but low effectiveness. A study made by BBDO on the results of following up on people who said they would buy a certain brand, indicated that from 30 to 60% of them actually purchased a different brand, when the time came to make an actual "action" purchase.

RALPH CAMARGO

Announcer-Actor-Narrator
Registry JU 2-8800

Following the section of his presentation dealing with the reliability of Commercial Effectiveness tests, Schwerin got into the findings of his firm in their three-nation testing over the past decade.

Inciting Viewer To Action

"An effective commercial," he stated, "contains a vital promise, convincingly communicated. What is a 'vital promise?' It is a product claim, either explicit or implicit, which appeals to the viewer's latent desire and incites him to action."

Out of the thousands of commercials that Schwerin has tested, the most effective have commonly possessed five attributes, said Schwerin. (These attributes apply primarily to non-integrated, "independent" commercials—ones which exist apart from the program content.)

1. An effective commercial must present one unified impression.

(Continued on page 94)

Mex TV Within 2 Years: 3d Place Among Industries

By EMIL ZUBRYN

Mexico City.

In nine years of television the Mexican industry has risen to seventh position in national importance. And within the next two years expansion plans now under way will push it up to third or fourth place.

Within 10 years a television network is expected to cover the entire republic by a chain of strategically located retransmittors. Instead of the approximately 550,000 receivers today (approximately 400,000 in this city and 150,000 scattered in zones adjacent to this city as well as in border points), executives talk confidently of four to 5,000,000 receivers in service, with price of these within reach of all levels of the Mexican public.

Television audience today is estimated at far over 2,000,000 persons, and growing by leaps and bounds as new transmittors prepare to go into action. While no accurate statistics exist, about half this audience is centered in this city and such nearby points as Cuernavaca, Ciudad Satelite, Puebla, Taxco and other central plateau points. These receive signals from the three commercial channels operating in this city (2, 4 and 5) with aid of retransmittors.

Channels 7 and 9 are also open for commercial exploitation, with channels 11 and 13 dedicated to educational-cultural programming. Former is operating on limited schedule, still in test stages and latter most probably will be assigned to the National U. of Mexico.

This about completes the television transmission facilities here. Some time ago there were rumors (either premature or unfounded) that NBC was considering installation of various transmittors within the republic. Suddenly the project went hush-hush and now neither NBC representatives nor the Department of Communications care to make any comments about possible foreign participation in the Mexican television expansion program. At any rate, only five high frequency bands are still available in this capital, although in other cities the field is relatively clear for station expansion. Television industry leaders such as Miguel Pereyra, employed by Telesistema Mexicano, pointed out that cost of installation in high frequencies would be far too costly and unprofitable.

Azcarraga's Plans

In the forward march of progress Mexico is stepping up more transmittors and retransmittors. Emilio Azcarraga, radio and television pioneer, is readying plans to bring television to Acapulco, Durango, Hermosillo, Torreon, Saltillo, San Luis Potosi, Oaxaca, Aguascalientes, Leon, Guanajuato and other cities. Major part of this program to be completed this year and balance of 1960.

Public interest in television is high. More than 15,000 spectators a month visit various studios at Televicentro (Mexico's version of Radio City on a very limited scale). While most of the studios seat no more than from several score to several hundred, Studio A, with a capacity of 1,500 spectators, is considered as one of the most ample and best equipped in the world.

The three major channels here program on an average of 70% live and 30% filmed programs. With introduction of video tape (technicians are sold 100% on this system as a means to simplify work and improve programming), this ratio is tending to nosedive. Possibly it may go down to a 50-50 ratio. Already the actor's union is watching with wary eye the inroads of film and taped programs although studios insist there is nothing to fear because there will be more than enough work for talent, musicians, etc.

In programming, Luis de Llano, Telesistema functionary, admitted that quality has been poor, with rare exceptions, both in live and filmed shows. His idea is that Mexico is not geared to turning out artistically and commercially acceptable live programs, and it is his private opinion that there will be more and more of a switch to tape, with corresponding improvement.

Filmed programs today include old films (five or more years is the regulations, but this is not respected at times) drawn from the national industry, Hollywood and foreign areas, and a number of Mexican series. These latter are in swaddling clothes, feeling their way, and having to contend with an influx of Spanish dubbed American programs ranging from "Boston Blackie" and "Have Gun, Will Travel" to "Father Knows Best"

(Continued on page 45)

'Chicago Style TV': An Updated Picture

Local Stations Pouring Top Budgets Into Live Entries For '59-'60 in Bid to Recapture Some of Past Glory

By LES BROWN

Chicago.

If telefilms have had the effect of decimating live programming in Chicago, the other side of the coin is that the shows remaining on the air—or new to it—are now vastly improved over what local shows used to be. With the exception of one, the Windy City stations have all at once become prouder and more ambitious about their homegrown opuses, pouring greater budgets into them and in general searching for new ways to upgrade the quality. There is also great interest now in program development for the fall season.

The sole exception to the local accent-on-live trend is the NBC station, WNBQ, which, apart from a daylong schedule of newscasts and a handful pubaffairs shows on weekends, programs live only one hour per weekday — and that a rather perfunctory teenage record hop. But even this tv shop is attemping to hatch new program ideas and has a few projects in mind.

If only half the new formats for the fall are realized, the local situation will be more exciting than it has been since the days of "Chicago Style" television, when imaginative programs developed locally were transferred to the nets with some regularity. Certainly a number of the shows being carried over from the past season will keep it a "live" season in both senses of the term.

WBBM-TV this past spring installed a provocative and superbly produced entry in Irv Kupcinet's "At Random" and is getting paid back handsomely for the risk it took with an open-ender starting at midnight Saturdays.

WBKB has allocated a talent budget to Marty Faye's signoff stanza, lifting it from the level of tempest-in-teapot controversy to a nightly entertainment; and WGN-TV's patience with Herb Lyon's "Midnight Ticker," and its expansion of the variety show to 90 minutes, has proved profitable. Latter show cases virtually every nitery or club date act playing in town, largely through Lyon's personal clout as gossiper for the Tribune, and the talent lineups each week are staggering. In terms of names, Lyon's roster of guests frequently outclasses that of Ed Sullivan on his Sunday CBS vehicle.

WGN-TV's award winners and specially cited shows will get the pedestal treatment next fall, "Garfield Goose" being expanded to a full hour and "Fran Allison Show" and "Blue Fairy" returning intact.

For the upcoming season, every one of the four commercial stations has a series of specials on its drawing boards, WGN-TV has contracted the Chicago Symphony Orchestra for a regular monthly series of telecasts to be known as "Great Music From Chicago." Slotted in prime evening time on Sundays, the idioms will include jazz, folk and opera as well as longhair orchestral. Deems Taylor is set as commentator, and the lineup of conductors includes Fritz Reiner, Sir John Barbirolli, Igor Markevitch, Sir Thomas Beecham and Andre Kostelanetz.

WBBM-TV will have going six hourlong specs on the Windy City, a sort of "Wide Wide Chicago," to be shown on a skip-month basis. If the plans reach fruition they

(Continued on page 92)

RALPH BELLAMY

ED HERLIHY

Television: Idiom's Delight

By LEONARD TRAUBE

Song Stylist: Meaning that she (it's usually a *she*) couldn't chirp 'em straight even for a king's ransom.

Bright New Comic: He's just one day of the Bright Old Comics only because he has not yet had proper opportunity for gag-lifting.

Situation Comedy: The male of the house must be the butt of all jokes or made to look like a nincompoop—what's the use of rewriting a hit?

Script Making Rounds of the Agencies: One advertising exec not even remotely connected with television knows another ad exec in the same boat who happened to be having lunch with a network official who mentioned that a mutual friend had turned in an idea for a series but had not yet committed same to paper.

Adult Western: The sheriff's all-thumbs deputy has just passed his 21st birthday.

Documentary: Scissors, paste, newspaper file, newsreel clips, editing machine—and a hole in fringe time.

Public Service Show: Sneak preview slotted Sunday afternoon or on the weekday tv dawn patrol. (Or see above).

Exciting New Personality: Just one day ahead of the Bright Old Personalities only because he has not yet had proper opportunity for his material to get around.

Variety Show: If it doesn't open with the Boys & Girls in hot terpsichore at railroad station, airport or down by the wharf, billboarding the arrival of the star, it ain't a variety format, chum.

Playhouse 90: A Touch of Eugene O'Neill (six acts) sharing the screen with the commercials.

Technical Director: Handy to have around as the whipping boy when the masterminds find a flop on their hands.

Thanks for Dropping By: The guest star "dropped by" in order to square his contract, which has been in his pocket for six or more weeks.

Pilot Film: The relationship, if any, to the actual series is purely coincidental.

Sponsor Identification: The show is terrible but the sales on the product are zooming.

All-Star Show: Starring Joe Zilch, Mabel Whoosis; costarring Joe Blow, Tillie Whatsit; also starring William Whatchamacallhim; special guest star, Helen Hankypank.

Television Trend: An overnight sensation not heard from again for three years when it again becomes a Television Trend.

MEL BLANC

The Jack Benny TV Show
Warner Bros. Cartoons; Animated TV Commercials, Radio and TV Commercials and Capitol Records

FCC GREENLIGHTS CROSBY-BROWN BUY

Washington, July 28.

Federal Communications Commission has okayed sale of KPTV, Channel 12 in Portland, Ore., to NAFI Corp. for $1,026,940 plus liquidation of $2,734,924 in obligations.

Bing Crosby, NAFI stockholder, will be board chairman of the new station management, and Kenyon Brown, part-owner of Detroit Tigers, will be president. They already have interests in KCOP-TV, Los Angeles and KFOX, Long Beach. Commissioner Robert Bartley dissented from the approval action.

POLITICIANS OF LITTLE FAITH

By ELMER E. SMEAD

(*Professor of Government, Dartmouth College; Author of "Freedom of Speech by Radio and Television"*)

In recent months, the statutory requirement that broadcasters must give political candidates (whether of the major parties or of the "lunatic" fringe) equal opportunities to go on the air, has been receiving much critical publicity. A recent decision that a station must give free time to a "splinter" candidate (who had not even the remotest chance of being elected) because his opponent in a major party had appeared on a news program, has been described by President Eisenhower as "ridiculous."

The criticisms are undoubtedly justified. According to the industry's leading spokesmen, the stations and networks would broadcast more discussions of election issues by major candidates on news interview and forum-type programs, if there were no necessity to give equal time to a multiplicity of other candidates (sometimes numbering as many as eight in a Presidential campaign).

It should be emphasized, however, that the criticisms are valid only as applied to the Communications Act. The FCC should not be blamed for carrying out the law which its members have sworn to enforce; sometimes, the Commissioners must make decisions which they themselves dislike and believe undersirable. In fact, some Commissioners have, on occasion, expressed a desire to be relieved of the difficult problems which enforeement often presents. At one time, they even went so far as to urge Congress to take the job of enforcement away from the Commission and give it to the United States District Courts. More recently, some of the Commissioners have been giving support to proposals for Congressional modification of the requirement of absolute equality.

The remedy, therefore, lies in the enactment of new legislation amending the Communications Act and not in pressure on the FCC to induce it to violate its duty. Unfortunately, this remedy is more easily proposed than affected.

The major blockage is political distrust; although the broadcasters promise that they will be fair to the candidates, many politicians are skeptical. In the beginning, the equality law was born out of distrust. Most important was the split in the Republican party at the time of the enactment of the first radio law in 1927; there were conservative and liberal wings. The former wanted private development of the Muscle Shoals hydroelectric dam and the latter wanted the government to take over the business. Since then, splits and schisms in the parties have been frequent in local as well as national campaigns. Therefore, politicians have always been, and still are, afraid that their opponents, even those in the same party, may be given an advantage in the use of a powerful medium of influence on public opinion.

Even those politicians who are willing to accept the broadcasters' assurances of fairness may refuse to go the whole way. Congressional committee hearings are replete with assertions that a few mavericks in the industry make governmental regulation necessary.

It might be that the broadcasters are overcoming some of this distrust; certainly, there is evidence to this effect. More important, they already have the President on their side and all they need now is a majority of the Congressmen.

TV's Bra & Girdle Peekaboo

Troubles Come Double As Prudery and Bluenosery Create Guilt Complexes on Video Commercials

By JO RANSON

The erogenous zones of the female figure—the nates, the nombril and the pectoral prominences—may be like Geritol to the male but they most emphatically spell pan mail from the impure-in-spirit viewers of video commercials.

Bra and girdle manufacturers in their heroic efforts to get adequate display space for ther feminine products on the video lanes have met, and will no doubt continue to meet, with more relentless resistence than saloon keepers did at the hatchet-wielding hands of Carry Nation and what Broadway and its reportedly racy environs once received from that determined roundsman of the Lord, the mutton-chop whiskered Anthony Comstock.

Not that the video is averse to trafficking with the bra and girdle makers! Perish the thought! Sales staffers of the networks would like to make a legitimate buck from the highly regarded ad agencies handling this type of account but it is the public—"the peepul," particularly women—who raise their highly moral voices in condemnation of such commercials. It is the strident cry of this level of society that tends to scare off sales veeps of the webs from inking this line of business.

Of course, there's some bra and girdle biz on the airlines today, but it is mostly local outlets stuff and that which manages to get on the air is hemmed in by so many restrictions, riders, clauses and ukases to make the pitch almost as bland as Junket.

Those concerned with continuity acceptance at the webs have observed that most of the earthquake rumblings regarding the advertising of unmentionables, namely bras and girdles, stem from the distaff side where guilt complexes for divers neurotic reasons loom almost as large as the bosoms of some pinup lassies.

That the "b&g" commercial is dynamite was brought home like a punch in the nose with an avalanche of phone calls and a barrage of letters following the Exquisite Form Bra commercials several semesters ago on the "Holiday in Las Vegas" broadcast over NBC-TV.

Stockton Helffrich, who heads up the web's continuity acceptance dept. and is as urbane and enlightened a gent as one can stumble on in the broadcasting biz, was indeed surprised at the manner in which his roof fell in. "These filmed extolments of a standard undergarment parallel not only handling of advertising in all other media but also fairly accurately reflect our country's evaluation of what Harriet Van Horne elegantly labels "milady's poitrine!" Helffrich observed. "What is more, these specific spots carry on an advertising approach and production handling initiated some time ago and featured for more than a year on ABC's 'Stop the Music' and on numerous local schedules, to the best of my knowledge coast to coast."

Helffrich, after examining the pile of complaining communiques, was moved to exclaim: "Parallels and precedents notwithstanding, polite phrasing and poetic persuasion aside, they bothered certain viewers. Women more than men, in the mail personally have seen . . . Maybe pre-empting the Perry Como Show introduces a new element; maybe Jayne Mansfield as one of the guest entries, despite careful avoidance of contiguity to the commercials themselves and program material in any way stacked as she is, added insult to alleged injury. Lots of things individually acceptable in themselves serve as catalysts one to the other when combined. Maybe here the combination of ingredients **plus cumulative feelings brought to the program by certain viewers** created a situation! I truly do not know, nor do some very mature colleagues working with me. I do not know that I personally as a reasonably adult male, husband and parent am concerned over such critical reaction as we have received which articulates itself around words like 'indecency' and 'embarrassing' in the family viewing circle . . . You cannot be in Continuity Acceptance work as long as we have and still be thrown easily by reactions you did not anticipate. You just try to learn from them. And sometimes you get your dander up and suggest maybe those squawking have something to learn too. Especially when between the lines there are 'truly dreadful and depressing' revelations."

No doubt, some of the continuity acceptance chieftains' misgivings about certain viewers, were expressed with additional punch when the late Don Hartman, producer of "Desire Under the Elms," was quizzed by Mike Wallace. Hartman observed that "the Puritan influence has invaded all our lives, our art forms." Continuing, he said: "In the American home they don't mention sex, it's in guarded tones, so the kids get the impression it's something very dirty. They all end up frightened about a very important part of life—

(Continued on page 90)

JACK STERLING
C.B.S.

Mexican TV

Continued from page 44

and musicals imported from south of the border.

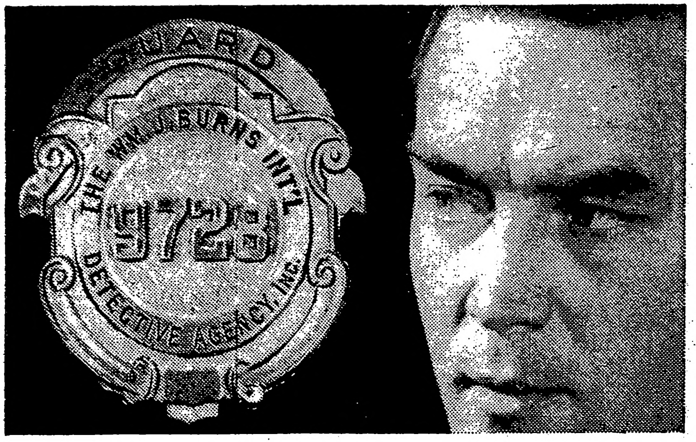
Llano views with mixed feelings recent announcement of Screen Gems that they may start production in Spanish idiom for the Latin American market, with stories specially selected for a south-of-the-border audience. The executive, as well as top producers and federal officials, would prefer national production of shorts to feed the local and Central and South American market. Aside from financial problems, there are artistic and technical complications even though now more and more technicians are receiving basic training in television operation in U.S. schools, and making personal visits to American studio facilities for observation and study.

There is no intent to drive out the growing flood of foreign programs, Llano said, but there should be a healthy increase in Mexican filmed and taped programs. Mexicans are rooters for the growing list of American produced series, seem to favor them to the few initial Mexican made efforts so far released. But the strongest point that might serve as a brake to any untoward switch over to film and tape is the fact that the Mexican viewer is notorious for preferring live programs well filled out with favorite entertainers and the inevitable chorus and show girls, models, etc.

From time to time there is a rallying call for Mexican writers to instill new programming vitality. But generally most turn their shoulders to this medium which is far from a lucrative one. Going rate far too often is 500 to 1000 pesos for either an original work or an adaptation ($40 to $80). Sometimes, in the case of a name writer, the fee may be doubled, or even tripled. Even so, it is peanuts compared to fees writers can get from motion pictures or the legitimate theatre. In latter case, especially, a playwright does not get rich from Mexican royalties, but generally collects monies for presentations throughout Latin America and in Spain as in the case of Rodolfo Usigli, considered the dean of Latin American writers of comedy.

Furthermore, producers seeking to televise completed plays of non-cooperative playwrights, have found that their themes and language are far too strong for a family television audience. They present life in the raw, without pulling any punches. Or if they are not objectionable on this score, they present political messages or ideologies with a bold impudence that is not for television. The Mexican Department of Communications expressly forbids the telecasting of political propaganda, however disguised as "drama."

Mexican television, averaging programming time of ten hours a day, is now moving into the morning field, with channels readying 10 o'clock telecasts, raising programming time to 14 or 15 hours. Later there may be earlybird programs beginning at 8 ayem.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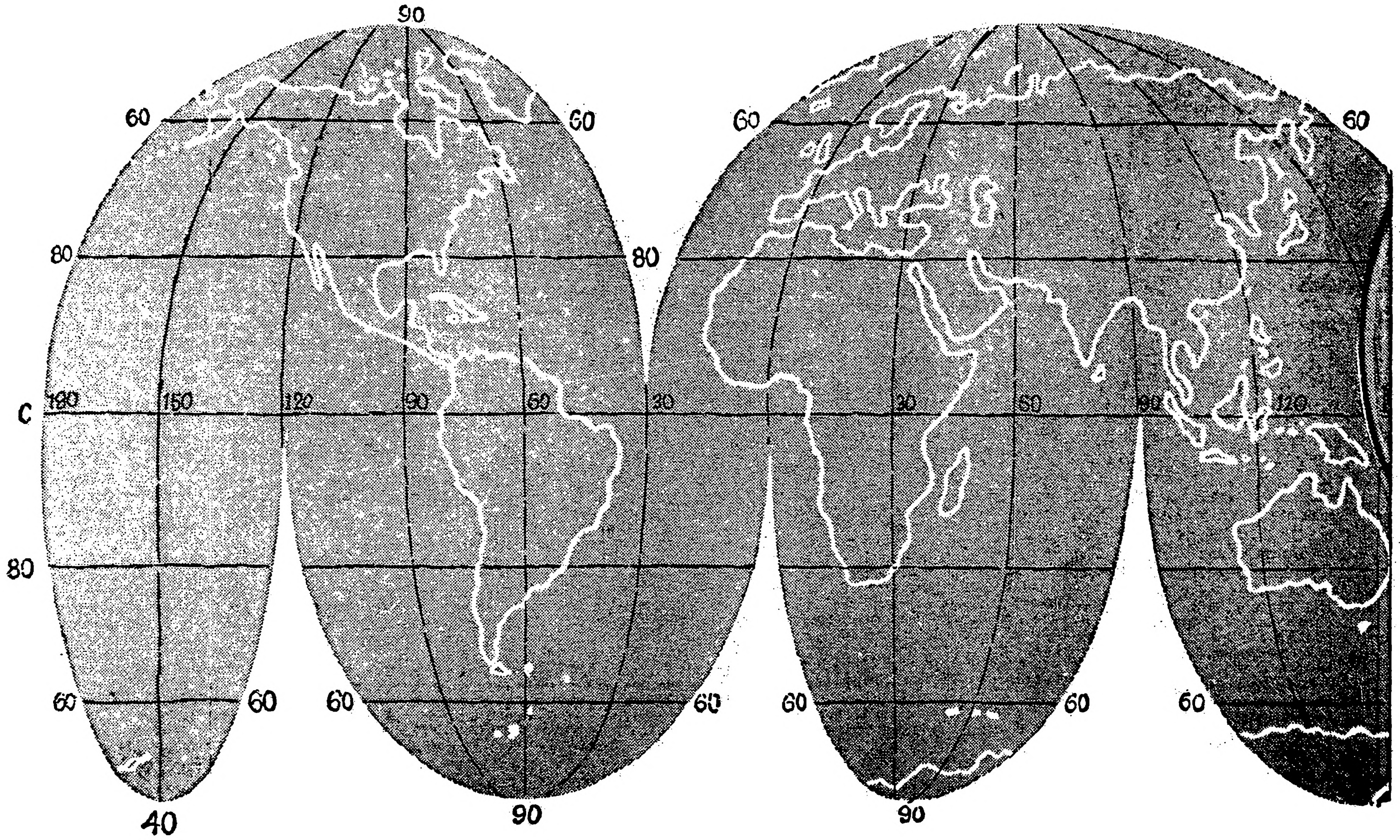
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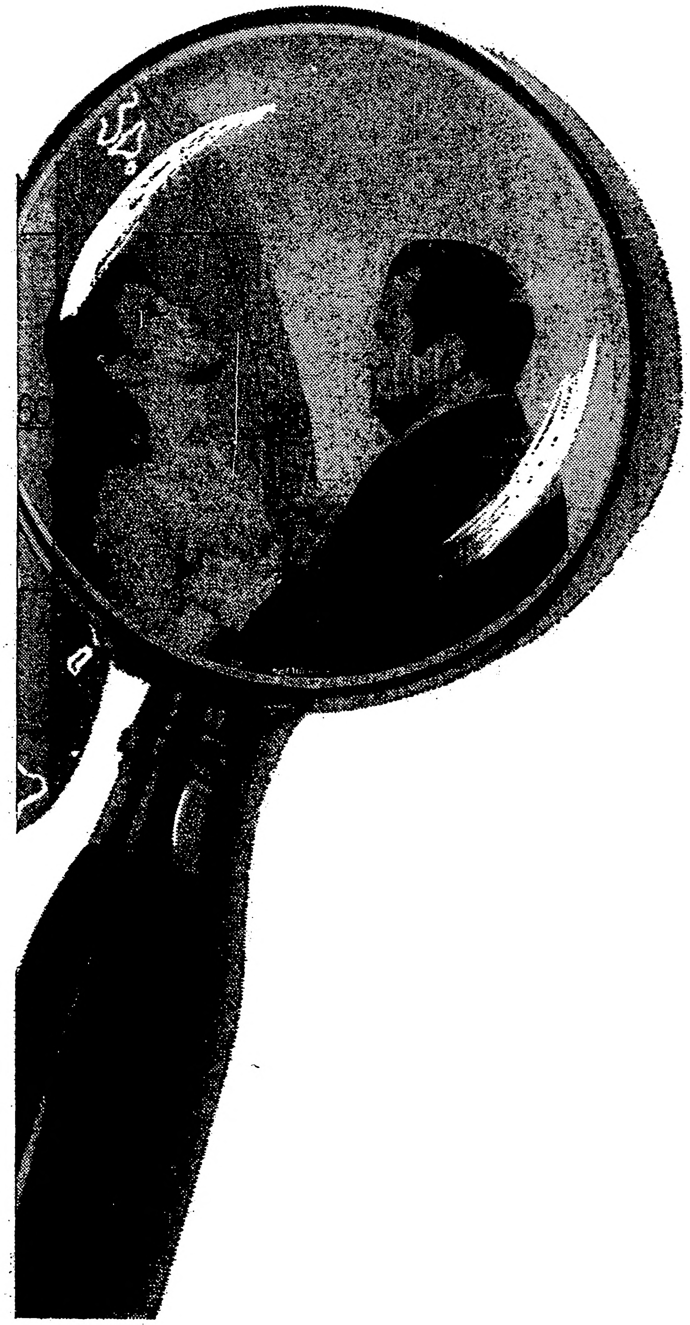
ional detective

stories based on case histories from detective agency . . . William J. Burns



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ZIV's NEW
IMPACT SERIES!

Stories that
UNMASK THE MEN
who run
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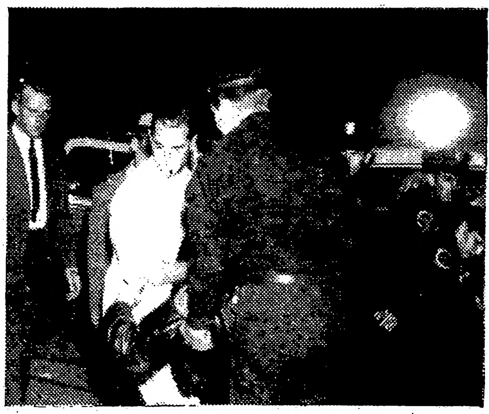
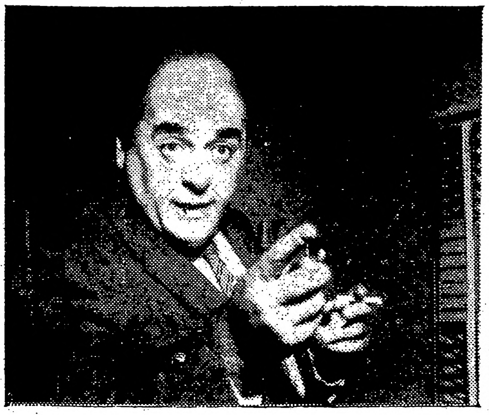
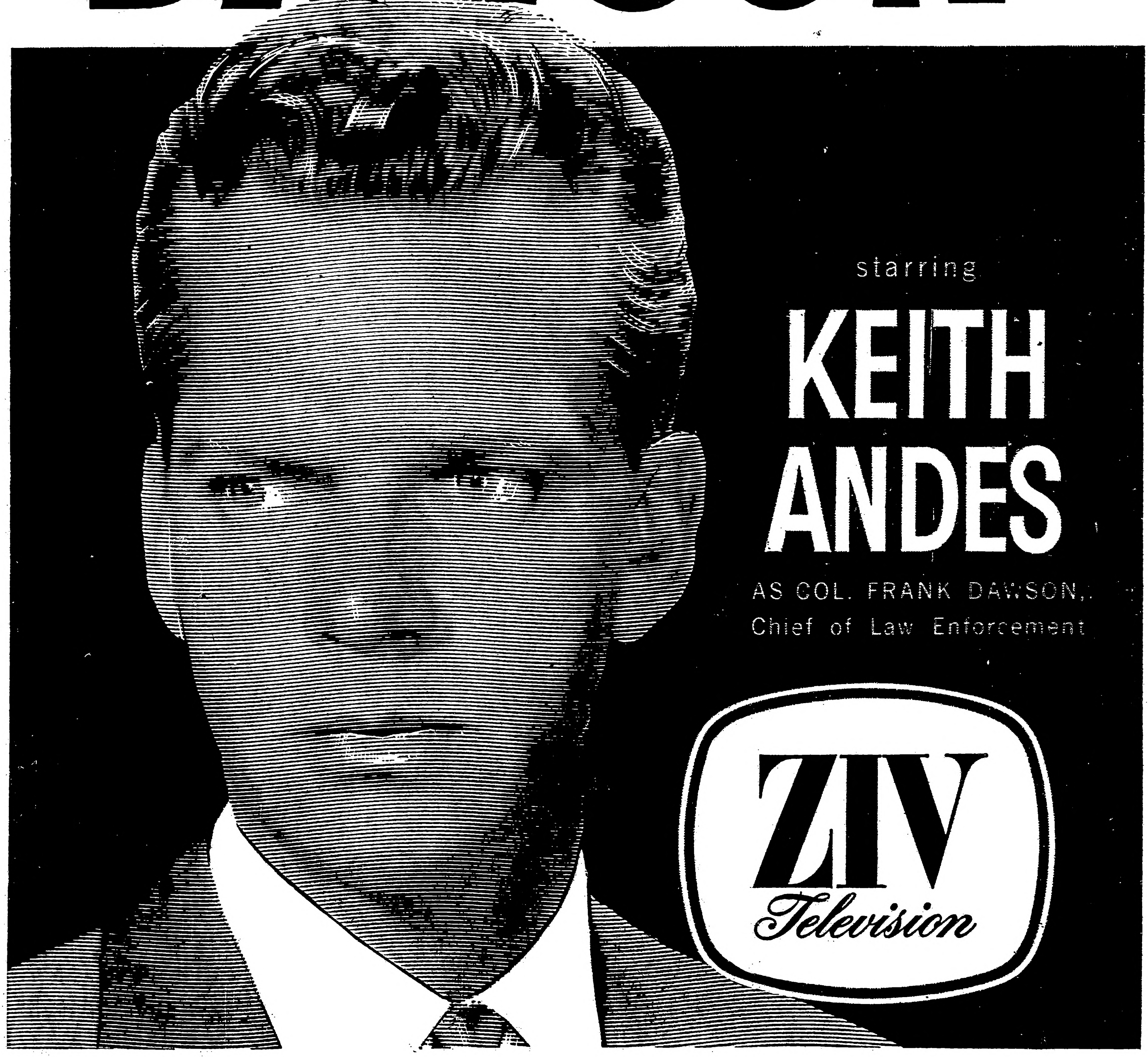


"THIS MAN

The unique idea of pitting a perfect law enforcer against a "powerful underworld adept in evil and equipped to the teeth" has ALL THE DRAMATIC QUALITIES FOR SUCCESS THAT SPONSORS LOOK FOR IN A TV SERIES!



DAWSON"



starring

KEITH ANDES

AS COL. FRANK DAWSON,
Chief of Law Enforcement

ZIV
Television

"The Andy Williams Show is easily the best of this year's summer entries—indeed, it's the best summer show to come along in the past 3 or 4 years."—Variety

"...a quietly spectacular selection of the best songs...and scenic values, the best dancers you'll see anywhere on TV."
—New York Journal-American

"...happy and tuneful...(filled with) spirit and gaiety."
—The New York Times

"The Andy Williams Show has...the polish of good winter television."—New York Herald Tribune

"My vote and my thanks for making summertime Tuesday nights...look like Fall and Winter TV at its best."
—United Press International

"Quietly spectacular"

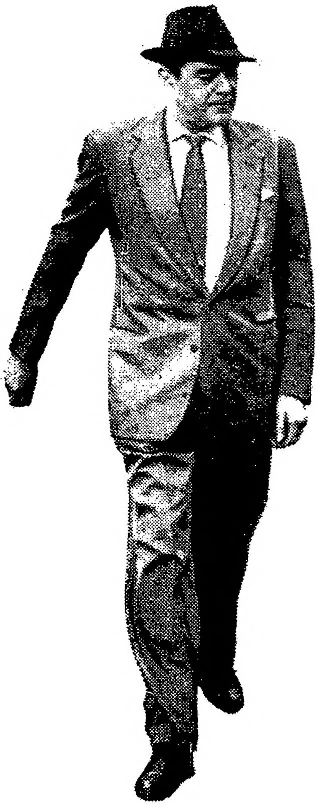
A special note of excitement can be detected in the burst of critical applause that greeted the première of *The Andy Williams Show* on the CBS Television Network.

The critics were clearly excited not only by the program itself but by the element of programming innovation it represented. As one of them put it: "It is fresh. It swings. It experiments."

This commitment to innovation is perhaps the single most conspicuous characteristic of the Network's programming department which is constantly on the prowl for new talent, new concepts, and new techniques. It is with this end in view that it has gathered together a creative programming staff unmatched in broadcasting and has given this staff complete freedom in developing new, different and exciting formats.

It is essentially this creative process that enables the Network to produce not only "the best of this year's summer entries," but also to provide viewers with the most rewarding programs, and advertisers with the largest audiences, year round.

CBS TELEVISION NETWORK



Dan Dailey

Jack Hawkins

Vittorio de Sica

Richard Conte

The Four Just Men

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DREWRYS LIMITED
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STANDARD OIL COMPANY OF TEXAS
through White & Shuford / 11 markets / Texas and New Mexico.

CROSLEY BROADCASTING CORP.
WLW-T, Cincinnati; WLW-A, Atlanta; WLW-C, Columbus; WLW-D, Dayton; WLW-I, Indianapolis.

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DIRECT FROM TWO YEARS OF TOP RATINGS ON

BIG STARS...*not just one, but two top stars assure greater audience appeal.*

PROVED RATING WINNER

consistently maintained ratings in the twenties.

REACHES THE RIGHT AUDIENCE...*for most products the best market is in younger homes and larger families...and that's where* **THIN MAN** *scores highest!*

ACT NOW...
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MARKETS ARE GONE ...WRITE...WIRE...PHONE

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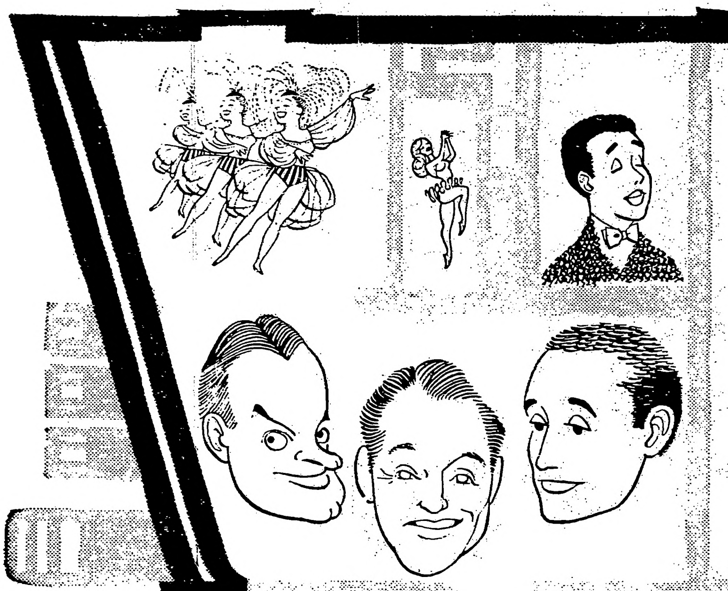

- ★ 31 "SPECIALS"... all-time high for any agency... including 10 of the top 12*
- ★ THE BEST IN COMEDY: LUCILLE BALL and DESI ARNAZ for WESTINGHOUSE–BOB HOPE for BUICK
- ★ THE BEST IN VARIETY: "SOME OF MANIE'S FRIENDS" for LIGGETT & MYERS
- ★ THE BEST IN DRAMA: "THE UNTOUCHABLES" for WESTINGHOUSE
- ★ THE BEST IN PUBLIC SERVICE: "WHY BERLIN?" for BELL & HOWELL

*Trendex

SKY KING
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Esso
STEVE CANYON FC-809

THAT PAID OFF RIGHT ACROSS THE BOARD

★ 28 "REGULARS"... ranging from top westerns...
"WAGON TRAIN"–"WELLS FARGO"–
"BLACK SADDLE"–"DEATH VALLEY DAYS"
through...
★ DESILU and "PLAYHOUSE 90" dramatic shows and
BOB CUMMINGS comedy to...
★ ACTION shows with "D.A.'S MAN,"
"STEVE CANYON," "M SQUAD" and...
★ THE FAMOUS ESSO REPORTER, plus...
★ MORE THAN 20 daytime shows

"Manie's Friends," as well as the "America Pauses" series for Coca Cola, "Death Valley Days" for United States Borax and "Sky King" for National Biscuit were produced by McCann-Erickson, the only agency in the producing business.

Spending a hundred million dollars a year in electronic media is a heavy responsibility. Nobody is more aware of that than the McCann-Erickson program people.

How do you invest so much money wisely and well? How can you make sure that every dollar will do its duty?

It takes more than modern equipment and mass techniques. It takes people who are specialists in programming to housewives, to children, to thought leaders—to all the diverse groups which make up the American market.

At McCann-Erickson we have such people—64 of them. They know time, talent, scripts, music, direction, production. They demonstrate that once the objective is clearly seen, each program can be custom-built to do its specific job effectively.

Their versatility—their strength in depth—extends across the entire range of today's TV-radio operations. They can advise when, where and how to use these media in any and all forms.

In the process, they are conscious of their obligations to the sponsors, to the media and to the public.

★ Our *social* obligation, to build programs that will be welcomed in the living rooms of the nation—shows which will enhance rather than lessen the stature of the media.

★ Our *economic* obligation, to create shows that move goods and project ideas—that pay off in value received—that create capital values for stockholders.

And finally, our programming staff is mindful of its debt of gratitude to all the producers, the talent and the directors, without whose aid and cooperation this big year, and this great record, would not have been possible.

McCANN-ERICKSON, INC.

"The Fitzgeralds" . . . Ed and Pegeen . . . WOR

"THE COUPLE NEXT DOOR"

starring

PEG LYNCH

and

ALAN BUNCE

Written by **PEG LYNCH**

produced by **WALTER HART**

CBS RADIO NETWORK

Monday thru Friday, 12:45 - 1 P.M.

Agency: ASHLEY STEINER, INC.

WALTER BROOKE

1958-1959

NEW YORK	**HOLLYWOOD**
Kraft	Loretta Young
Armstrong	Gunsmoke
New York Confidential	Trackdown
Love of Life (current)	Party Crashers (Par)
Camera Three	Bloodlust (Cinegraf)
Etc., etc.	Etc., etc.

Just Completed Starring in

"ONCE MORE WITH FEELING"

In Preparation

"MURDER BELOW ZERO"

JEFF HUNTER	KUMIN-OLENICK
PL 5-9611	CR 4-5221

CALVERT MAKES GIN HISTORY–NEW CALVERT GIN IS 100% DRY!

But No Gin Can Be Dryer!

90 PROOF CALVERT REAL BUY

$1.69 Less Than Comparable Imported Gins

NEW YORK, N. Y.–Calvert London Dry Gin sells at the surprisingly low price of $0.00 a fifth–far below the price levels of imported gins. These gins, up to now, have generally set the standard for dryness. However, since Calvert Gin has reached absolute 100% dryness, this feeling has changed.

Calvert's low retail price is in accordance with a company decision to depend upon volume, rather than high markup, for a reasonable profit picture.

Silver and Blue Package Design Matches Crispness of Product

Calvert
London
Gin
Calvert
Distilled
London Dry
Gin

PLEASURE PACKAGE! Blue, silver and white dominate the new, crisply attractive Calvert Gin bottle. These colors were chosen to represent the dry, crisp taste of the gin itself, and to convey the feeling of refreshing coldness in summer drinks made with Calvert London Dry Gin.

DRYSDALE SERVES DRY MARTINIS. The man who symbolizes Calvert London Dry Gin, Sir Gibson Drysdale, serves a round of drinks made with his favorite gin.

Fresh Lime Peel Is "Secret" Ingredient In Calvert Gin

One reason for crisp, dry taste

RELAY, MARYLAND—Fresh-cut peel from carefully selected Persian and Mexican limes is one of the exclusive ingredients in Calvert London Dry Gin. The lime peel, which is only one of the "botanicals" used in the unique Calvert flavor recipe, gives the gin a sparkling, crisp taste.

Rushed to Distillery

When the limes are unloaded from the steamships, they are rushed to the Calvert Distillery. Here, they are kept under rigidly controlled temperature and humidity conditions to safeguard their freshness.

When the time comes for the lime peels to be added to a new "run" of Calvert Gin, skilled girls carefully peel the limes by hand. The skins then are added to the other Calvert "botanicals" while they are still fresh and moist.

All "Botanicals" Imported

In addition to fresh lime peel, other herbs, seeds and roots are imported for use in making Calvert Gin.

Some of these which lend their flavor or aroma to Calvert are juniper berries from the Italian Tyrol, cassia bark from Indochina, coriander seed from the Rhine Valley.

Quality Assured

To assure uniform botanical flavors, Calvert often buys a huge supply at a time, frequently a whole crop. The botanicals are shipped as quickly as possible to the distillery, where they are stored in air-conditioned rooms, under carefully controlled temperature and humidity.

Legal Notice

CALVERT DIST. CO., N.Y.C. • **90 PROOF** • DISTILLED LONDON DRY GIN • DISTILLED FROM AMERICAN GRAIN.

Calvert Gin Trademark

NEW YORK, N. Y.–Millions of Americans will soon see a little Englishman, dressed in full desert kit, leaping across their newspaper pages. He will appear in every newspaper advertisement for Calvert London Dry Gin, and in all Calvert point-of-sale material.

SIR GIBSON DRYSDALE, Calvert Gin trademark, jumps for joy over 100% dryness.

Exclusive Dry Zone Process Removes All Traces of "Sweetness" and of "Perfume"

Calvert Gin Refined 7 Separate Times To Reach Absolute Dryness

RELAY, MD.—The maximum in gin dryness has been reached here by Calvert Distillers, it was revealed today. It was explained that no method previously known would produce a gin dry enough to be given the designation, "100% dry."

"We had to invent our own way to make gin," Fred Klayer, Calvert's Master Distiller, said. "It's called 'Dry Zone Distillation.' It makes a gin with the dryest, crispest taste in the world."

A New High in Dryness

"We distill Calvert London Dry Gin in a new way we developed," Mr. Klayer went on. "In fact, our gin is refined no fewer than 7 separate times. That's why it reaches a new high in dryness. There just isn't any way you can introduce short cuts if you want to reach absolute 100% dryness."

Calvert starts with basic spirits, as other makers do. These spirits are made entirely from selected grains. During every one of the seven refining steps, the sweet "head" flavors rise to the top of the distillation columns and are discarded. At the same time, heavy, perfume-y "tails" sink to the bottom and are thrown out.

Expensive Process

"This is a very costly process, of course," Mr. Klayer said, "but unless you get rid of every trace of these undesirable 'heads' and 'tails,' you wind up with a martini that tastes as if you have used too much vermouth. You won't ever say that about a martini made with Calvert Gin."

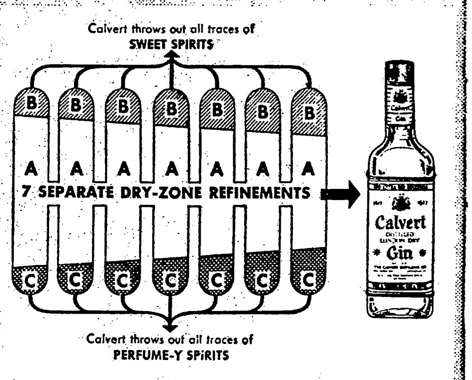
Calvert Flavor Recipe

When the spirits have been refined, they are ready to be married to the imported "botanicals" that make up the exclusive Calvert Gin flavor recipe. This is done over very low heat, in order to keep the delicate flavors intact.

Filtered 12 Times

After the botanicals and the spirits have been perfectly married, the gin is ready for filtering. A total of twelve filters are used to safeguard the crystal clearness of Calvert Gin—never any less. After filtering, the gin is sent to the bottling line and labeled "Calvert London Dry Gin."

Here's how Calvert does it! MASTER PLAN FOR 100% DRYNESS REVEALED!


Calvert throws out all traces of
SWEET SPIRITS
B
A
7 SEPARATE DRY-ZONE REFINEMENTS
C
Calvert throws out all traces of
PERFUME-Y SPIRITS
Calvert
Gin

A Calvert Gin begins with basic spirits, which are refined seven separate times.

B As the spirits are distilled, sweet spirits rise and are discarded.

C Heavy, perfume-y spirits sink and are discarded. Only 100% dry spirits remain.

WHAT A FEATHER IN YOUR CAP WHEN YOU STRIP-PROGRAM...

The Adventures of

ROBIN

Starring Richard Greene...
for 4 years on network...

Produced by Sapphire Films, Ltd.

is is the powerful film program
at has brought sponsors tremen-
ous rewards in sales and brand
entification. Critically acclaimed by
ducators and clergymen every-
here . . . heartily approved by
arents. ☐ **ROBIN HOOD PROMOTIONS**
RE READY AND WAITING! Over 33 ap-
proved tie-in promotional items
(many self-liquidating) built
around Robin Hood make this
one of the most profitable shows
ver presented. ☐ **IMMEDIATE AUDI-**
NCE RESPONSE — A Philadelphia sta-
on contest based on a sponsor's
roduct . . . received over 28,000
eplies in one month.

FFICIAL FILMS, INC.

25 WEST 45th STREET
NEW YORK 36, N. Y.
PLAZA 7-0100

HOOD

a proven success
ow available in
143 *exciting episodes for strip-programming*

WALT FRAMER PRODUCTIONS

ROBERT STILLMAN

Producing

for

California National Productions, Inc.

(at MGM studios)

JOE GIVEN

SPOKESMAN
MASTER OF CEREMONIES
FILM NARRATION

●

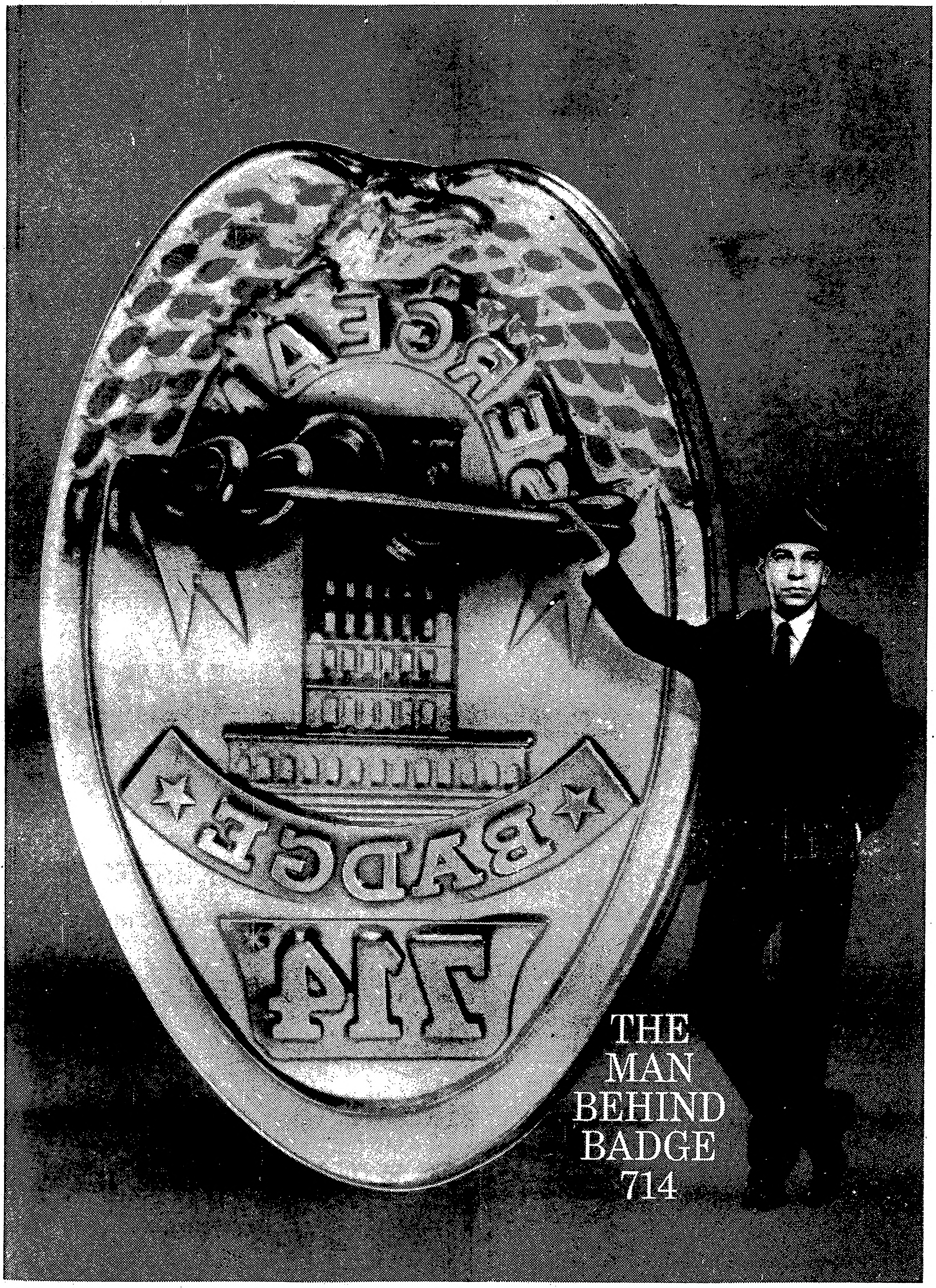
WNEW'S MORNING NEWSCASTS

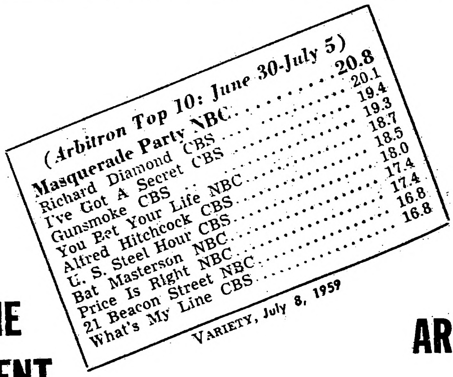
●

ROBERT COE MANAGEMENT
144 West 57 Street, New York 19
JU 6-3094

He's Joe Friday. On CNP's **BADGE 714.** He works only for you, in your market, starting this Fall.

NBC TELEVISION FILMS–A DIVISION OF
CNP
CALIFORNIA NATIONAL PRODUCTIONS, INC.


BADGE
714
THE
MAN
BEHIND
BADGE
714



(Arbitron Top 10: June 30-July 5)

Masquerade Party NBC	**20.8**
Richard Diamond CBS	20.1
I've Got A Secret CBS	19.4
Gunsmoke CBS	19.3
You Bet Your Life NBC	18.7
Alfred Hitchcock CBS	18.5
U. S. Steel Hour CBS	18.0
Bat Masterson NBC	17.4
Price Is Right NBC	17.4
21 Beacon Street NBC	16.8
What's My Line CBS	16.8

VARIETY, July 8, 1959

FIRST PLACE IN ARBITRON

SOME RECENT MASQUERADERS

Brian Aherne
Anna Maria Alberghetti
Steve Allen
Don Ameche
Pier Angeli
Jean Pierre Aumont
Ann Baxter
Harry Belafonte
Constance Bennett
Joan Bennett
Tony Bennett
Milton Berle
Janet Blair
Claire Bloom
Ann Blythe
Lloyd Bridges
Jack Carter
Marge and Gower Champion
Joseph Cotten
Xavier Cugat and Abbe Lane
Dagmar and Dan Dayton
Linda Darnell
Joan Davis
Sammy Davis, Jr.
Brian Donlevy
Paul Douglas
Senator Paul Douglas
Vera-Ellen
Anita Ekberg
Arthur Fiedler
Errol Flynn
Dave Garroway
Andy Griffith
Sir Cedric Hardwicke
Tab Hunter
Joni James
Ingemar Johansson
Eartha Kitt
Bert Lahr
Myrna Loy
Giselle MacKenzie
Gordon MacRae
Raymond Massey
Joel McCrea
Jayne Meadows
Lauritz Melchior
Adolphe Menjou
Robert Merrill
Ann Miller
Ricardo Montalban
Archie Moore
Patrice Munsel
Arthur and Kathryn Murray
Jan Murray
Lloyd Nolan
Pat O'Brien
Olsen and Johnson
Debra Paget
Roberta Peters
Zasu Pitts
Jane Powell
George Raft
Basil Rathbone
Martha Raye
Luise Reiner
Ginger Rogers
Cesar Romero
Jane Russell
Ann Sheridan
Rod Steiger
Margaret Truman
Cornell Wilde
Ed Wynn

★

★

★

★

★

★

★ **STAR**

★ **STUDDED**

Masquerade Party

(10:30-11 P.M., EDT, Thursdays, NBC-TV)

MC: Bert Parks

Panel: **Lee Bowman**
Faye Emerson
Sam Levenson
Audrey Meadows

Bobby Rosengarden's Orchestra

WOLF PRODUCTIONS, 420 Madison Ave. PLaza 5-2050

BILL HOBIN

This Fall—

Producing

Four Bell Telephone Hours
NBC-TV

Directing

Arthur Godfrey's Special
(September 16th)
CBS-TV

Producing and Directing

The Golden Circle
(Special) November 25th
ABC-TV

QUINN MARTIN

Executive Producer

of

"THE UNTOUCHABLES"

A Desilu Production for the ABC Network

★

Producer

for

WESTINGHOUSE DESILU PLAYHOUSE

for the CBS Network

RKTSouché

ELMER BERNSTEIN

Musical Director

'58-'59 Season

"G. E. THEATER"

'59-'60 Season

"STACCATO" **"RIVERBOAT"**

CAPITOL RECORDS

MCA

PETER BIRCH

Director - Choreographer
CBS-TV

"Captain Kangaroo"

ARTHUR PENN

THE MEN WHO KNOW TV BEST-PICK AND PRAISE TV's BEST!

PROF
ITAB
LE

says Martin Umansky, General Manager

KAKE-TV

WICHITA, KANSAS

Every single feature in the Warner Bros. library is profitable, according to KAKE-TV's General Manager, Martin Umansky.

FAB
ULO
US

says Tom Garten, Sales Vice Pres.

WSAZ-TV

HUNTINGTON, W. VA.

How do you program a show to be best in its time slot? WSAZ-TV's answer is Spinach Playhouse. POPEYE and WARNER BROS. Cartoons are "fabulous" according to Sales V.P. Tom Garten.

BANK
ROLL
ER

wires Hugh L. Kibbey, National Sales Manager

WFBM-TV

INDIANAPOLIS

Hugh L. Kibbey, WFBM-TV National Sales Manager, wired about the James Cagney song-and- dance smash, "Yankee Doodle Dandy blitzed the opposition in Indianapolis."

STATION MANAGEMENT is counting its profits and writing praises from Maine to California. Get in on TV's best deal— you will be a fan, too!

KNO
CKO
UT

says Jim Allen, Sales Manager

WBZ-TV

BOSTON

The POPEYE tidal wave has hit Boston and swamped the competition. "POPEYE'S an absolute knockout," writes WBZ-TV Sales Manager, Jim Allen.

FLE
XIB
LE

says Lou Wolfson, V.P

WLOS-TV

ASHEVILLE, N. C.

You can use any part of Warner Bros. library of films to get top ratings and enthusiastic sponsors. "It's so flexible, you can fit it into any spot," says V. P. Lou Wolfson of WLOS-TV.

SUR
E-FI
RE

says John Guider, Pres. & Gen. Mgr.

WMTW-TV

POLAND SPRINGS, ME.

According to John Guider, the Warner Bros. library is surefire. These are films you can program dozens of ways, and come up with a top rating every time.

Call or Wire:

u.a.a.

UNITED
ARTISTS
ASSOCIATED, INC.

NEW YORK
247 Park Ave., MUrray Hill 7-7800
•
CHICAGO
75 E. Wacker Dr., DEarborn 2-2030
•
DALLAS
1511 Bryan St., RIverside 7-8553
•
LOS ANGELES
400 S. Beverly Drive
CRestview 6-5886

PHEN
OMEN
AL

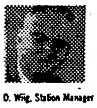
says Charles Keys, General Manager

KOCO-TV

OKLAHOMA CITY

Socko—Popeye wins again! One Popeye hour couldn't satisfy all the sponsors for KOCO-TV so they had to schedule a second one!

REOR
DERE
D



says Gunnar O. Wiig, Station Manager

WROC-TV

ROCHESTER, N.Y.

Warner Bros. features really rack up the ratings in any time slot, day or night. According to Mr. Wiig of WROC-TV they're ordered and reordered by stations ... and by sponsors.

SOL
DOU
T

says Fred Thrower, Vice Pres. & Gen. Mgr.

WPIX

NEW YORK

Popeye can lift anything... especially ratings! "As usual, our Popeye show is completely *sold out*," says Fred Thrower, Vice Pres. and General Manager of WPIX.

WEBSTER WOULD DEFINE IT THUSLY:

LOMBARDO, GUY. (n). Number One boxoffice bandleader . . . tremendous, loyal following . . . . . . beautiful music . . . crazy about fast boats . . . beloved in all showbiz media . . . emphasis on melody, no slouch when it comes to producing . . . lyrics, showmanship.

syn: 1—Sell Out (Not Even Room For One More)
2—Jam Packed (Squeezing Room Only)
3—Full House (Who Said The Band Biz Is Dead?)
4—SRO (What A Difference A Guy Made)
5—Packed House (Where Do We Put Myrtle?)
6—Booming Business (Sorry, No More)
7—Bursting At The Seams (Don't Breathe Too Hard)
8—Capacity Crowds (It's A Good Thing We Came Early)

SELLOUT (1)

June 13—Hershey Park, Pa.
June 19-20—Hampton Beach

JAM PACKED (2)

July 6—Norwich, Conn.
June 4—Providence, R. I.

FULL HOUSE (3)

April 10—Nantasket Beach, Mass.
April 5—Somerville, N. J.

SRO (4)

April 1—Peterborough, Ontario
April 6-7-8—Stoneham, Mass.

PACKED HOUSE (5)

April 1—Poughkeepsie, New York
June 29 - July 5—Wrentham, Mass.

BOOMING BUSINESS (6)

March 9, 10, 11—Columbus, Ohio
March 12—Ft. Wayne, Ind.

BURSTING AT THE SEAMS (7)

March 14 to 22—Minneapolis, Minn.
May 1—Cincinnati, Ohio
May 7—Chatham, Ontario

CAPACITY CROWDS (8)

They Love Him Everywhere
May 8—Pt. Stanley, Ontario
May 22—Kansas City, Mo.
May 23-30—Chase Hotel, St. Louis

Direction
MCA

Publicity: DAVID O. ALBER ASSOC., INC.
Gene Shelfrin

GUY LOMBARDO

AND HIS ROYAL CANADIANS

Current Capitol Album:
"LOMBARDO GOES LATIN"

TED MACK

HARRY SALTER

Creator-Producer

"NAME THAT TUNE"—CBS-TV
"MUSIC BINGO"—ABC-TV

...FORD'S FOURTH YEAR FOR FORD

NBC-TV

"The Tennessee Ernie Ford Show"
Sponsored by The Ford Division of the Ford Motor Company

Publicity:
FREEMAN & WICK

MCA

Personal Management:
CLIFFIE STONE

Serving all Chicagoland!

WGN-Radio's 'copter service gets flood of favorable comments!

WGN-Radio scored a Chicago "first" several months ago with evening rush hour traffic and news bulletins beamed from a helicopter by Chicago police officer Leonard Baldy. Recently when this service was expanded to the morning hours, the flood of approving comments by phone, wire and letter proved that the program had built a sizeable audience of loyal WGN-Radio listeners.

"Thank you for your kindly tip on traffic the other night. I saved a half an hour on the outer drive thanks to your advice." *Mr. D. J. Freeze, 7621 Wilsham Ave., Chicago 31, Ill.*

"... and Officer L. Baldy, is cutting down on accidents —believe me! And it's the best guide for all on the road. Thanks for the swell service."
Harry J. Axal, 6243 S. Ashland Ave., Chicago, Ill.

"... I'd like to express my appreciation for afternoon and early evening broadcasts covering the traffic movements in and around the Chicago area from a helicopter. Keep up with the good work."
Mr. Floyd N. Gatrell, 406 Morgan Blvd., Valparaiso, Ind.

... tell Officer Baldy I am most grateful for the fine service rendered by the Chicago Police Department."
Genevieve Austin, C. S., 16918 S. Wood St., Hazel Crest, Ill.

"... the traffic reports are terrific and more cities should adopt this same technique."
Mrs. W. F. Gruning, Jr., 3718 N. 92nd St., Milwaukee, Wis.

In providing this valuable service to the people of Chicagoland, WGN-Radio and the Chicago Police Department have the full cooperation of the Traffic Communications Center of Chicago's Department of Streets and Sanitation; the Citizens Traffic Safety Board; the National Safety Council and The Chicago Motor Club.

This type of programming is just one reason why WGN-Radio delivers loyal audiences for advertisers who want to *sell* all Chicagoland.

WGN-RADIO
THE GREATEST SOUND IN RADIO
441 North Michigan Avenue • Chicago 11, Illinois

7½* HOURS DAILY

NEGRO
Community Programming

+

16½** HOURS DAILY

SPANISH/PUERTO RICAN
Programming

=

24 HOURS DAILY

of *Whirl-Wind* sales action

WWRL

NEW YORK DE 5-1600
*10:00AM-5:30PM
**5:30PM-10:00AM

BOB BANNER ASSOCIATES

BOB BANNER
JOE HAMILTON
JULIO DI BENEDETTO

The Record Speaks for Itself....

The Billboard

JULY 13, 1959

HONOR ROLL OF HITS

TRADE MARK REG.

THE NATION'S TOP TUNES For survey week ending July 4

This Week		Last Week	Weeks on Chart
✓ 1.	**The Battle of New Orleans** By Jimmie Driftwood—Published by Warden (BMI) BEST SELLING RECORD: Johnny Horton, Col 41339. RECORDS AVAILABLE: Jimmie Driftwood, Vic 7534; Vaughn Monroe, Vic 7495; Pete Seeger and Frank Hamilton, Folkways 201; Buddy Starcher, Starday 439.	1	10
✓ 2.	**Lonely Boy** By Paul Anka—Published by Spanka (BMI) BEST SELLING RECORD: Paul Anka, ABC Paramount 10022.	3	6
✓ 3.	**Personality** By Logan & Price—Published by Lloyd Logan (BMI) BEST SELLING RECORD: Lloyd Price, ABC Paramount 10018.	2	9
✓ 4.	**Waterloo** By Wilkin-Loudermilk—Published by Cedarwood (BMI) BEST SELLING RECORD: Stonewall Jackson, Col 41393.	7	5
5.	**Lipstick on Your Collar** By Lewis-Goehring—Published by Joy (ASCAP) BEST SELLING RECORD: Connie Francis, M-G-M 12793	5	7

This Week		Last Week	Weeks on Chart
✓ 6.	**Dream Lover** By Bobby Darin—Published by Progressive-Fern-Trinity (BMI) BEST SELLING RECORD: Bobby Darin, Atco 6140. RECORD AVAILABLE: Robert Farnon, London 1241.	4	10
✓ 7.	**Tiger** By Ollie Jones—Published by Roosevelt Music (BMI) BEST SELLING RECORD: Fabian, Chancellor 1037.	12	3
✓ 8.	**Tallahassee Lassie** By Slay-Crewe-Picariello—Published by Conley (BMI) BEST SELLING RECORD: Freddy Cannon, Swan 4031.	6	7
9.	**My Heart Is an Open Book** By Hal David-Lee Pockriss—Published by Sequence (ASCAP) BEST SELLING RECORD: Carl Dobkins Jr., Dec 30803. RECORD AVAILABLE: Jimmy Dean, Col 41365.	13	4
✓ 10.	**Quiet Village** By Les Baxter—Published by Atlantic & Baxter-Wright (BMI) BEST SELLING RECORD: Martin Denny, Liberty 55162. RECORDS AVAILABLE: George Wright, Hi-Fi 502; Pete Rugolo, Col 40419; Les Baxter, Cap 15733.	8	1

Second Ten

This Week		Last Week	Weeks on Chart
✓ 11.	**Frankie** By Sedaka-Greenfield—Published by Aldon (BMI) BEST SELLING RECORD: Connie Francis, M-G-M 12793.	10	7
12.	**Bobby Sox to Stockings** By Faith-DiCicco—Published by Debmar (ASCAP) BEST SELLING RECORD: Frankie Avalon, Chancellor 1036.	11	6
13.	**A Boy Without a Girl** By S. Jacobson & R. Sexter—Published by Arch (ASCAP) BEST SELLING RECORD: Frankie Avalon, Chancellor 1036.	15	4
✓ 14.	**Forty Miles of Bad Road** By Duane Eddy and Al Casey—Published by Gregmark Music BEST SELLING RECORD: Duane Eddy, Jamie 1126	23	2
15.	**I Only Have Eyes for You** By Harry Warren—Published by Remick (ASCAP) BEST SELLING RECORD: Flamingos, End 1046. RECORDS AVAILABLE: Russ Hardaway, Dec 30899; Al Jolson, Dec 24404; Steve Lawrence, Coral 62092; Smart Set, Warner Bros. 5001.	17	5

This Week		Last Week	Weeks on Chart
✓ 16.	**Along Came Jones** By Leiber-Stoller—Published by Tiger (BMI) BEST SELLING RECORD: Coasters, Atco 6141.	14	
✓ 17.	**M.T.A.** By Jacqueline Steiner and Bess Hawes—Published by Atlantic Music (BMI) BEST SELLING RECORD: Kingston Trio, Capitol 4221.	20	
✓ 18.	**Kansas City** By Leiber-Stoller—Published by Fire (BMI) BEST SELLING RECORD: Wilbert Harrison, Fury 1023 (Fire, BMI). RECORDS AVAILABLE: Rocky Olson, Chess 1723 (Fire, BMI); Rockin' Ronald and the Rebels, End 1043 (Fire, BMI); Hank Ballard and the Midnighters, King 5195 (Armo Music, BMI); Little Richard, Specialty 664 (Armo Music, BMI); Little Willie Littlefield, Federal 12351 (Armo, BMI).	5	
✓ 19.	**Bongo Rock** By Preston Epps—Published by Drive In (BMI) BEST SELLING RECORD: Preston Epps, Original 4.	16	6
✓ 20.	**Hushabye** By Doc Pomus-Mort Shuman—Published by Brittany (BMI) BEST SELLING RECORD: Mystics, Laurie 3028.	22	

Third Ten

This Week		Last Week	Weeks on Chart
✓ 21.	**There Goes My Baby** By Patterson J. Treadwell—Published by Jat Progressive (BMI) RECORD AVAILABLE: Drifters, Atlantic 2025.	25	2
✓ 22.	**What a Diff'rence a Day Makes** By Grever-Adams—Published by E. B. Marks (BMI) RECORD AVAILABLE: Dinah Washington, Mercury 71435.	27	3
✓ 23.	**You're So Fine** By L. Finney-W. Schofield—Published by Alhike (BMI) RECORDS AVAILABLE: Downbeats, Peacock 1689; Falcons, Unart	19	4
✓ 24.	**Just Keep It Up** By O. Blackwell—Published by Shalimar & Tollie (BMI) RECORD AVAILABLE: Dee Clark, Abner 1026.	21	6
25.	**Twixt Twelve and Twenty** By Aaron Schroeder and Fredda Gold—Published by Spoone (ASCAP) RECORD AVAILABLE: Pat Boone, Dot 15955.	24	2

This Week	
✓ 26.	**Sweeter Than You** By B. Knight—Published by Hilliard (BMI) RECORDS AVAILABLE: Gaylords, Mer 71450; Ricky Nelson, Imperial 5595.
✓ 27.	**A Big Hunk o' Love** By Aaron Schroeder & Sid Jaxon—Published by Gladys (BMI) RECORD AVAILABLE: Elvis Presley, Vic 7600.
27.	**Lavender Blue** By Larry Morey & Eliot Daniel—Published by Joy (ASCAP) RECORD AVAILABLE: Sammy Turner, Big Top 3016.
29.	**This I Swear** By Skyliners-Rock—Published by Calico (ASCAP) RECORD AVAILABLE: Skyliners, Calico 106.
✓ 30.	**The Wonder of You** By Baker & Knight—Published by Random (BMI) RECORDS AVAILABLE: Ray Peterson, Vic 7513; Victor Young, Dec 30058.

July 18, 1959

The Cash Box

THE NATION'S Top Ten JUKE BOX TUNES

(PLUS THE NEXT 25)

		Pos. Last Week
✓ 1	BATTLE OF NEW ORLEANS **JOHNNY HORTON** CO-41339—Johnny Horton FK 201—Pete Seeger & Frank Hamilton SR-439—Buddy Starcher SX-116—Tex Williams VI-7534—Jimmie Driftwood VI-7495—Vaughn Monroe	1
✓ 2	PERSONALITY **LLOYD PRICE** AP-10018—Lloyd Price	2
✓ 3	LONELY BOY **PAUL ANKA** AP-10022—Paul Anka	3
✓ 4	WATERLOO **STONEWALL JACKSON** CO-41393—Stonewall Jackson	7
✓ 5	DREAM LOVER **BOBBY DARIN** AC-6140—Bobby Darin	4
6	LIPSTICK ON YOUR COLLAR **CONNIE FRANCIS** MG-12793—Connie Francis	9
✓ 7	TALLAHASSIE LASSIE **FREDDY CANNON** SW-4031—Freddy Cannon	5
✓ 8	FRANKIE **CONNIE FRANCIS** MG-12793—Connie Francis	6
9	BOBBY SOX TO STOCKINGS **FRANKIE AVALON** CN-1036—Frankie Avalon	19
✓ 10	TIGER **FABIAN** CN-1037—Fabian	13

- ✓ 11) KANSAS CITY.
- 12) I ONLY HAVE EYES FOR YOU.
- ✓ 13) WHAT A DIFFERENCE A DAY MAKES.
- ✓ 14) ALONG CAME JONES.
- ✓ 15) QUIET VILLAGE.
- 16) BOY WITHOUT A GIRL.
- 17) MY HEART'S AN OPEN BOOK.
- ✓ 18) THERE GOES MY BABY.
- ✓ 19) BONGO ROCK.
- ✓ 20) YOU'RE SO FINE.
- ✓ 21) THE WONDER OF YOU.
- ✓ 22) A TEENAGER IN LOVE.
- ✓ 23) 40 MILES OF BAD ROAD.
- ✓ 24) JUST KEEP IT UP.
- ✓ 25) I'LL BE SATISFIED.
- ✓ 26) HUSHABYE.
- 27) 'TWIXT TWELVE AND TWENTY.
- ✓ 28) REMEMBER WHEN.
- ✓ 29) ONLY YOU.
- 30) KOOKIE, KOOKIE (LEND ME YOUR COMB)
- ✓ 31) M.T.A.
- 32) THIS I SWEAR.
- ✓ 33) SWEETER THAN YOU.
- 34) LITTLE DIPPER.
- ✓ 35) WHAT'D I SAY.

July 15, 1959

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).*

TUNES

POSITIONS This Week	Last Week	TUNE	PUBLISHER
1	3	✓ †LONELY BOY	Spanka
2	1	✓ †BATTLE OF NEW ORLEANS	Warden
3	2	✓ †PERSONALITY	L-Logan
4	4	*LIPSTICK ON YOUR COLLAR	Joy
5	5	✓ †WATERLOO	Cedarwood
6	9	*MY HEART IS AN OPEN BOOK	Sequence
7	7	✓ †TIGER	Roosevelt
8	6	✓ †DREAM LOVER	Fern-Prog.-Trin.
9		✓ †A BIG HUNK O' LOVE	Gladys
10	8	*I ONLY HAVE EYES FOR YOU	Remick

* ASCAP † BMI F-Film

BMI 20th Year

BROADCAST MUSIC, INC.

589 Fifth Avenue, New York 17, N.Y.

New York • Chicago • Hollywood • Toronto • Montreal

FCA

FRANK COOPER ASSOCIATES

NEW YORK HOLLYWOOD

JACK BROOKS

AUTHOR — COMPOSER — LYRIST

Television 1959-60

DINAH SHORE — Fall

CHEVY SHOW — Summer

Theme Songs

WAGON TRAIN

WICHITA TOWN

WHISPERING SMITH

Current Night Club Act

4 CROSBY BOYS

CAROL IRWIN PRODUCTIONS

277 Park Ave.
New York City

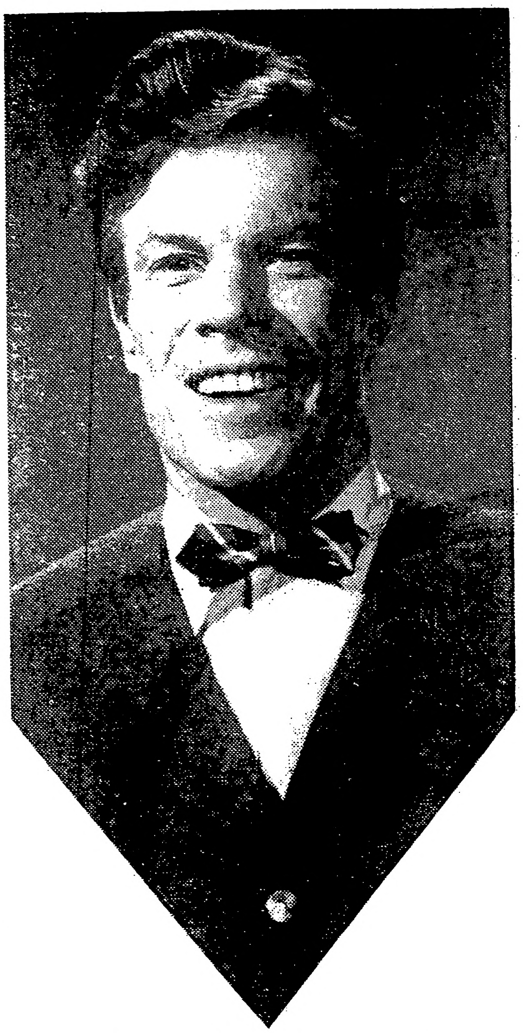
CREATIVE PROGRAMMING

GOODSON
TODMAN

PRODUCTIONS

375 Park Avenue • New York 22, N. Y. • Plaza 1-0600
449 South Beverly Drive • Beverly Hills, Calif. • Crestview 4-7357

THANKS



THANKS, Bill Watson and "Headliners" for that Sensational P. A. Tour of Australia (May, 1959)
and
for the Return Engagement (May, 1960)

THANKS, for doing my songs—

ANNETTE	"Lonely Guitar"
DORIS DAY	"He's So Married"
RUTH CARRELL	"Rosy Glow"
ROY ROGERS AND DALE EVANS	"Do What the Good Book Says"
WARREN BARKER AND FRANK COMSTOCK	"Mickey Mouse March"
TOMMY COLE	"Date Night"
FRED WARING	"He Was There"
LAWRENCE WELK	"Drums" and "I Love Girls"
METROPOLITAN JAZZ QUARTET	"Mickey Mouse March"

THANKS, D.J.'s for all the spins.

THANKS, Walt Disney for being so good to me.

THANKS, Variety for the nice things you've said.

THANKS, to the Lord for making it all possible.

Appreciatively

JIMMIE DODD
ASCAP

PO Box 4142
North Hollywood, California

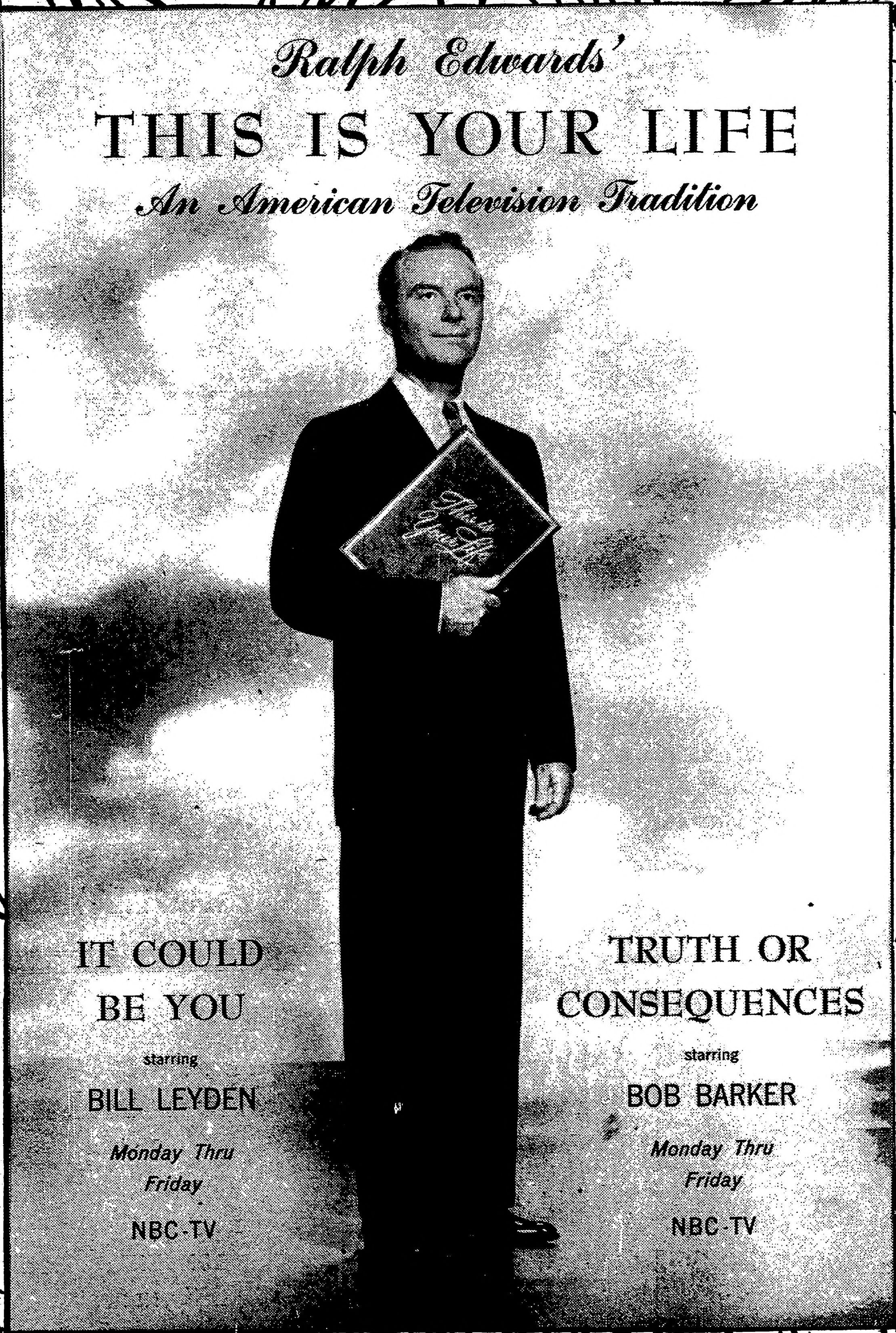
JACK LESCOULIE

CARL REINER

Ralph Edwards'

THIS IS YOUR LIFE

An American Television Tradition



IT COULD BE YOU

starring

BILL LEYDEN

Monday Thru Friday

NBC-TV

TRUTH OR CONSEQUENCES

starring

BOB BARKER

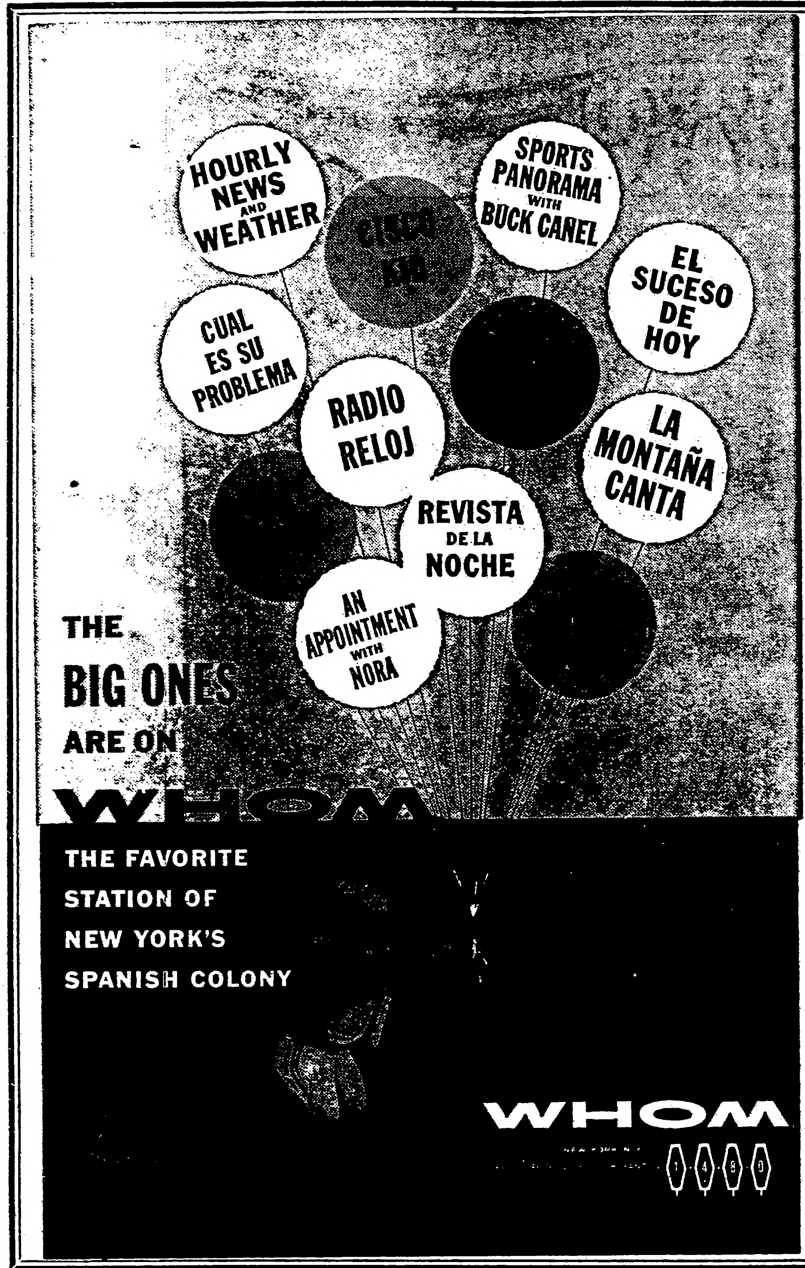
Monday Thru Friday

NBC-TV

MCA

PUBLIC RELATIONS

The Chadwick Company


HOURLY NEWS AND WEATHER
CISCO KID
SPORTS PANORAMA WITH BUCK CANEL
EL SUCESO DE HOY
CUAL ES SU PROBLEMA
RADIO RELOJ
LA MONTAÑA CANTA
REVISTA DE LA NOCHE
AN APPOINTMENT WITH NORA
THE BIG ONES ARE ON WHOM
THE FAVORITE STATION OF NEW YORK'S SPANISH COLONY
WHOM
1 4 8 0

BRYNA RAEBURN

RADIO REGISTRY
JU 2-8800

Richard D. Heffner

Producer-Moderator
"OPEN MIND"
WRCA-TV

DAVID BROWN

Producer
"CAPTAIN KANGAROO"

Representative
WILLIAM MORRIS AGENCY

JACK FARREN

Producer

CONCENTRATION
NBC-TV

SIMONE FINNER ENTERPRISES, Agency
Representing European Artiste's
Announces the Opening of New Offices
at
6223 SELMA AVENUE—SUITE 121
Hollywood 28, California
Phone — HOllywood 4-2139

THE DANNY THOMAS SHOW

CBS-TV

SEVENTH YEAR ON TELEVISION

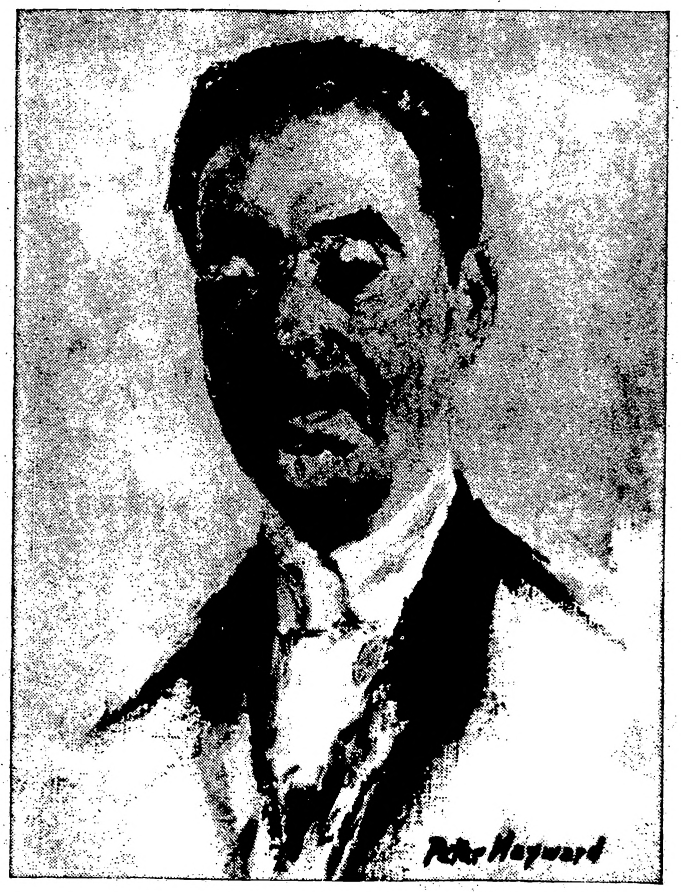
Exclusive Management
WILLIAM MORRIS AGENCY

Produced by
MARTERTO ENTERPRISES, INC.

Sponsored by
GENERAL FOODS
Thru
BENTON & BOWLES

Paul Taubman

Musical Director



ELLERY QUEEN
TIC TAC DOUGH
CONCENTRATION
DOUGH RE MI
EDGE OF NIGHT

PAUL TAUBMAN'S

Penthouse club
30 Central Park South
NEW YORK CITY

John Cannon

announcer

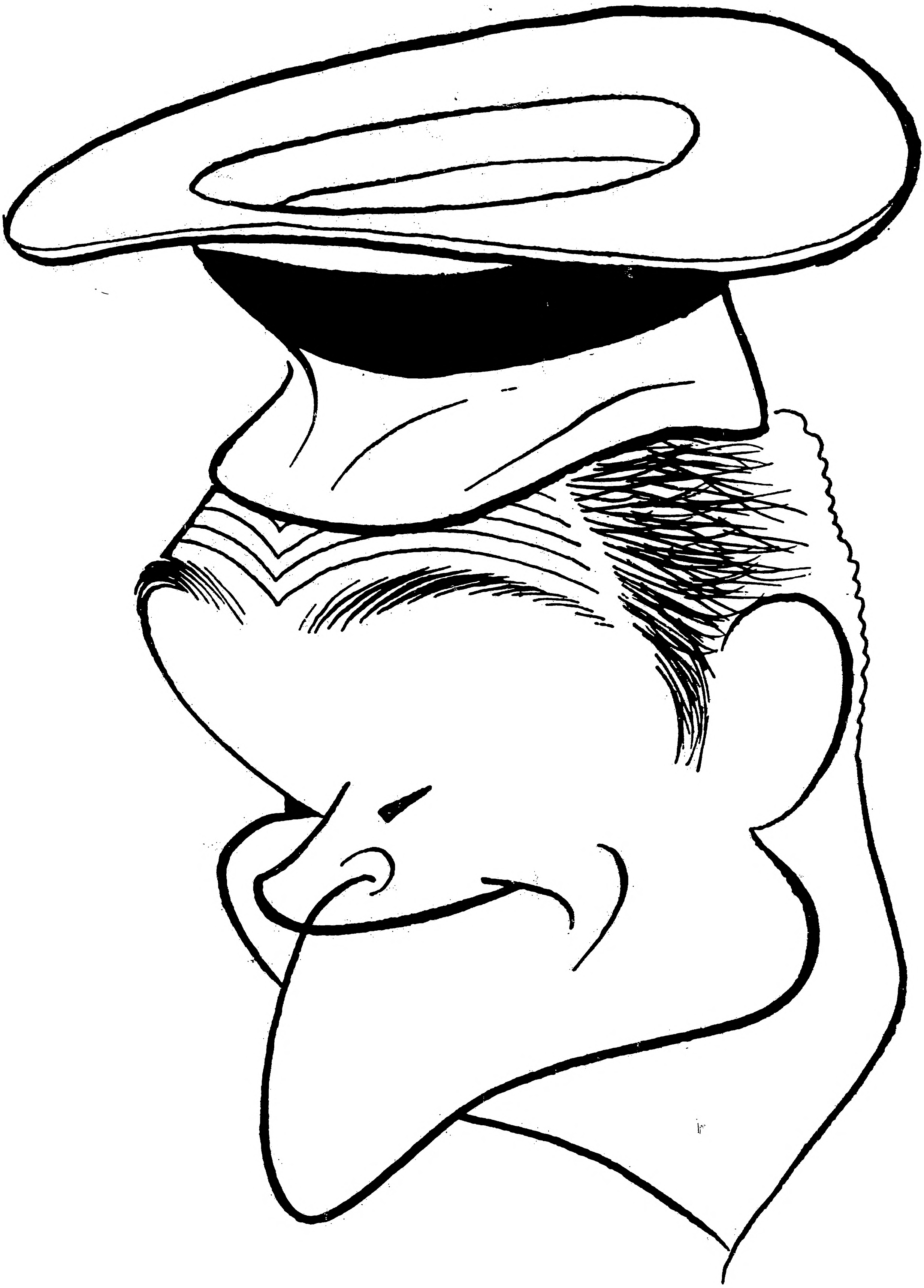
● Radio Registry

SHELLEY "CHERI" KIRK

SPOKESWOMAN
ACTRESS
FILM NARRATION

●

ROBERT COE MANAGEMENT
144 West 57 Street, New York 19
JU 6-3094



"THE RED SKELTON SHOW"

Fifth Year

PET MILK JOHNSON'S WAX

CBS-TV

KLAVAN
and
FINCH

BESS MYERSON

Star of

"THE BIG PAYOFF" — CBS-TV

"I'VE GOT A SECRET" — CBS-TV

Exclusive Representative: **MARTIN GOODMAN PRODUCTIONS, INC.**

Public Relations: **MIKE MERRICK**

HUGH DOWNS

CONCENTRATION, NBC-TV

JACK PAAR SHOW, NBC-TV

MONITOR, NBC-Radio

Exclusive Representative: **MARTIN GOODMAN PRODUCTIONS, INC.**

36 Central Park South, New York

PLaza 1-3555

SIXTH YEAR

"THE GEORGE GOBEL SHOW"

STARTING OCTOBER 11

Every other Sunday at 10 PM CBS-TV

Presented by LEVER BROS.

A Gomalco Production

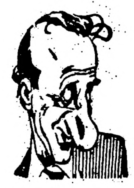
DICK SCHNEIDER

NBC-TV

ED BEGLEY

HOWARD E. STARK
Brokers and Financial Consultants
RADIO
and
TELEVISION
STATIONS

50 EAST 58 STREET
New York, N. Y.
ELdorado 5-0405



Mgt William Morris Agency

EVERY DAY ON EVERY CHANNEL TV
BROOKS COSTUMES
3 West 61st St., N.Y.C • Tel. PL 7-5800

FOR SALE

Fine home in beautiful setting. A-1 zoning. 2,150 sq. ft. on 1st. floor, Expansion attic. 1,600 sq. ft. finished basement, mahogany bar. Radiant heat in ceiling, basement floor and 2 car garage. 100% air conditioned, Lake in front yard, landscaped. $65,000; terms. Call TUrner 8-7100.

FOR SALE FEATURES
BOX V141, VARIETY,
154 W. 46th St., N. Y. C. 36

TEX ANTOINE

and UNCLE WETHBEE

Together in Weather for 10 Years

11:10 PM

WRCA-TV

Monday thru Friday

Brought to you by

CON-EDISON

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An

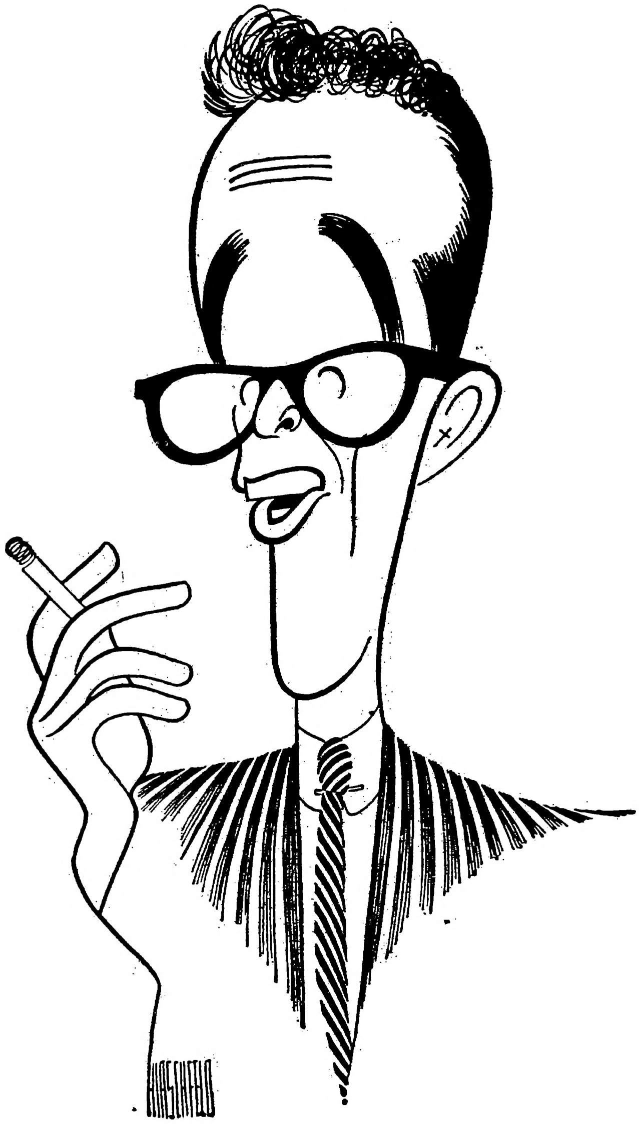
OLOGY ENDEAVORS, Inc.

Production

HORACE McMAHON

Lieut. Mike Parker
T.V.'s "NAKED CITY"

BARBARA BRITTON



Press Representative
SOLTERS, O'ROURKE & SABINSON

Personal Management
ASHLEY-STEINER, INC.

(ADVERTISEMENT)

KDAY JUMPS INTO COAST PROGRAM LEAD

The west's newest 50,000 watter KDAY, Los Angeles served notice on Southern California competition this month when it increased power and plugged program holes with top talent. Irving C. Phillips, KDAY General Manager, announced a new program line-up which included heavy emphasis on Sports. Roy Campanella, Dodger great, Sid Gillman, LA Ram Pro Football Coach, Bill Brundige, Sportscaster, and broadcasts of New York Yankee baseball games headline the 50 kw sports roster. Broadcasts of Yank games in Southern California came as a sharp surprise to radio in the West and was considered a major coup by the industry.

AUDIENCE UPSWING

Recent Pulse ratings revealed amazing audience increases to the KDAY ballcasts. Veteran deejay Jim Hawthorne heads the lineup of capable mike men fronting KDAY's music and news format. Joe Graydon, Dan Gates, Mark Ford and Jack Ostrode program the station with an upbeat brightness that has won fast acceptance and leadership for the new coast powerhouse.

"LISTENS TO PEOPLE"

Station music policy quotes a new twist of the station that "listens to people." Listeners phone "voice their choice" for music popularity. Telephone Company reports that more than 20,000 calls are directed to KDAY weekly. Calls are tabulated and station music is programmed on preference of listeners. Additional tabulations are made of listener mail which the 50,000 watter pulls from Arizona, Nevada, San Diego and throughout Southern California in continuing contests among listeners.

Impressive is the word for this lively new powerhouse in Southern California radio. KDAY has to be lively to keep abreast in the booming LA market, one of the nation's best radio markets.

(ADVERTISEMENT)

EDDY MANSON

Composer, Arranger, Conductor, Harmonica Soloist

Currently

with ED SULLIVAN

U. S. Trade Fair, Moscow, USSR

●

Latest Film Score:

MORRIS ENGEL'S

"WEDDINGS & BABIES"

(Soon to Be Released)

Venice Film Festival Winner

●

Latest LP:

"HARMONICAS WILD"

RCA Camden (Stereo & Monaural)

(Full Orchestra & Harmonica Quintet)

●

Latest Commercials Scored for:

Scott Tissue, Clairol, DuPont Fibres,
Instant Savarin, Falstaff Beer, Tuffy

●

Emmy Nominee ("Best Musical Contribution")
for Score to "Harvey"

J. W. V. Award of Merit
"Outstanding Conductor, Arranger,
Composer of the Year"

●

Mgt.: **DELL PETERS, 521 Fifth Ave., NYC** **MU 7-1750**

Publicity: **ARTHUR PINE**

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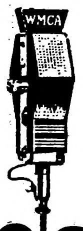
FIRST
ON
YOUR
DIAL



wmca

THE VOICE OF NEW YORK

Call us collect at MUrray Hill 8-1500
Or contact AM Radio Sales.

CHRIS SCHENKEL

Sportscaster

ALgonquin 4-7981

★

HERB SANFORD

PRODUCER

★

CORT STEEN

Director

Tonight marks the end of our second year on the air; tomorrow, maybe, the start of our third.

In the year ahead, we hope to bring America more of the type of programming which has led to such kind words as these, last week, from Jack O'Brian:

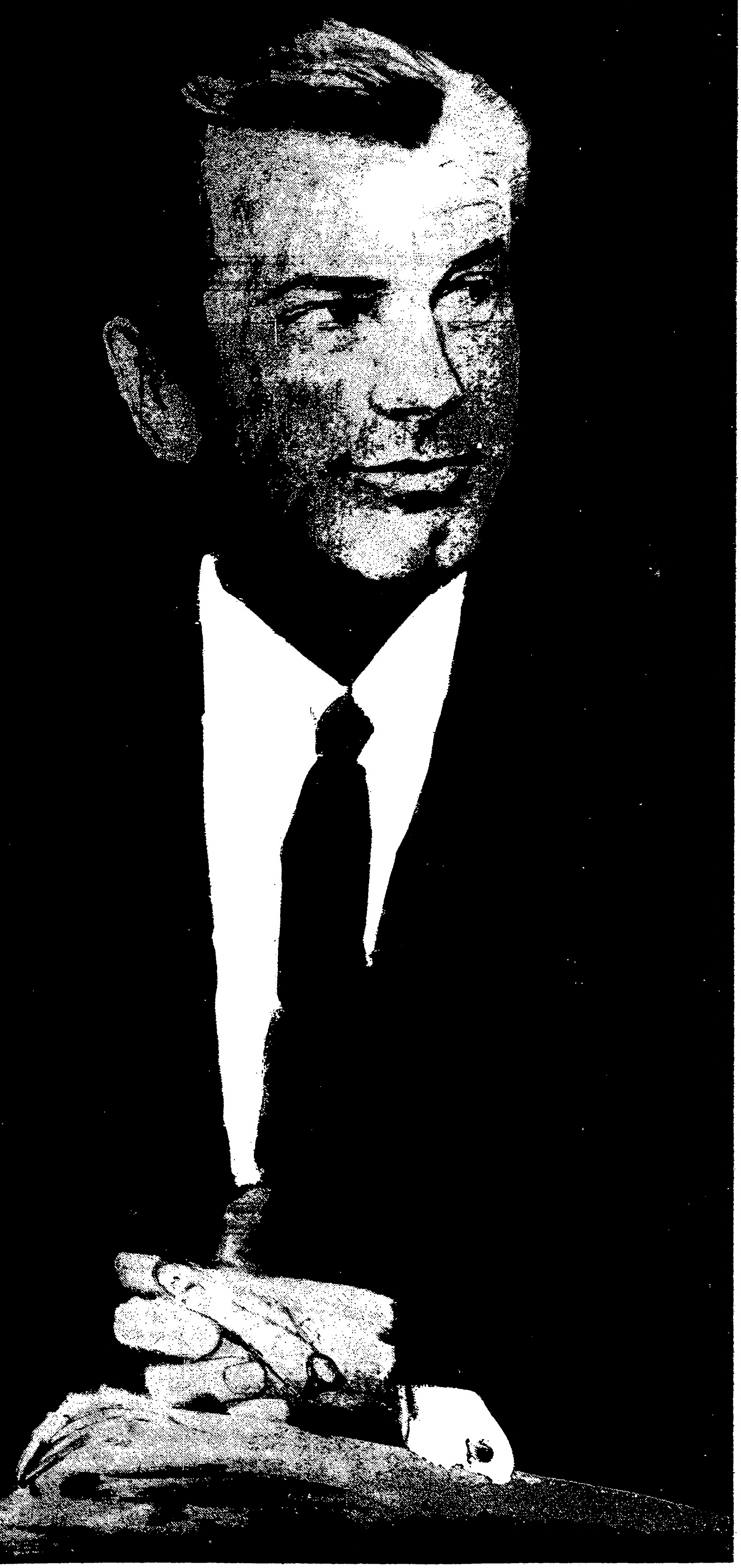
"When Robert Kennedy, chief counsel of the Senate Rackets Committee, was introduced by Jack Paar last midnight, the length and intensity of the ovation from the studio audience moved Paar to comment in pure amazement: 'This is the biggest, longest hand this show ever gave anyone since it started.'

When the brilliant lad left the program some 40 minutes later, Paar summed up: 'This quiet young fellow has been the most exciting guest we've had on this show in all of its two years.'

Paar was right from any vantage you select....

This show is best when it presents intelligent, articulate people and faces of such people in the throes of simple sincerity. It is better and more powerful than all the jokes ever written for all the Grouchos and Hopes since real or canned laughter on radio-TV began..."

The past two years have been a wonderfully happy time for all of us on the show, and we certainly want to thank the many, many people who've helped to make it possible.



CLARK JONES

HARRY WISMER

NOTRE DAME FOOTBALL
Coast to Coast on ABC for
Pontiac Division of General Motors Corp.

NOTRE DAME FOOTBALL
Video Tape Coast to Coast in collaboration with UPI and Newspix on Sundays

FOOTBALL FORECAST FOR UPI

GREAT MOMENTS IN SPORTS
United States Air Force

**GREATEST SPORTS THRILLS
OF THE TWENTIETH CENTURY**

Have A Happy

CAROL REED

Monday thru Saturday
CBS-TV

RAIN OR SHINE
LATE WEATHER
SIX O'CLOCK REPORT

Speaking for NABISCO
NBC-TV

BART HOWARD

Music and Lyrics

Latest Release
"YOU ARE IN LOVE"
PERRY COMO—VICTOR RECORDS

Judson Laire

"I Remember Mama" Films

JOE CATES

Producer - Director

NBC-TV

1959

Completed:

"ACCENT ON LOVE"
for Roncom — special thanks to Tom Loeb.

"THE GENE KELLY SHOW"
to be re-run in May of 1960 by Pontiac.

"HAGGIS BAGGIS"
Dave Susskind's favorite daytime show completed
a full year on air June 19th.

In Preparation:

"THE FRANKIE VAUGHN SPECIAL"
the great English star on NBC-TV.

"PONTIAC STAR PARADE" for November
written by and starring Mike Nichols and Elaine May.

"THE JOHN WAYNE SPECIAL"
come visit us in Bracketsville, Texas.

"HEAD OF THE CLASS"
new daytime development for NBC-TV.

to direct untitled motion picture for Warner Bros. release
thanks to the Producer, Max Rosenberg
and Vanguard Productions.

all made possible by:

Henry Fownes and MacManus, John & Adams, Harry Mayer,
Dick Rubin, William Lazarow, Walter Schier, and above all,
my friends and employers at NBC-TV.

Special thanks to the most patient partner in TV, Bob Stivers,
and all my co-workers at

PHILLIP PRODUCTIONS, INC.

570 Fifth Avenue, New York City
Circle 5-0210

Third Highly Successful Year!

DALE ROBERTSON

in

TALES OF WELLS FARGO

Produced by

NAT HOLT

Story Consultant

FRANK GRUBER

NBC—MONDAY NIGHTS

SPONSORED BY

PALL MALL CIGARETTES and IVORY SOAP

Oh, Brothers!

Continued from page 39

so, it is a pleasure to report to those who like the idea of high I.Q. females in broadcasting: Dupont fabrics, P&G soaps and cleaners (Who ever had a Ph. D. on "Portia Faces Life"?), Tip Top bread, Seabrook Farms' new packaged boil-and-serve foods, and Gimbels have been happily lining up for the 24 one-minute spots a week available in Dr. Brothers' head-shrinking but horizon-stretching telecouch.

There are certain residuals unique to a program of this character. Female psychiatrists have written asking for kinescopes to be used in their group therapy sessions. High school teachers have had their classes switched so they could watch during noon hour and talk with their classes about the show afterward. As for Dr. Brothers herself, there is no fear that the hectic life of a tv performer (an hour day for camera rehearsals plus research and airtime) will prevent her from keeping up with the latest developments in her field. She finds the show forces her to stay abreast of professional literature, it's the only way she can come up with answers for her audience.

This personality format for serious programming is a special interest of Ed Stanley, Director of Public Affairs for NBC. His staff is trying to jell a format for tv that combines tricky and foreboding information, e.g., cancer control, with popular entertainers (Steve Allen, Wally Cox, and Walt Kelly) attracting and sustaining attention for scholarly authorities and artists who freeze on the unfamiliar medium. Shari Lewis played this thawing role on the recent "Adventuring in the Hand Arts" series produced by George Norford for the Girl Scouts of America and the National Educational Television Center.

A final irony: the quiz mania, recently and happily subsided, has made some of the erudite personalities visible enough to be thawers themselves, viz., Dr. Joyce Brothers of "The $64,000 Question" and Charles Van Doren of "21" who has hit a remarkably unstodgy stride in his eye-opening cultural segments in Dave Garroway's "Today" show. It's apparently time to check one's stereotypes about the compatibility of entertainment and education at the decor of a new video era, one in which intelligent show biz celebrities run interference for the academic ball carriers now learning to run the broken field of mass programming with a dazzle and dash hardly thought possible just a few seasons back.

Grey Lockwood

DEADLINE

PICK-UP! Behind the mask of an affable book salesman was a killer! — The Cheyenne Eagle
ONE OF 39 EXCITING EPISODES!

DISTRIBUTED BY
Flamingo Telefilm Sales, Inc.
221 W. 57 St. • N. Y. 19, N. Y
JUdson 6-7040

Vincent J. Donehue

FRANK GRUBER

Creator of

TALES OF WELLS FARGO
THE TEXAN
SHOTGUN SLADE

In Preparation

JOHNNY FLETCHER

TV's Bra & Girdle Peekaboo

Continued from page 45

frightened of the very way we all got here."

Though bras and girdles are today in an acceptable classification, these products are still subject to extremely careful handling and scheduling. The undergarment commercials, in many instances, are as unnatural as Hottentot in a hoopskirt. Models are fashioned of plaster or similar composition and are as stationary as a statue. For a man to attempt to sell a bra or girdle via the airlanes would be as unusual as, say, the Long Island Rail Road's trains running on schedule.

The first attempt to get the bra on the video channels was back in 1950 when the female chest piece was displayed behind multiple layers of veil or on the silhouette of a figure. It proved a complete bust.

A top exec of Exquisite Form was quoted as saying of this unhappy experiment: "It was impossible to properly demonstrate the brassiere. We couldn't show the brassiere on a moving model because of blanket network taboos. Of course, we didn't get any letters of protest at that time. Probably the audience wasn't too sure what we were trying to sell. Certainly they had a hard time seeing it."

Like all makers of products who dare invade new fields, the slings were many. Everytime the bra makers invaded a new avenue of communication they got brickbats. When, for example, Exquisite Form appeared in car cards depicting a girl in a loosely-fitting sweater, there were hundreds of complaints, even though one couldn't see the bra. Cries of "indecent" rang out, mostly from women.

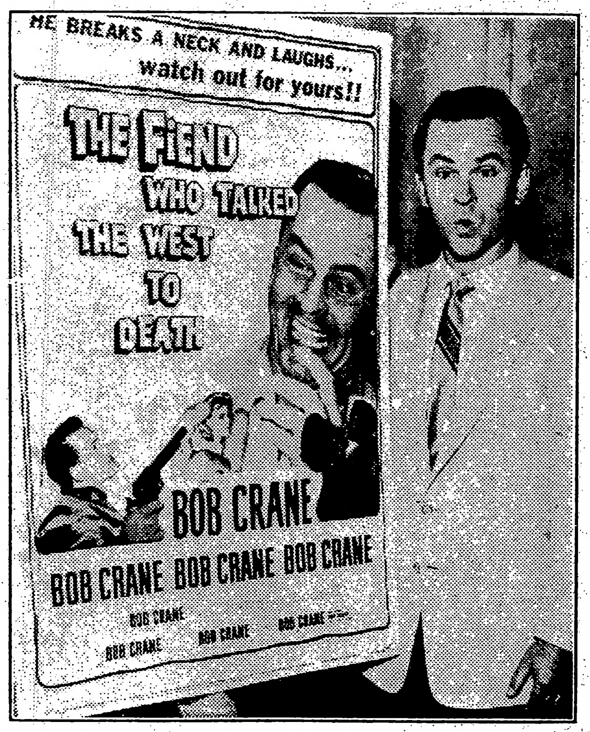
For a period the maker of the Sarong girdle overcame the network taboo of showing the product on a live model by having the girl put on the girdle covered with phosphorescent paint, over black tights. When filmed under black light, the effect was that of a girdle in action but without seeing the model. Thus the girdle maker's advertising litany that this was a girdle that walks and won't ride up was demonstrated most effectively. Similar techniques were used by other girdle makers. In general, the policy today is to judge each bra and girdle situation as it presents itself but on the whole the censors have been extremely careful, leaning over almost horizontal in an effort to play it safe in all matters having to do with the personal, the unmentionable and the intimate. Majority of bra & girdle commercials today are on film using an invisible mannequin for demonstration purposes with, of course, a fully clothed sales girl. Daytime shows dealing with feminine problems usually fall heir to this type of commercial. Some get an airing on late hour shows when kiddies are figured to be in bed and consequently far removed from any supposedly corrupting influences. Under no circumstances do stations place such copy on or near kid shows.

Radio also approaches the undergarment commercial rather gingerly. Artistic Foundations Inc., makers of the Flexees Girdles, used AM advertising for the first time in 1946 when it signed a contract for sponsorship of a WQXR-built series tagged "Designs in Harmony." It was a thrice-weekly 9:45 to 10 p.m. program and was on the air for two years but there was apparently considerable criticism from listeners. Joseph Berle, custom-made brassieres, fashioned an ad campaign over the New York Times radio outlet for 13 weeks, in the same year on Alma Dettinger's interview program, then on the air in the morning, in a time spot evidently when children were at school and not in contact with the horrid facts of life, namely that mammy wore a bra.

WOR-TV has been running video copy created by Exquisite Form Corp. for Exquisite Form and Silfskin Girdles and Peter Pan Brassiere for Peter Pan Bra on its "Million Dollar Movie." WNTA-TV also uses this copy, as does WABC-TV, and do their utmost to avoid programming them in and around children's programs. International Latex's girdles have extensive schedules, mainly minutes in nighttime spots, on WCBS-TV. A similar schedule is used at WRCA-TV.

Throughout this type of business on the air there runs a constant undercurrent of uneasiness, caused largely by the squawks from viewers steeped in Victorian prudery and blue-nosery. Social historians and experts in the history of adornment take the dim view that it will be a long time before tv manages to arrive at the same position as that of the American press and magazine in the display of undergarment and personal hygiene advertisements. Since the fifth estate is regarded as a super moral agency, station owners aren't too optimistic about a victory in this category.

In short, video is strictly peekaboo when it comes to the bra and the girdle. These two products are evidently an indigestible cheesecake for the puritan portion of the vast anonymous army serving in the Nielsen and Trendex worlds.


HE BREAKS A NECK AND LAUGHS...
watch out for yours!!
THE FIEND WHO TALKED THE WEST TO DEATH
BOB CRANE
BOB CRANE BOB CRANE BOB CRANE
BOB CRANE BOB CRANE BOB CRANE
BOB CRANE BOB CRANE

WHO?
KNX-CBS, Hollywood, Monday - Saturday, 10 A.M.!

39 Action-Filled Travel Adventures!
"SEVEN LEAGUE BOOTS"
Filmed by Globe-Circling Camera Caravan
Available now . . . Contact
SCREEN GEMS, INC.
TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.
711 Fifth Avenue, New York 22 PL 1-4432
NEW YORK DETROIT CHICAGO HOUSTON HOLLYWOOD ATLANTA TORONTO

TV In '60 Political Arena

Continued from page 33

open the traditionally closed committee and caucus sessions—most notably the bitter Republican Credentials Committee battle in 1952 over the seating of the Taft or Eisenhower delegates from Texas.

In days gone by, those hungry for detailed analysis and explanation of the importance and significance of election results had to wait for their Sunday review-of-the-week sections. Television now brings a huge wave of fresh up-to-the-second, accurate analyses that have relegated the Sunday experts to the purview of the librarians and the backwoods outlanders (both rural and urban) who lack tv sets.

The speed of its election coverage is so great that it has virtually eliminated newspaper "election extras." Many morning newspapers now even delay or eliminate early editions, on the ground that they would be hopelessly outdated before they reached the reader; instead, they tend more and more to await definitive results.

These, then, are but a few of the contributions of tv to the American political scene since those pioneer days of 1948 in Philadelphia when a mere few dozen persons (including all technicians) presented all three conventions to the nation.

With three national conventions, campaigns and elections under its belt, what lies ahead for television in 1960?

There is no simple, easy answer. As of this writing, the prospect is for two wide-open conventions next summer. Such conventions presage considerable time-consuming battling over credentials and platforms as well as the climactic nomination fights. This in turn will pose severe problems for tv if it is to succeed in the announced hope of presenting only the meaningful segments.

The unexpectedly swift development of television tape, and of the equally important ability to edit it, has created almost as many problems as it might at first glance seem to have solved. It now will be possible to carry on normal programming for considerable periods, taping the lesser sections of the conventions and presenting edited-down versions at a later hour. Under this concept, the only prolonged live convention programming would be the nominating sessions and the acceptance speeches. The laborious and generally rather dull openings and the segments for such special groups as women or (as with the Republicans in 1956) the parade of Cabinet officers "reporting to the nation," all would reach the nation only in abbreviated form on delayed tape.

This procedure would be sure to satisfy a considerable portion of the populace, but it would be equally sure to antagonize others—the families of delegates desirous of seeing "Uncle Eph or Auntie Annie on the TV," the oratorical windbags disappointed at being deflated by the tape editor's cutter, and the thousand and one other great and near great political hacks and supernumeraries who infest conventions.

Another proposal, is for rotation of sessions among the networks. Under this plan, Network A would carry the first session while the others continued with their own normal programming; Network B would take the second session, and so on.

What may emerge is a pair of conventions at least partly streamlined by a convergence of two forces—the networks' insistence on some reduction in unessentials, and the parties' realization that these elements may well be omitted by the networks. The Republicans, at San Francisco in 1956, proved a convention could be pared; of course, they had the benefit of an uncontested slate and indeed had the problem of stretching their sessions over enough days to meet the guarantees to the hotel men.

As it now stands, it is doubtful if there will be full gavel-to-gavel coverage of either convention by any network.

With both party nominations wide open, and with two new candidates touring the hustings in the autumn of 1960, campaign coverage is certain to be intensified, with "campaign news caravans," key state and regional surveys and much other special reportage.

Electronic machines have played a part in compilation and analysis of election returns since 1952. They again will be present in 1960 as all networks step up their efforts to air the speediest, most complete and most accurate returns. The election coverage trend is toward simplicity.

That word—simplicity—is probably the keystone of all political coverage in 1960. Television has tried its muscles in many directions, has proved that it can present almost any conceivable technical effect, and with those adjuncts firmly entrenched and under sensible control, is turning its attention to unencumbered and ever-clearer coverage of the fundamentals in restrained but dynamic fashion.

L & N's 25 Sr. Veeps

With three mergers in recent months, Lennen & Newell is suffering from too many chiefs and too many Indians.

The agency, which has absorbed Buchanan and C. L. Miller and Merchandising Factors (San Francisco shop), now lists 25 senior veeps with the vast majority of them account supervisors. The situation has some of the Indians in the creative department wondering when they will get their feathers.

In a move to allay dissension, prexy and chief executive officer Adolph J. Toigo announced one new veep in the creative department and said it was the first in a series of stripes to come. A staff memo noted that the stripes would be in recognition of "the number of people who have raised our creative department to an enviable stature in the business, and the way people are coming forward in the department."

The department, which includes copy, art and radio-tv production and programming, has 165 employees and one sr. veep, Nicholas Keesely, broadcast chieftain. The first in a series of promotions went to Royall Smith, a creative group head.

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Chicago Style TV

Continued from page 44

will take probably the largest production budget ever assigned to a strictly local effort—$15,000 per episode.

WNBQ has been experimenting this past season with specs on cultural themes and may install them on a regular monthly basis next semester. Shows tried thus far have covered the Gaughin exhibition at the Art Institute, the Science Fair, and the Metropolitan Opera auditions. WBKB is thinking vaguely too along the lines of cultural specials and will be preempting prime time next season for special telecasts of the Pan American Games and the Daily News Relays.

Principally two prime periods of local time will get the focus for upgrading next season, those being 4-6:30 p.m. and 10 p.m. to signoff. With Jack Paar in runaway dominion of the latenight period, competing stations will be looking for ways to make inroads; and WNBQ, which beams the network show, may be experimenting with ways to carry over some of the handsome Paar rating past midnight. Station made a stab of it earlier this year by creating a Friday postmidnight show with Dan Sorkin but gave up on it after five weeks.

Three Against Paar

So far as is known, the three competing stations will continue to fight Paar with feature films, although WGN-TV may try another approach on Monday nights to test Paar's achilles heel. That's the intended slot, as of now, for a new comedy format with Bob Bell and Wally Phillips.

For the afternoon period, WBBM-TV is mulling a new format for Susan Heinkel, who has outgrown her kiddie show. Station has been mapping unheard of plans for a western strip to be produced locally, and there's no question but that video tape and its possibilities for syndication play a motivating part in this ambitious project. Station may also revive a pair of bygone formats—"Jazz in the Round" and "In Town Tonight"—for the syndication marts but probably not fo. exposure again in Chicago.

WNBQ is answering the 4 p.m. problem with a pair of fresh half-hour vidpix strips, to be followed by its only live production, "Chicago Bandstand." WGN-TV is expanding "Garfield Goose" at 5 to a full hour and probably will continue to precede it with adventure and comedy films.

Spurred by the several awards it has won this year, WGN-TV will be pitching for more of them through increased live programming. On tap as bait for local or national citations are more community events specials; a new farm show; live remotes from churches on Sunday mornings; a weekly series of half-hour reports by Mayor Richard J. Daley and members of his staff; and a continuation of the early morning instructional program for school teachers incepted last year.

Both WGN-TV and WBBM-TV are contemplating panel shows for teenagers, and WBKB is developing an amateur show with professional panel and a unique telephone interview format. Station has signed young comic Bob Newhart with hopes of building a show around him and is also high on the camera presence of Bill Veeck's wife, Mary Frances, having in mind an early afternoon hausfrau show for her.

News continues to have top priority at two of the stations, WBBM-TV and WNBQ, which lead the market in news ratings in that order. The former's "Standard News and Weather Roundup" at 10 p.m. continues to reap the tallest ratings, and WNBQ's slotting of Alex Dreier against that program has not availed greatly so far.

WBKB increased its newscasting last semester, with Paul Harvey handling the bulk of the chore and Norm Ross contributing a news commentary show nightly, and WGN-TV continued to operate at a basic minimum in that area. However, there are bodings that the Tribune-owned station may make a strong attempt next season to upgrade its news image, but it will first have to find a strong news personality to spearhead the buildup.

Timex Puts in Bid For Moscow State Circus

U.S. Time Corp. (Timex), via Doner & Peck agency, is dickering with the U.S. State Department to clear telecasting of a one-shot made of the Moscow State Circus. Sponsor, which is already signed for seven specials on NBC-TV and ABC-TV, plans to tape the circus stanza in Europe for exposure next season.

Moscow State Circus is currently making a limited number of appearances outside the Iron Curtain. No network opening has yet been set.

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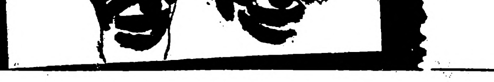

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JU 6-3094

Jackie Susann
Direction—MCA

Schwerin's Five Attributes

Continued from page 44

with all necessary elements. Incongruous elements will not combine; the number of ideas does not determine a commercial's success.

2. The commercial must be either dominantly logical or emotive. It is extremely difficult and dangerous to mix the "mood" commercial with the factual approach; choose one or the other, for best results.

3. Involve the right viewers favorably. Choose the characters and the settings which will be most flattering to the audience you wish to impress.

4. Keep your commercial consumer-oriented, not product-oriented. Remember that the "vital promise" is best conceived and presented in terms of the benefits the viewer will derive.

5. Employ the video actively. Ideally, the pictorial elements of your commercial will convey the story and establish the "promise" even if the audio is not heard.

The question of the proper length of a commercial was dwelt on at some length by Schwerin. He pointed out that the 15-second commercial, in Great Britain, now accounts for three-quarters of all commercials, whereas three years ago, only one-fourth of the commercials were 15 seconds long.

"Most of our findings," he reported, "suggest that the pendulum has swung too far toward reliance on the 15-second commercial to communicate your vital promise effectively."

Again capsuling the results of many tests in Britain, Schwerin reported that 53% of all 15-second commercials tested were judged effective, but 72% of all 30-second spots did their jobs.

"Mood" commercials suffer most of all in the compressed form, he said, but straight logical stories also may lose their effectiveness. The case of a new beauty product was cited: in 30 seconds, its newness and its novel features could be dwelt on, whereas in half that time, only the claim that it was new and different remained.

"The advertiser who announces his wares in 15 seconds must carve cameos," Schwerin stated. "He cannot make one mistake."

Schwerin went into detail on the general classification of "presenter" of commercial messages. Overall, he concluded that the announcer, or star, or personality must be compatible with the product, and believable in his espousal of it.

Often, unbelievable minor details can make the difference between success and failure with a "presenter," it was reported. A little girl, using an "anyone-can-do-it" bake mix, was decidedly more convincing than a chef doing the same thing. An office worker talking about "clean shaves" impressed many more viewers with the powers of a razor than did a steel worker. An athlete wasn't convincing, until scenes of him performing his athletic feats were included.

Other details discussed by Schwerin included Romantic Involvement (women won't buy the image of a woman acting too forward); Before-and-After situations (most effective is the simply sequence, unhappy "before" situation followed by use of product resulting in happy "after" scene); Taste (taste can be demonstrated, but not merely by claiming it. Best ways are showing the food in enticing settings, in combination with other foods, in attractive recipes, and/or showing its attractive ingredients.)

Schwerin counseled his British audience always to consider demonstration as the ideal means of communicating to television audiences.

Greensboro, N.C.—Richard M. Bradshaw, Chapel Hill native, has joined Forrell, Thomas & Polack Associates of New York City, creators of music and lyrics for television and radio advertising, as director of sales and production.

CBS Affil Doesn't Agree With Networks, Puts on Humphrey

Minneapolis, July 28.

Appearing by invitation on the local "Open Mike" program of WCCO Radio, local CBS affiliate, to be interviewed, Minnesota U. S. Senator H. H. Humphrey, who is expected to be a Democratic presidential candidate but hasn't formally announced his candidacy yet, lashed out at CBS for cancelling his scheduled appearance on the CBS network show, "Face the Nation." The cancellation is being appealed.

Humphrey called the CBS action "ridiculous." It was taken because CBS felt that under the FCC ruling if Humphrey appeared it would have to grant equal air time to obscure presidential candidates.

In announcing the invitation to Humphrey, WCCO general manager Larry Haeg declared his station disagreed with the broadcasters who banned him. He said WCCO "will continue to cover the news on its merits and discuss public issues on the basis of public interest." He pointed out "we always have been careful to insure full coverage of candidates for office."

News Boss of BBC Has Yen for News & Documentaries

London, July 28.

Hugh Carleton Greene, who's to become Director-General of BBC when Sir Ian Jacob retires at the end of the year, hasn't yet indicated what policy changes or innovations, if any, can be expected when he takes office. The only clue, possibly, he's given so far is to state that he considers drama and documentary programs to be of great importance, though this in itself needn't indicate any shift of emphasis inasmuch as BBC sound and tv schedules already allow substantial time to such.

It's known, too, that Greene is a declared opponent of "businessman's control" of tv and radio, which indicates that he's far from likely to relax existing BBC standards of what's considered popular of tasteful.

At present Director of News and Current Affairs for the Corp., Greene is 48 and a brother of author and playwright Graham Greene. It's reckoned he'll get around $22,500 a year as D-G. He joined BBC in 1940 after being Berlin correspondent of the Daily Telegraph and suffering expulsion by the Nazis as a reprisal for the ousting of certain Germans from Britain. He quit the corporation at the war's end to take charge of broadcasting in the British zone of Germany but returned in 1949.

Sir Ian Jacob, who has been BBC's Director-General for seven years, decided to resign because he'll be 60 in September. But he declares he won't be inactive after the goodbye.

Eurovision

Continued from page 36

You're shut up in a little box with a foreign technician who generally speaks no German. You have to figure out how to get the show on the air, what to talk about, do a simultaneous translation of what's going on.

Hiding From Producer

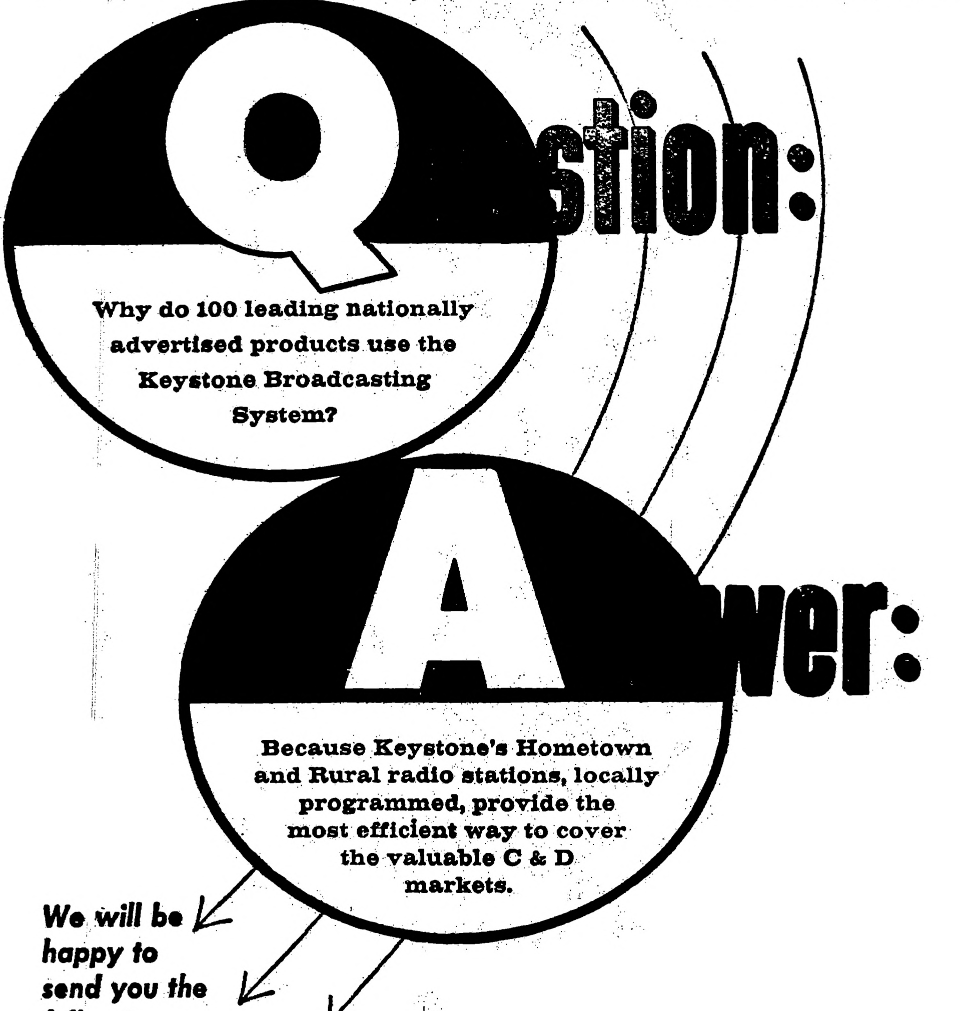
"Usually you're out of sight of the producer, who doesn't want you bothering him anyhow, with one mike and one telephone to keep you in contact with Germany."

With only a couple of major Eurovision events a year, Miss Gerhardt rounds out her time and income by doing special shows from other German cities. For five-minute personality interviews that she does several times weekly over the Frankfurt tv outlet, for instance, the fee is 90 marks ($22), and she generally picks up from $10 to $12 additional from other German tv stations who carry a repeat of her interviews.

"Planning and arranging a five-minute interview takes a lot of time. Generally one commentator does only three or four a week," she adds.

The German government allows journalists to earn 12,000 marks (slightly under $3,000) a year free of turnover tax—and with 20 years in the business and a wellknown name in Germany, Miss Gerhardt hasn't yet had to worry about paying this particular tax on her tv income.

Honolulu—"Ira Cook Show," on KHVH, Hawaii, has been renewed for another six-month segment. Show, taped at his home station, KMPC, Hollywood, consists of musical news and reviews of records and interviews.



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TAM's Top 10 in Britain

(Week Ending July 19)

	Homes Viewing (000)
Wagon Train (AR/ATV/GRANADA)	5141
Val Parnell's Startime (ATV)	4007
Play of the Week (AR)	3780
Crime Sheet (AR)	3780
Emergency Ward 10 (Tues.) (ATV)	3780
Delfont's Sunday Variety Show (ATV)	3629
Concentration (Tues.) (GRANADA)	3629
Concentration (Wed.) (GRANADA)	3553
Television Playhouse (GRANADA)	3478
Armchair Theatre (ABC)	3478
Emergency Ward 10 (Fri.) (ATV)	3478

British Com'l TV in Quest Of Some Patterns; Ehrlich's Series

London, July 28.

That crime skein, "No Hiding Place," for which U. S. tv writer Max Ehrlich is in London acting as script editor over a team of six scribes, is seen by the London weekday program provider Associated-Rediffusion as one spearhead of a campaign to break way from established program patterns. According to Lloyd Williams, assistant program controller for the web, there'll be a diminution come fall in the number of half-hour slots while 60-minute live shows, taking "No Hiding Place" as a representative example, will be brought more and more to the fore.

A-R can't, of course, control what areas outside London will do, excepting by the network deals it can pull off. There's no reason to believe, though, that it won't succeed in achieving many such tie-ups.

Meantime, what's seen as another shape of tv patterns to come will be aired countrywide tomorrow (29) and on Aug. 29 and Sept. 9 under the title "Summersong." All the commercial tv outfits are pooling their resources to compile the three live shows, each of 60 minutes in length and mainly musical in content. Tomorrow's effort, using names such as Dennis Lotis, Ronnie Carroll, Louie Ramsay, Bobby Thompson, Alistair McHarg and Norrie Paramor and his Concert Orchestra, will bring songs, routines and such from places like the Malvern Hills, the sands at Winterton in Norfolk, a factory in Liverpool, the New Forest, and a boat on the River Thames. Project is "terribly expensive," to quote Williams, largely because of the cost of using Post Office lines. This first experimental program won't be offered overseas, though it's planned that the second will so be.

Williams will have such cooperative efforts perpetuated, seeing in theory no reason why commercial tv outfits shouldn't combine frequently to present a live package show lasting, say, two or three hours and consisting of drama from one region, light entertainment from another and so forth.

The "Summersong" venture is also looked on as a runthrough for the commercial webs of their facilities for covering the upcoming General Election campaign. A-R's Studio 9 will be the control point, as it will be at election time, and 30 cameras will be used throughout the country—believed to be the largest number on one program since the Coronation in 1953.

Local TV News

Continued from page 22

been that video has been remiss in its coverage. WCBS-TV, part of an organization, which like NBC-TV, has vast corporate pride, is expected to receive heavy coin from the parent outfit to invest in film and, more pertinently, more individualized outside reporting.

WCBS-TV had one man, Tom Costigan, who for the past few years, has gone out on picture stories for the station. But he was the only fulltimer on local news for the tv'er. New setup suggests a full-scale news operation, with inside editors and rewriters and inside-outside reporter-writers.

Ignorance Ain't Bliss

Chicago, July 28.

One thing prober Robert F. Kennedy proved last Wednesday (22) with his appearance on the "Jack Paar Show" was that an alarming number of people do not know the names of their Congressmen.

Kennedy had urged viewers to write their representatives if they wanted tighter legislation to break the rackets. Next day the local Board of Election Commissioners was swamped with phone callers wanting to know who their Congressmen were. Chicago City Hall had to put on two extra switchboard ops, and the Board took on 20 additional clerks to hunt up the names.

Hoffa

Continued from page 22

Henry Morgan, Newsweek, the N. Y. Post, TV Guide and the field of Freudian psychiatry. Numerous guests on the Paar show, of course, have shot sharp darts at enemies of varying degrees, Kennedy being among the latest to unleash an assault.

Hoffa's squawk came in the form of a telegram to Robert Sarnoff, chairman of the NBC board. Hoffa said he had instructed his attorneys to prepare libel action against the aforementioned "and all others who sponsored or were associated with the shameful abuse of national television time on Wednesday night. Any repetition of such performance will be met with an application (to the FCC) to revoke your license for permitting the telecasts of criminal libels."

Theodore F. Koop, director of Washington news and pubaffairs for CBS, yesterday (Tues.) denied there was an agreement to restrict the quizzing of Hoffa during his "Face the Nation" appearance. Kennedy made the assertion on "Meet the Press."

Koop described Kennedy's allegation as "ridiculous." Kennedy said that CBS had an understanding with Hoffa to limit questions to labor legislation. According to Koop, the transcript showed that Hoffa was quizzed on subjects other than labor legislation.

Tele Reviews

Continued from page 29

losers make a pizza pie. It was the show's fun spot.

Among the recording artists were Eddie and Betty Cole, Jan and Dean and Dave "Baby" Cortez, the latter a swinging hipster on the electric organ, who may have finger-synced. His beat was hotter than the others and he came off with the heftiest applause. The big moment for the hoofers came when Martindale resurrected a filmed interview he did with Elvis Presley long enough ago to ask the question, "I see you're going to make a picture." What cared the shufflers from San Berdu when it was done. Here was their idol to swoon and sigh to.

That not all rock 'n' rollers are in the delinquent class was amply evidenced by three of the dancers, who told of their efforts to help the underprivileged with fund drives and a boys ranch to help straighten out the wayward. A nice touch of respectability. Al Burton produced and Bob Searles directed competently. *Helm.*

Post-'48's

Continued from page 25

and are heavily involved in production plans to emulate the Warner Bros. and SG operations. (Another source of revenues is the use of Coast major studios by outside telepix producers.)

Still another substitute source for feature to tv sales is diversification in tv station ownership. SG is buying the Time Inc. station in Salt Lake City, KTVT, for a reported $3,500,000; and 20th-Fox is buying KMSP-TV, Minneapolis-St. Paul, from National Telefilm Associates for a like sum. Both companies would like the full complement of radio-tv stations allowed by FCC regulations. Other pix companies, some already active in the field, are looking toward similar diversification moves.

All this adds up to one salient point. Contrary to previous predictions, the majors may be free of economic necessity to unload their post-'48's to tv. They may not even have a strong desire to sit down with the Hollywood talent guilds and work out a formula to cut the guilds in on tv revenues derived from post-'48 pix. When the current revenues from licensing of the pre '48's run out, the majors could have substitute millions pouring in from telefilm and station ownership and perhaps other sources.

Study Role of Closed-TV In Higher Education Work; $285,890 Working Fund

Minneapolis, July 28.

The U.S. Office of Education has turned over $285,890 to the U. of Minnesota to study the use of closed circuit television in higher education.

Dr. R. J. Keller, education professor, who will have control of the fund, says the study will endeavor to determine particularly the effectiveness of closed circuit showings of language, mathematics and science instruction in University high school classrooms to groups of students in the college of education.

Colleges of education students have had closed circuit tv instruction in some subject nearly four years. The new grant will be used in part to defray costs of needed technical personnel and supplies and to acquire a library of kinescopes for future use.

Quinlan

Continued from page 27

(and for this reason he has decided not to put the program up for sale), "to help us better understand our Latin American neighbors who will be here later in the month for the Pan Am Games. And since it is educational, it's our prerogative to show only so much of the bullfight as is necessary to show," he said. "The fact that we're putting it on the air does not necessarily mean we advocate bullfighting."

Ostensibly the show is to be a prelude to the Pan Am Games, being held in Chi Aug. 27 to Sept. 7 and to which WBKB has exclusive telecasting rights in this city. For all the opposition to the bullcast, Quinlan got his money's worth from the preview in press clippings. When the spec goes on this weekend, it will have been more than amply publicized through the controversy it has created.

With the Mexican tapes WBKB will be locking horns with its arch rival, WBBM-TV, in a Saturday night showdown vs. its prime feature film, highest rated local program in town. It will, of course, take place in a rating week, WBBM-TV will have the Windy City firstrun of "A Connecticut Yankee In King Arthur's Court" with Bing Crosby.

The bullfights—three of them—were recorded on tape in Mexico City by Emilio Azcarraga's Telesistima Mexicano. Commentary on the WBKB version will be done by Luis Carlos Uribe, a local Spanish language broadcaster. Jim Ascher, No. 2 man in WBKB's press department and an aficianado, is serving as consultant and co-writer.

Martin Weldon's News-Special Events Formula; Tryouts for Out-of-Towners

Deeply conscious of fact that out-of-town radio news reporters hunger for a break in the Gotham broadcasting scene, WNEW, N.Y. indie, has launched a series of frequent tryouts and already has taken on a number of prospects on a provisional basis.

Martin Weldon, WNEW's news and special events director, hired on a pro tem status, Bruce Williamson, news director of WHIM, Providence, and Henry Van Dyke of the Pittsburgh Courier, Negro newspaper. Other recent additions, on a permanent basis, to writer-reporter staff have been Stanley Willis, formerly on the N.Y. Daily News and Christine Stewart of Canadian Press. No longer with the station are Joan Hanauer and Warren Gardner. Currently, news and special events staff consists of 14 people with 11 on writing-reporting side and Lee Hanna as assistant news director. Weldon said that temporary workers are paid on a perdiem basis until proven worthy of a listing on weekly payroll. Meanwhile, station is negotiating contract with News Writers unit of Writers Guild and expects to seal a contract shortly.

Grapevine has produced a considerable number of applicants for the station's writer-reporter tryouts. Applicants are asked to develop several different type stories and record some of them on tape. Test involves writing a newscast from the wires plus some voice work.

Weldon said he doesn't turn down anyone who will spend time on the tryout and thus far the quality shown has been of a high average. Object is to find out how a man writes creatively and to learn something of his writing skill other than merely rewriting wire copy, where most of the words are already available to him. Many applicants, Weldon said, come from other stations while a goodly number are from the daily gazettes including the top ones of N.Y. city.

No Bars on Race or Sex

Weldon said it was important these days to have both a woman writer-reporter as well as a Negro on the news and special events staff. He said WNEW had no color line. "I think it is to the advantage of any news department in any medium to have a Negro and a girl reporter for special kinds of stories, for special insights, etc." Weldon said. "This is simply because of my desire to build the best possible news department. At the same time, as a human being, I appreciate being in a position to make job opportunities possible for people who are frequently left out of job opportunities because of race, color or sex. But in the final analysis, merit plays the biggest part in getting a job at WNEW, as it must."

Applicants for writer-reporter assignments are given a sheet containing some interesting problems to solve. First problem states that Herb Gordon of station's Washington Bureau has just called "to tell us that Khrushchev has just been shot by Mikoyan, and is dying — write about 20 lines on it; if you have to, speculate on possible consequences. Try for reactions, etc."

Second problem deals with a report from police headquarters about a terrible IRT train crash, with many casualties, and asks the applicant to write as many lines of copy as seems right to him.

Third problem a lulu informs the applicant that someone has just run amuck in the WNEW news room. "Imagine the rest of it and in your story make sure that the listener gets an idea of what the news room looks like," the instruction sheet states.

Meanwhile, station's news room appears to be landing considerable scoops and getting its call letters in newspaper pickups on its exclusives. Ordinarily, call letters of stations get into the news columns of the dailies only on Mondays because of the light Sunday news flowing across newspaper city desks and consequently the Sunday panel shows on radio-tv are of some assistance in filling the Monday morning gazettes. But it is much tougher on weekdays, when there's plenty of news, for a station to grab credit in the press.

NBC Yens Miles Coin

Chicago, July 28.

NBC-TV is trying to get Miles Labs to switch its Sunday morning coin next fall from "Circus Boy" to "Lone Ranger." Web is committed to the former, owing to Miles' order for quarter hours on alternate weeks. But now General Mills is offering to switch "Lone Ranger" from ABC to NBC if it can get the 11:30 a.m. Saturday timeslot.

Justice Dept.: Set Hub Grant Aside

Washington, July 28.

Joining Federal Communications Commission's legal office, Justice Dept. Friday (24) urged that the influence-tainted grant of Boston Channel 5 be set aside and disqualification of WHDH and Massachusetts Bay Telecasters.

Dept. recommendations were made in brief filed with special FCC Hearing Examiner Horace Stern who presided over the court-ordered rehearing of the channel contest. FCC's Office of Legal Counsel, filing earlier, urged like disposition of the case.

Dept. brief charged that WHDH, the Herald-Traveller subsidiary which won the channel, and Massachusetts Bay "ceased to depend on the merits of their cases and sought discriminatory and favored treatment by attempting to influence" an FCC member.

It cited off-the-record lunches former FCC Chairman George C. McConnaughey had with WHDH president Robert B. Choate and Forrester A. Clark, v.p. of Massachusetts Bay.

Justice Dept. differed with FCC legal office by recommending that the contest for the channel be reopened. The FCC lawyers, when a like difference arose in the Miami Channel 10 case, held that this was a separate question for the Commission to decide, not Stern.

WNEW

Continued from page 22

local news, has frequently utilized news writers (or at least men who initially were under only WGA jurisdiction) as on-the-air reporters and commentators. When the on-the-air business started, AFTRA demanded in.

As it has been explained by reliable union sources, WNEW balked at the idea of separate contracts for its writer-commentators, and demanded one union assume entire jurisdiction for the 13 or 14 staff men involved. Consequently, AFTRA and WGA proposed to WNEW's lawyers that the station dicker a single AFTRA-WGA contract. While it was along the lines of its own proposal, the single contract idea didn't sit well with WNEW for some reason, and so the station put it before the NLRB sometime ago. The labor board is reported to have agreed that a single contract was in order, thus overruling the station.

However, because what they originally wanted was separate contracts, after the NLRB hearing the unions nonetheless conceded to WNEW—and the net result is that the station is dickering with both separately again. Staffers already hold cards in both the writers' and performers' unions.

It's expected that the final outcome will have WGA as the basic union, with the men consequently being paid WGA staff newswriter rates, and with AFTRA handling them on a freelance basis. With this prospect in view, it's felt by observers that WNEW Radio is already showing signs of cutting back on the amount of on-the-air work being done by the WGA-AFTRA workers.

Des Moines—Subject to approval of the FCC, KASI, Ames, has been sold to Bill Ray, head of the news staff of WMAQ-NBC, Chicago. Sale price reportedly was $100,000.

VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation, based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting, competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 150 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.

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OMAHA

STATIONS: KMTV, WOW, KETV. SURVEY DATES: JUNE 1-7, 1959.

RK.	TOP TEN NETWORK SHOWS PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	**Summer On Ice** (Mon. 9:00-10:00)	KMTV	36.8
2.	**Gunsmoke** Sat. 9:00-9:30)	WOW	35.9
3.	**What's My Line?** (Sun. 9:30-10:00)	WOW	33.7
4.	**Red Skelton** (Tues. 8:30-9:00)	WOW	32.5
4.	**The Rifleman** (Tues. 8:00-8:30)	KETV	32.5
5.	**77 Sunset Strip** (Fri. 8:30-9:30)	KETV	31.9
6.	**Garry Moore** (Tues. 9:00-10:00)	WOW	30.0
7.	**Welk's Dancing Party** (Sat. 8:00-9:00)	KETV	28.8
8.	**Wagon Train** (Wed. 6:30-7:30)	KMTV	26.9
9.	**Real McCoys** (Thurs. 7:30-8:00)	KETV	26.0
10.	**Maverick** (Sun. (6:30-7:30)	KETV	25.8
10.	**This Is Your Life** (Wed. 9:00-9:30)	KMTV	25.8

RK.	TOP SYNDICATED PROGRAMS PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	TOP COMPETITION PROGRAM	STA.	AV. RTG.
1.	**Highway Patrol** (Sat. 9:30)	WOW	Ziv	26.2	52.2	News Movie Masterpiece	KETV	17.1
2.	**Death Valley Days** (Wed. 9:30)	KMTV	U.S. Borax	21.8	40.6	U.S. Steel Hour	WOW	18.6
3.	**Flight** (Thurs. 9:00)	KETV	CNP	19.4	32.3	You Bet Your Life	KMTV	24.0
4.	**State Trooper** (Mon. 8:00)	KMTV	MCA	16.9	32.5	Danny Thomas	WOW	26.2
5.	**U.S. Marshal** (Fri. 7:30)	WOW	NTA	14.1	40.4	Walt Disney Presents	KETV	14.5
6.	**N.Y. Confidential** (Tues. 9:30)	KMTV	ITC	13.3	22.8	Garry Moore	WOW	30.0
7.	**Mike Hammer** (Sun. 9:30)	KMTV	MCA	11.5	19.7	What's My Line?	WOW	33.7
8.	**Tugboat Annie** (Sun. 5:00)	KETV	ITC	10.3	56.0	Three Stooges	WOW	6.5
9.	**Soldiers of Fortune** (Fri. 6:00)	KETV	MCA	10.1	44.3	News; Weather Douglas Edwards	WOW	7.5
10.	**Huckleberry Hound** (Thurs. 5:30)	KMTV	Screen Gems	9.5	50.0	Life of Riley	WOW	6.7

COLUMBUS

STATIONS: WLWC, WTVN, WBNS. SURVEY DATES: JUNE 1-7, 1959.

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	**Gunsmoke** (Sat. 10:00-10:30)	WBNS	41.1
2.	**77 Sunset Strip** (Fri. 9:30-10:30)	WTVN	40.1
3.	**Real McCoys** (Thurs. 8:30-9:00)	WTVN	39.1
4.	**The Rifleman** (Tues. 9:00-9:30)	WTVN	38.8
5.	**Summer On Ice** (Mon. 10:00-11:00)	WLWC	37.1
6.	**Wyatt Earp** (Tues. 8:30-9:00)	WTVN	36.7
7.	**Cheyenne** (Tues. 7:30-8:30)	WTVN	32.2
8.	**Red Skelton** (Tues. 9:30-10:00)	WBNS	31.6
9.	**Wagon Train** (Wed. 7:30-8:30)	WLWC	30.9
10.	**Pat Boone** (Thurs. 9:00-9:30)	WTVN	28.0

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	PROGRAM	STA.	AV. RTG.
1.	**Death Valley Days** (Sun. 9:30)	WBNS	U.S. Borax	28.0	56.6	Summer Chevy Show	WLWC	11.7
2.	**Sea Hunt** (Mon. 7:30)	WBNS	Ziv	25.2	55.9	Buckskin	WLWC	11.7
3.	**Highway Patrol** (Wed. 8:30)	WBNS	Ziv	18.5	24.5	Ozzie and Harriet	WTVN	18.5
4.	**Casey Jones** (Tues. 7:00)	WTVN	Screen Gems	16.9	41.9	News; Chet Long Douglas Edwards	WBNS	17.6
5.	**U.S. Marshal** (Fri. 10:30)	WTVN	NTA	15.2	37.1	Person To Person	WBNS	16.9
6.	**Huckleberry Hound** (Thurs. 6:30)	WTVN	Screen Gems	11.9	53.8	News and Sports Huntley-Brinkley	WLWC	6.5
7.	**The Honeymooners** (Tues. 7:30)	WBNS	CBS	11.5	22.5	Cheyenne	WTVN	30.4
7.	**"26" Men** (Mon. 7:00)	WLWC	ABC	11.5	31.0	News; Chet Long Douglas Edwards	WBNS	18.9
8.	**Special Agent 7** (Tues. 8:00)	WBNS	MCA	10.7	20.5	Cheyenne	WTVN	33.9
9.	**Woody Woodpecker** (Tues. 6:30)	WTVN	Kellogg	10.3	42.7	Bold Adventure	WBNS	7.7
10.	**Whirlybirds** (Thurs. 7:00)	WTVN	CBS	9.6	33.7	News; Chet Long CBS News-D. Edwards	WBNS	10.7

Khrushchev-Nixon

Continued from page 1

p.r. possibilities as the Ampex prexy, got a Russian policeman and managed to retrieve Gundy's visa and passport which had been picked up on entry.

Gundy had left the exhibit grounds at 2 p.m. By 4 p.m. he was on his way to the Moscow airport. The tape, wrapped in a dirty shirt and concealed under business papers in a small valise, was completely overlooked by customs. By 5:30, Gundy was winging toward Sweden. The SAS man wired ahead and planes were held in Stockholm and Copenhagen. At 8:30 a.m., Gundy landed in N. Y. and was greeted at the airport with the State Department wire asking that the tape be withheld from broadcast. The State Department wire said that the request had come from the American embassy in Moscow and that the Russians were asking for simultaneous broadcast.

There was also a request from Nixon, through his press secretary Herbert Klein, to hold up on broadcast.

Gundy says he had decided from the outset to avoid the red tape that clearance through Russian and U.S. officialdom would have involved.

In spite of the State Department and Nixon requests, Gundy went ahead and by noon Saturday there were enough copies of the tape for distribution to the networks, the New York indies and the Canadian Broadcasting Co., which flew a man down to make the pickup.

A kinnie and a tape were rushed back to Moscow, arriving there at 4:30 p.m. Sunday. The tape went to the exhibit where it has been playing since and the kinnie went to Moscow tv and was shown late Monday night (27).

Before the 15-minute tape got on the webs at 11 p.m. Saturday, Gundy says there were innumerable phone calls between N.Y., Moscow, Washington and the heads of the three webs, CBS-TV's Frank Stanton, NBC-TV's Robert Sarnoff and ABC-TV's Leonard Goldenson.

"They finally said to hell with it," says Gundy, and decided to run the tape over State Department protest.

Also in the interim between arrival and airing, Gundy says he sent a long wire to President Eisenhower detailing events.

He says the tape session had been set up so that Khrushchev could get the full impact and surprise of seeing himself and the Vice President in immediate playback. When the Russian Premier pushed the button and saw himself, he cried out in English: "OOoooh! Like real!"

The tape was in color, and he said through his interpreter that the Russians have color tv, but nothing like the recorder.

Then he wanted to be sure that the tape, when seen on U.S. tv, would carry an English translation. Both Gundy and Nixon assured him it would.

In his N.Y.-to-Moscow phone talks since his return, the Ampex prexy has heard that the word has gone out for a closer check at customs for tape and film going out of the country.

Uncommitted Coin

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buys. R. J. Reynold's Salem, Lorillard's Newport and Liggett & Meyer's Oasis—not to mention B&W's longtime Kools—have already proved out in sales and the battle for the menthol market will be a big one for media.

Among major accounts adrift and unplanned at this writing are Cheesebrough - Pond's Vaseline, leaving McCann-Erickson; Lipton, moving from Young & Rubicam; and Hudson Pulp & Paper, recently landed at Grey. Vaseline spent close to $1,000,000 in net last year and Lipton placed $1,700,000 with the webs for its tea and another $800,000 for its soups. Hudson had a piece of "Walt Disney Presents" and will most likely be back somewhere.

Traditional bargain hunter Hazel Bishop is so far uncommitted. There is definitely more money coming from Colgate. Likewise Ansco and the Florida Citrus Commission at Benton & Bowles. The Commission's money is generally late and iffy—good crop, good budget.

Nestle's to date seems shy with only an alternate buy of "Colt .45." Firm last year spent $3,500,000 on time alone.

Sylvania and Dracket had high raters a year ago in "The Real McCoys" and "Maverick" respectively. Neither is yet committed. Pepsi-Cola (last season specials), Dow Chemical (introed "Medic") are not in. Nabisco is shy of usual web spending.

Nets also are eyeing possibility of more insurance company spending. Equitable is in for first time since radio ("FBI in Peace and War") with special buys.

Then there's the Firestone Tire & Rubber money—up for grabs.

Gobel

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roles, one on "General Electric Theatre," the other a "Wagon Train" shot being especially written for him. But comedy spots are out. "A Hope or a Berle, even without good material, can do that kind of a spot and come off well. George needs material, and often the material provided for him isn't good. Then we have to come up with our own stuff at the last minute, and that's risky. Or we use George's regular stuff but we burn it out," O'Malley explains.

On another front, the Gobel-O'Malley Gomalco Productions is working on development of two pilots, its first new projects since Gomalco developed "Leave It to Beaver" nearly three years ago. One is "The Flower Girls," comedy about two spinsters and their young nephew. Other can't be discussed because of rights clearances, but is an adventure stanza. Asked why Gomalco had laid off pilots for nearly three years, O'Malley merely replied that "we didn't come across any properties we liked well enough."

H'wood Telefilm

Continued from page 1

the network schedules—along with a downbeat among syndicators—of film shows originating in New York or overseas. The English coproduction, at least on the network level, is a thing of the past. Gotham-filmed shows are no longer repped on the webs, what with the demise of the Phil Silvers show and the cancellation of the sole Gotham entry, "Brenner."

Breakdown on the Hollywood production scene runs thusly:

1. There are 20 hourlong series slated for network, which will fill some 600 hours of firstrun time and will cost in the area of $60,000,000.

2. Remainder of the network film schedule comprises 61 half-hour telefilm series, consuming 1,190 hours of firstrun time in the coming season and produced at a cost of $103,000,000.

3. Syndicated programming filmed here will run to 26 series of varying budgets and varying number of episodes. But they will aggregate some $17,000,000 in production outlay and account for a total of 480 hours of film programming.

As to the breakdown among producers, Revue and Warners lead the field, with Four Star a close third, and Ziv, Desilu and Screen Gems well atop the rest of the heap. Six companies among them will account for a total of 60 of the 108 shows, and will bear the brunt of the $180,000,000 production outlay to the tune of an approximate $90,000,000, or 50% of the total.

Hausfrau

Continued from page 27

after two tries, so it's not contemplating a third such event, at least not until the results of the second junket can be tabulated. However, Oscar Katz, daytime program chieftain for CBS-TV, believes that the publicity-exploitation impact of the first junket will be intensified this coming fall, due to the fact that instead of keeping the femmes stuck in N.Y. a Hollywood dimension has been added, and probably more important, there had been a certain amount of skepticism from participating newspapers the first time that is not apparent the second time. Some dailies last year expressed concern over the possibility that the exploitation might end up with the women writing yarns as the network would have them written. But, afterwards, there was a widespread expression of satisfaction, that not only was the "amateur copy" good but also independent. This seems to pave the way for increased newspaper support for the CBS affair.

Web aims to kick off the first of the newest "Woman!" daytime specials the week of the "Televisit." CBS will preview the stanza for the junketeers a day or two before the Thursday, Sept. 17, exposure. Goal is to have the gals write advance reviews. No matter how they come out, CBS looks upon the critiques as "a story—and a story makes for interest."

Buyers Spread Coin

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come. Summer has been one of the best seasons for syndication buying activity and whether the current pace is maintained relatively in other period remains to be seen.

But the "group paralysis" of yore has faded. Fewer regional accounts are bouncing the ball back and forth between agency and client without making a commitment. Credit for the change in business conduct is attributed to the vigor of the economy, the health of networking, and the consequent eagerness for the regionals to climb aboard the tv bandwagon.

Comedy Relief

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or make him cry." Tatelman prefers to make him laugh.

All of which is another way of saying that for westerns and adventure stanzas, there's got to be a fresh approach, and for Tatelman the freshness of approach lies in the application of comedy. By the same token, he's busy finding writers with fresh points of view and trying to avoid what he calls Hollywood's busy and skilled hacks.

"This town is loaded with talent. It's not, unfortunately, loaded with people who can spot talent. Everybody talks about 'taking a chance' on a newcomer. I think they take a chance when they use a hack who gives them the same old tired treatment." Tatelman has uncovered two new writers he's high on, a mystery novelist named Catherine Kuttner, and another gal named Marion Horvits, neither of whom had ever done a tv script before. Miss Kuttner, between "Alaskans" and "Sugarfoot," is now working on her tenth.

Aussie Market

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"Walter Winchell File," "Man Without A Gun," NTA; "Ozzie & Harriet," "One Step Beyond," "Meet McGraw," "Wire Service," ABC Films; "Father Knows Best," Screen Gems; "Real McCoys, William Morris Agency; "The Texan," Desilu; and "Top Pro Golf," Walt Schwimmer, Inc. Features also were bought from Atlantic TV and Cinema Vue.

Television, Inc., which Michelson represents, operates TCN in Sydney and HSV in Melbourne. The Herald Sun Television station HSV also owns ADS, in Adelaide, and BTQ, in Brisbane, due to go on the air in November. Another outlet in Perth also is due to begin broadcasting in November, while a station in Hobart is expected to go on the air in early '60.

In addition, about a dozen provincial stations are expected to be operating in Australia in '60 with more coming in the following year.

Average price paid by Michelson is reported to be about $500 per half-hour. While the separate deals vary, Michelson stated that all the deals took in at least four markets, including the principal ones of Sydney and Melbourne.

SINGLES IN 'SQUARE' CASKET

Monaurals & Stereo Share-&-Share Alike in Decca's '66' Clip for Anni

Decca Records is kicking off its 25th anni celebration with a fall program featuring 66 packages (33 monaural and 33 stereo). Spotlighted in the program are "The Gershwin Years," by George Baseman and "The Ernest Tubb Story."

Also in the silver jubilee pitch are sets by the Four Aces, Kitty Wells, Al Hibbler, Jesse Crawford, Roberta Sherwood, Carmen Cavallaro, the Ray Charles Singers, Wayne King, Webb Pierce, Red Foley and Earl Grant, among others.

Decca's longhair division, Gold Label, is also getting into the 25th anni act highlighting a stereo first with Bach's "St. Matthew Passion." It's a package of four LPs featuring Irmgard Seefried, Ernest Hoefliger and Dietrich Fischer-Dieskau. The Gold Label releases include sets that were recorded domestically and abroad. In the domestically recorded issues is the Bach Aria Group, which recently inked a longterm deal with Decca. Group's initial LP disking will be "Arias for Voice and Instrument." Another feature of Gold Label's anni push will be the New York Pro Musica's "Elizabethan and Jacobean Ayres, Madrigals and Dances." The New York Pro Musica came up with a click for Decca last year in "The Play of Daniel."

For the fall program, Decca is giving an extra 10% discount plus a 2% cash discount, if bills are paid on time, on orders of $100 or more. Diskery is also offering a special dating plan with one-third payments on August orders payable Nov. 10, Dec. 10 and Dec. 28. The dating plan applies to orders of $300 or more. The dating and discounts apply to the whole Decca catalog excepting the low-price Vocalion line, imported records and the Archive series.

The Decca program was launched at a fest at New York's Savoy Hilton last Wednesday (22). In addition to the Decca product, the lines of Everest, Urania, Stero-O-Craft, Strand and Listen & Learn were pitched. These labels are distributed through Decca branches in the U.S., Canada and Hawaii.

Latching on to Decca's 25th anni program are its subdid labels, Coral and Brunswick. In the program are 46 packages (24 monaural and 22 stereo) for the August release. Featured are Les Brown, Teddi King, Marguerite Piazza, Art Lund, Teresa Brewer, the Three Stooges, Red Nichols and Mary Ann McCall, among others. The Coral-Brunswick fall program offers an extensive plan to all dealers featuring a discount and delayed dating program.

Mex Gov't Downbeats Max Cooper (Shumake), Fest's Trombone Winner

Mexico City, July 28.

The Dept. of State has given the bum's rush to Max Shumake, better known in the musical world as Max Cooper, for alleged "illicit and dishonest" activities. The brief Gobernacion (State Dept.) statement did not amplify on the reasons.

Cooper, who triumphed in trombone division at recent national jazz festival here, had been working on plans for a tour of the provinces to bring jazz to the Mex backwoods and provincial cities. He was an element of an orchestra formed by festival winners who wanted to capitalize on publicity.

While loss of Cooper delays tour of new musical unit, plan is to replace him and still go ahead with idea of building up a name as a modern jazz unit in the land of the guitar and off-key shouted songs (ranchero ditties).

Sandy Block's Torso Co.

A new publishing firm, Torso Music, has been launched by Sandy Block.

Block is prexy of the company with Sam Herman as contact man.

Col's 'Mark Twain Tonight'

Hal Holbrook's one-man show, "Mark Twain Tonight," will be put into the groove by Columbia Records. The disk will be produced by Goddard Lieberson, Col's prexy. Recording session is scheduled for tomorrow (Thurs.).

The one-man show has been running off-Broadway for the past several months. Holbrook nabbed the Drama Desk's Vernon Rice Memorial Award, and an "Obie" from the Village Voice for his characterization of Mark Twain.

NARAS Awards On NBC-TV in Nov.

Awards handed out by the National Academy of Recording Arts & Sciences for the top diskers of 1959 will get a tv showcasing on NBC Nov. 29. Watchmakers of Switzerland will pick up the tab.

The hourlong show will feature performances of the year's best classical, popular and jazz records by the artists who recorded them. Winners of the awards, to be chosen by members of NARAS in secret ballot, will receive the industry's counterpart of the film biz's Oscar.

Blueprinted for the telecast are 10 award-winning performances. These will include the best male vocal, best female vocal, best song, best album, best jazz, best comedy, best solo classical vocal, best original cast show album, best motion picture soundtrack album and the best new performer of the year. In addition, special awards will be made to recording artists who have made outstanding contributions to the recording industry.

The telecast will be carried live from Hollywood. Cunningham & Walsh is the ad agency for Watchmakers of Switzerland.

The program will be the second occasion in which NARAS has honored members of the disk industry but the first to be televised. Deal for the telecast of the 1958 awards fell through and the prizes were given out at a special dinner meet in Hollywood.

Col Masterworks Names McClure Vice Oppenheim

David Oppenheim has exited his post as director of the Masterworks (classical) division for Columbia Records. John McClure moves in as acting director of the department pending a reorganization of Col's entire artists & repertoire department.

Oppenheim, who's been in Col's Masterworks department for the past seven-and-a-half years, is taking on an associate producership with Robert Saudek Associates, org specializing in producing tv programs. McClure has been with Col since 1952.

Cap's 'Kaleidoscope'

Hollywood, July 28.

Capitol Records released 14 new pop albums last week under the theme of "Capitol Kaleidoscope—A Brilliant Array of Stars and Sounds."

Topping the release list are new packages by Frank Sinatra, Tennessee Ernie Ford, Paul Weston, the Four Preps, and, together for the first time, Peggy Lee and George Shearing. Latter LP was recorded on the spot at the National Disk Jockey Convention in Miami Beach.

Sarah Vaughan is making her debut south-of-the-border with a four-week tour of Brazil, starting Aug. 3.

TEENERS GET 'EM THE CUFFOLA WAY

The sharp decline of the single record biz recently is dramatizing the necessity for a broad public relations campaign by an overall industry body. So say Hugo Peretti and Luigi Creatore, indie disk producers for RCA Victor under their usual joint monicker, Hugo & Luigi.

The duo has found a dangerous attitude growing among the adolescents, namely, that it is "square" to buy a record. Once an enviable activity by youngsters, a disk purchase by a teenager nowadays is more than likely to earn a chorus of derision from his sidekicks.

"Why buy it when you can get it for nothing," the kids are thinking these days. And, according to Hugo & Luigi, there are numerous routes by which the disks, or their equivalents, can be had for free.

Firstly, there is mass distribution of cuffo disks at the various hops promoted by disk jockeys. Secondly, and more importantly, the teen crowd is turning more and more to the transistor radio fad, basking on the beach or walking down the street with the plugs in their ears listening to the endless repetition of the hit tunes on the unlimited number of "Top 40" stations.

A new wrinkle has now been

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AFTRA to Seek Pension, Shorter (3-Minute) Side

Pension and welfare benefits, which would mean a large additional expense to the diskeries, will be asked by the American Federation of Television & Radio Artists next fall. The performers' union and the industry meet then on a new phonograph-recording code. Union has jurisdiction over vocalists and other non-instrumentalists.

AFTRA, meeting last week in St. Louis for its national convention, laid out several demands for the October dickers. Besides the plan to get pension and welfare, the union will ask for national jurisdiction, which would put cities such as Nashville, a heavy recording area, under AFTRA aegis for the first time.

Actors' body also will demand a new definition of a "side." Presently, a side is defined in the code as three minutes and 40 seconds, but AFTRA wants it cut to three minutes. This would mean, if accepted, that any additional time would count toward a second side.

Swedish, Italo LPs Bow RCA Int'l O'Seas Series

RCA's international department is kicking off its series of foreign-made packages in the U.S. with two albums stemming from Sweden and Italy. Under this new plan, the albums will be manufactured in Mexico, but will be handled through regular RCA Victor distribs in the U.S. It's figured that the Mexican setup is geared to a lower per-unit volume and can handle the albums being made by RCA affiliates abroad.

One set due for early release is a collection of authentic Swedish folk music, recorded in Stockholm by Mat Olsson. The other album will feature the 20 prizewinning songs at the recent Naples Song Festival, as delivered by the Festival performers, including Elio Mauro, Nilla Pizzi, Teddy Reno, Miranda Martino and Stella Dizzy.

40 ASCAP Writers Establish Group To Fight Decree's 'Old Tunes' Payoff

The changes in the ASCAP operation, proposed by the new Dept. of Justice consent order, is coming under heavy attack from a newly organized group of songwriters. Representing a cross-section of relatively young, active writers with numerous hits to their credit, this cleffer group is centering its fire on what it terms a "30% takeaway" of its earning power.

Under the consent order, ASCAP would change its writer distribution system so as to allocate 30% of the total payoff for songs that are one year old or older, a category known as the "recognized works fund." This is a new payoff category for writers, although the publishers have had a similar setup for their ASCAP distributions.

According to the critics, the "recognized works fund" represents a move by the older writers to collect extra on standard songs. Hal David, who was named chairman of a group of 40 writers who met in New York last week, said the new 30% allocation for old tunes is "a premium for the inactive writer and a penalty for the active writer." He pointed out that the payoff on new hits is being reduced to increase the performance rewards for old tunes.

Included in the David group, as yet without a formal title, are such writers as Mack Wolfson, Leon Carr, Aaron Schroeder, Sonny Skylar, Sid Wayne, Hy Zaret, Sherman Edwards and Eddie White, among others. David emphasized that this group represented a responsible group of cleffers who had no relation to the chronic hotheads and popoffs within the Society's ranks.

Division of Pot

The current ASCAP payoff for writers is divided as follows: 20% for current performances; 30% for performances over a five-year period; 30% for an availability fund (similar to five-year average but with a brake on promotions and demotions), and 20% for seniority. The new payoff proposal would eliminate the availability fund for the recognized works fund.

Under ASCAP's traditional thinking, the standards have been rated as "more important" than current hits. The customers of ASCAP, according to this viewpoint, are buying the ASCAP cat-

(Continued on page 104)

Presley Keeps Rolling

Elvis Presley is still rolling along. His latest single for RCA Victor, "Big Hunk O' Love," has already passed the 1,000,000 sales marker and is the fifth consecutive disk to hit the golden circle since he entered the U.S. Army in March, 1958. Over 10,000,000 Presley disks were sold in the U.S. during 1958 with an even stronger showing expected this year.

Presley has had 14 consecutive singles to hit 1,000,000 in sales. Seven of these have sold over 2,000,000 while one disk, coupling "Hound Dog" and "Don't Be Cruel," has cracked the 5,000,000 mark, setting a new standard for individual disk sales.

New DJ Assn. Aims 'Sell' Via Live TV

Hollywood, July 28.

The critical press stories hitting the public following the national deejay convention in Miami two months ago has brought about formation of the Disk Jockey Assn. Inc., a national organizatoin to bring about a better understanding and goodwill toward the platter-spinners.

The new deejay org, which came about following a meeting in Milwaukee July 17, went into gear with approximately 16 members roundtabling at the first session to lay down bylaws and regulations and purpose.

Jim Hawthorne, deejay of KDAY and tv station KTTV here, has been named acting prexy until the deejay group can hold an official election.

According to Hawthorne, the org will operate as a non-profit corporation with no assistance from others except the membership, and will be open to anyone with two or more years of experience as a disk jockey or in music programming.

A full board of 56 members will be elected at the first annual meeting in 1960, and until then the present officers and directors will act in that capacity.

One of the first things to be tackled by the deejay group is to produce a live tv show which will feature top recording talent.

The slate of officers includes Scott Muni, WMCA, N. Y., 1st veepee; Bob "Coffeehead" Larsen, WRIT, Chicago, 2d v.p.; Fred Hohl, WAME, Miami, 3d v.p.; Charlie Austin, KVLC, Little Rock, 4th v.p.; Robin Seymour, WKMH, Dearborn, Mich., v.p. in charge of public relations, and Bill Gavin, Lucky Lager Dance Time, San Francisco, secretary-treasurer.

Membership fee was set at $10 per year.

Dot Names Norman Greer Ad-Sales Promo Director

Hollywood, July 28.

Norman Greer, who has been working independently on a national scale, been appointed advertising and sales promotion director of Dot Records.

Greer, dissolving his own flackery to accept the post, will direct all matters pertaining to sales, deejay promotion, distributor and dealer relations, artists relations and ad-pub relations.

Jan Peerce to Aussie

Jan Peerce took off yesterday (Tues.) for an extensive tour of Australia.

He plans to return to the U.S. in September after vacationing in Hong Kong.

R&R Disks, Interred By Frisco's KGO, Turn Up In American Samoa Bar

San Francisco, July 28.

More than a year ago KGO Radio here dropped rock 'n' roll records from its programming. Ever since, some 150 records have been gathering dust in the station library—until this month.

A few weeks ago, Joey Rardin, cruise director for Matson Navigation Co., phoned KGO program manager Edward Smith and asked if Smith had any reject records the station would give to the owner of the Pago Bar, in American Samoa.

Smith got a bright idea. Not only would he give Rardin new, rejected r&r, but he'd also donate the leftovers. And this month the Matson liner, Montery, hauled a heavy load of Elvis Presley, Fats Domino and Conway Twitty shellacs to the Pago Bar, which has the only phonograph on the tiny tropical island.

Rardin, just back from the Monterey cruise, says the r&r can be heard, loud and clear, all the way from the bar to the pier where the ship docks three blocks away. He claims one woman passenger on the cruise thought she was listening to native Samoan music until she was told what it was.

A further result of the KGO donation is that a sign has now been tacked up in front of the Pago Bar. It reads:

"KGO, San Francisco, Samoan Studios. Where Rock & Roll Records Go To Die."

Jocks, Jukes and Disks

By HERM SCHOENFELD

Edmundo Ros (London): "SCOTLAND THE BRAVE" (Burlington*) is a colorful instrumental, with a bagpipe brogue dated to nab plenty of spins. "COMIN' THRU THE RYE" (Burlington*) has a similar idea.

Al Hibbler (Decca): "LONESOME AND COLD" (Copar†), a neat ballad, is delivered in this singer's customary style. "IT WON'T BE EASY" (Barton*) is another okay ballad.

Ray Ventura Orch (Versailles): "THE ORANGES OF JAFFA" (Rayven†) gets an attractive instrumental workover. "THE GOLDEN STRIKER" (Rayven†) is another bouncing rhythm number for easy listening.

Frankie Laine (Columbia): "EL DIABLO" (Stanley*) is a dramatic opus with a driving beat that this singer knows how to project to the hilt. "THE VALLEY OF A HUNDRED HILLS" (Exeter*) is another arresting piece of original material for fine change-of-pace programming.

Sal Mineo (Epic): "MAKE BELIEVE BABY" (Toga*), a snappy ballad, is vocalled in commercial style, with a potent assist from the orch and choral background. "YOUNG AS WE ARE" (Tryton†) is a pretty ballad with a light rocking beat.

Jeri Southern (Capitol): "RUN" (Famous*), a sharply written ballad with a firm enough beat for the current market, is handled by this savvy songstress with cool understatement. "DON'T LOOK AT ME THAT WAY" (Harms*), a lesser known Cole Porter tune, is nicely handled.

The Crests (Coed): "THE ANGELS LISTENED IN" (Winneton†) is a neat rocking ballad delivered by this vocal combo in a way the juves understand. "I THANK THE MOON" (Winneton†) is a more routine entry.

Eddie Cochran (Liberty): "BOLL WEEVIL SONG" (Fireside†), a down-to-earth country song, gets a highly flavorsome vocal by this rockabilly performer. "SOMETHIN' ELSE" (Metric†) is another strong uptempo entry with chances.

Les Baxter Orch (Capitol): "SABRE DANCE" (Ardmore*), is an exciting orch-choral version which will earn this Russian import a hefty round of new spins. "MILORD" (Hill & Range†) changes pace with a light-textured melodic idea.

Jimmy Judge (Torch): "AMAPOLA" (Marks†), the standard, gets an okay, straightforward version of this comic-turned-singer. "IN MY LITTLE REDBOOK" (Marks†) is a pleasant entry.

Jimmy Gilmer (Decca): "BECAUSE I NEED YOU" (Norman*), a pretty ballad, is projected in highly pleasing style by this country singer. "LOOK ALIVE" (Ner Ja Vak†) is routine rockability stuff.

Luther Brandon (Fraternity): "BLUE SKIRT WALTZ" (Mills*) is a nifty ballad with beat which could hit big via this catching version. "TUFF-A-NUFF" (Buckeye*) is a hard-driving instrumental with a one-phrase lyric.

Penny Candy (Flippin'): "THE ROCKING LADY" (Village†) is a familiarly cut rhythm number vocalled in adequate style for this genre. "WHY EACH NIGHT" (Village†) is a good ballad in the contemporary manner.

Lee Greenlee (Brent): "CHERRY, I'M IN LOVE WITH YOU" (Danbury†), a ballad with a charming folk flavor, gets a colorful rockabilly workover which may create some noise. "STARLIGHT" (Danbury†) gently rocks an old lullaby in winning style.

Billy Grammer (Monument): "WILLY, QUIT YOUR PLAYING" (Acuff-Rose†) is a country entry with a first-rate lyric and catching rhythm which should give this side wide spins. "IT TAKES YOU" (Acuff-Rose†) is another fine piece of material in a similar idiom.

Eddie Ballantine Orch (B&F): "IT'S A WONDERFUL WORLD" (Brandom*), an oldfashioned type of inspirational number, is delivered in suitable two-beat style with the Jack Halloran Group vocalling. "YOU'RE HAPPY WHEN YOU DANCE" (Brandom*) is a lilting side.

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*ASCAP. †BMI.

Best Bets

FRANKIE QUESTA . . . . **THE WHAM-O BIRD**
(Cub) . . . . **Begin The Beguine**

Frankie Questa's "The Wham-O Bird" (General) is a standout organ instrumental which maintains a swinging beat throughout. "Begin The Beguine" (Harms*) is a fine reprise of the standard.*

* * *

LLOYD PRICE . . . . **I'M GONNA GET MARRIED**
(ABC-Paramount) . . . . **Three Little Pigs**

Lloyd Price's "I'm Gonna Get Married" (Lloyd-Logan†) is a catching rhythm number projected in click commercial style by this currently hot performer. "Three Little Pigs" (Lloyd-Logan†) is an okay takeoff on some nursery rhymes.

* * *

ROMANCE WATSON . . **UNTIL REAL THING COMES ALONG**
(Coral) . . . . **Come A Little Closer**

Romance Watson's "Until The Real Thing Comes Along" (Chappell) is a potent updating of the standard and gets this performer off to a fast start in the wax sweepstakes. "Come A Little Closer" (Northern*) is an excellent new rhythm ballad also do for a big ride.*

* * *

JOHNNY RESTIVO . . . . **THE SHAPE I'M IN**
(RCA Victor) . . . . **Ya Ya**

Johnny Restivo's "The Shape I'm In" (Roosevelt†) bows this young newcomer with a good rocking ballad pegged straight for the teenage market. The big promotion for this boy's physique should also help. "Ya Ya" (Cromwell) is another rhythm item to showcase this lad's vocal sex appeal.*

* * *

CARMEN McRAE . . . . **SHOW ME THE WAY**
(Kapp) . . . . **Talk To Me**

Carmen McRae's "Show Me The Way" (Lorob†), a fine number with a light rocking beat, gives this classy songstress her chance to break into the bestsellers. "Talk To Me" (Barton) is more excellent ballad material for Miss McRae.*

* * *

BILLY STORM . . . **YOU JUST CAN'T PLAN THESE THINGS**
(Columbia) . . . . **Easy Chair**

Billy Storm's "You Just Can't Plan These Things" (Jack-Do), a solid ballad, gives this striking tenor a chance to take off on a big one. "Easy Chair" (Siras*) is a dramatic opus in which Storm ranges over the full sound spectrum.*

* * *

DODIE STEVENS . . . . **POOR BUTTERFLY**
(Dot) . . . . **Miss Lonely Hearts**

Dodie Stevens' "Poor Butterfly" (Harms) brings back the oldie in a rhythm version due for another big round of spins by a new generation. "Miss Lonely Hearts" (Spoone*) is a routine ballad in the modern manner.*

* * *

DON CORNELL . . . . **SEMPRE AMORE**
(Signature) . . . . **Forever Couldn't Be Long Enough**

Don Cornell's "Sempre Amore" (Criterion), a big ballad with an Italo flavor, is belted to the hilt and should bring this singer back into the disk money. "Forever Couldn't Be Long Enough" (Sheldon†) is a nifty ballad idea also with good chances.*

Newest Dot Records Album

"The Voices and Strings of LAWRENCE WELK"

(DLP No. 3200)

Featuring Joe Feeney, Alice Lon, Lennon Sisters, Glee Club, Maurice Pearson, Jim Roberts

Album Reviews

George Bassman Orch & Chorus: "The Gershwin Years" (Decca). This handsome three-platter package seals 1959 as year that Gershwin was "rediscovered" on wax. Coming on top of the couple of dozen "Porgy and Bess" albums, this collection is an extensive sampling of the composer's songalog, intelligently arranged in historical sequence, and performed in crisp style under George Bassman's baton. The arrangements are fresh and rich, and above all, they present in lucid form the Gershwin melodies and the lyrics by various collaborators, including Murray Roth, Schuyler Greene, Irving Caesar, Arthur Jackson, Buddy DeSylva, Ballard McDonald, Gus Kahn and, most numerously and notably, Ira Gershwin. Paula Stewart, Lynn Roberts and Richard Hayes handle the solo vocals excellently, doing tunes from shows like "Ladies First," "Good Morning, Judge," "La La Lucille," "George White's Scandals," "Lady, Be Good," "Tip Toes," "Oh, Kay," "Funny Face," "Rosalie," "Treasure Girl," "Show Girl," "Strike Up The Band," "Girl Crazy," "Of Thee I Sing," "Pardon My English," "Let 'Em Eat Cake" and "Porgy & Bess," plus film tunes from "Shall We Dance," "A Damsel In Distress" and "The Goldwyn Follies." Photos of Gershwin, an intro by Louis Uutermeyer, a long biographical essay by Edward Jablonski, a rundown of the Gershwin Broadway and Hollywood songalog by Miles Kreuger, and an excellent color print of a Gershwin self-portrait, make this set a highly valuable addendum to any library of Gershwiniana.

Larry Elgart Orch: "New Sounds At The Roosevelt" (RCA Victor). Recorded during his recent stand at the Roosevelt Hotel, N.Y., Grill, this is the best set cut by Larry Elgart's band. Not too far out, Elgart has come up with a solid swing quality in the ensemble playing and some fine solos by such sidemen as tenor saxist Al Cohn and trombonist Wayne Andre plus the leader's reed work. The tunes range from "Wabash Blues" to "Mountain Greenery."

Fred Astaire: "Easy To Dance With" (Verve). Fred Astaire's effortless style, whether hoofing or singing, is demonstrated once again in this offering. Astaire delivers with an easy charm that may never knock anyone down, but which stands up very well over repeated spins. Backed by tasteful combo and band arrangements, he sings tunes like "I'm Building Up To An Awful Letdown," "The Way You Look Tonight," "I Concentrate On You," "There's No Time Like the Present" and the title song of the LP.

"The Sound of Speed" (Dot). Taking off from the hi-fi faddist's interest in the recorded echoes of locomotives, jet planes, racing cars, etc., this set has added a musical dimension to the sound of speed. Composer Bob Thompson has incorporated the actual sounds of various power-propelled objects into atmospheric numbers which make some musical sense. Thompson's compositions evoke images of sailing boats, subway trains, streetcars, helicopters, missiles etc. Paul Baron conducts the Orchestra dei Concerti di Roma.

"Paul Robeson At Carnegie Hall" (Vanguard). A followup album to the one released by this label last year, this set was cut at Paul Robesan's 1958 performance at New York's Carnegie Hall, N.Y., his first in 11 years. Robeson's commanding talent, as vigorous as ever, is captured on this excellently recorded platter which covers a variety of spirituals, longhair selections and a monolog from "Othello." The only distraction is the shattering applause of audience after each number.

"William Holden Presents A Musical Touch of Far Away Places" (Warner Bros.). Presumably Bill Holden's name and picture on this album will be a sales angle, but actually the actor has little relation to what's in the groove. It's a series of exotic place portraits in music arranged and conducted by Warren Barker, who rates a nod for the imaginative adaptation of Far Eastern musical effects in an occidental pattern. Among the tunes are "Tokyo Trolley," a clever arrangement of "The Trolley Song," and "Kyoto Merry-Go-Round," based on "My Resistance Is Low."

George Romanis Orch: "Modern Sketches In Jazz" (Coral). This is a neat jazz treatment of a group of songs by four top composers, George Gershwin, Richard Rodgers, Duke Ellington and Cole Porter. Leading a middling-sized combo, George Romanis has managed to keep a recognizable melodic outline while giving the tunes a modern workover. Set comprises a dozen top standards, including "Someone To Watch Over Me," "My Heart Stood Still," "Mood Indigo," "In The Still Of The Night" and "Solitude."

"The Kings IV At Large" (United Artists). The Kings IV, a quartet of vocalists and instrumentalists, flash their slick brand of showmanship in this package. These lads who play about 20 instruments among them, perform in a variety of grooves, from dixieland to rock 'n' roll, but always with a smooth gloss that makes their product easy to take. Their vocalizing is also first-rate. They do tunes like "Blow, Gabriel, Blow," "Sit Down, You're Rocking The Boat," "It's Only A Paper Moon," "It's A Long, Long Way To Tipperary" and "Birth of the Blues."

"The Sidney Bechet Story" (Brunswick). Sidney Bechet, a jazz giant who died a few months ago, is memorialized in this collection of sides made at various times since 1938. As demonstrated on this LP, Bechet maintained throughout his career that hauntingly intense sound on his soprano sax, a sound that was uniquely his. Playing with various combos, including several French crews in the 1950s, the set includes numbers like "Sweet Patootie," "Black Stick," "The Cotton Ball," "The 14th of July," "The Fish Vendor" and others.

William Gunther: "Cocktail Hour With Verdi" (Request). A flock of familiar melodies from Verdi operas has been fashioned into a pleasing set which could be called "mood music for middlebrows." William Gunther, with rhythm accompaniment, performs each of the brief selections in a rich, but unobtrusive, style which tempers the longhair element with an easily understood pop approach.

VARIETY 10 Best Sellers on Coin Machines

1. LONELY BOY (7)	*Paul Anka*	*ABC-Par*
2. BATTLE OF NEW ORLEANS (10)	*Johnny Horton*	*Columbia*
3. WATERLOO (6)	*Stonewall Jackson*	*Columbia*
4. MY HEART IS AN OPEN BOOK (3)	*Carl Dobkins Jr.*	*Decca*
5. LAVENDER BLUE (2)	*Sammy Turner*	*Big Top*
6. JUST A LITTLE TOO MUCH (1)	*Ricky Nelson*	*Imperial*
7. CIAO CIAO BAMBINA (1)	*Jackie Noguez*	*Jamie*
8. LIPSTICK ON YOUR COLLAR (6)	*Connie Francis*	*MGM*
9. TIGER (3)	*Fabian*	*Chancellor*
10. PERSONALITY (11)	*Lloyd Price*	*ABC-Par*

Second Group

A BIG HUNK OF LOVE	*Elvis Presley*	*Victor*
THERE GOES MY BABY	*Drifters*	*Atlantic*
MONA LISA	*Carl Mann* *Conway Twitty*	*Phillips* *MGM*
SWEETER THAN YOU	*Ricky Nelson*	*Imperial*
I ONLY HAVE EYES FOR YOU	*Flamingos*	*End*
CRY	*Knightsbride Strings*	*Top Rank*
WHAT A DIFFERENCE A DAY MAKES	*Dinah Washington*	*Mercury*
RAGTIME COWBOY JOE	*David Seville*	*Liberty*
HALF BREED	*Marvin Rainwater*	*MGM*
DREAM LOVER	*Bobby Darin*	*Atco*

(Figures in parentheses indicate number of weeks song has been in the top 10)

Boston Jazz Fest Lineup

Boston, July 28.

Boston's first jazz festival, to be held here at Fenway Park under direction of George Wein, Storyville operator and director of Newport Jazz Festival, and Sheraton Hotel Corp., Aug. 21-23, cemented its lineup this week. Prices will be $2.65, $3.75, $4.85.

Festival will open Aug. 21 with All Star Group with Jimmy Rushing, Buck Clayton, Vic Dickenson, Bud Freeman and Pee Wee Russell; Ray Charles, the Dukes of Dixieland, Thelonious Monk, Dakota Station; Aug. 22, Dave Brubeck, Eddie Condon's All Stars, Roy Eldridge, Coleman Hawkins, Modern Jazz Quartet, Herb Pomeroy orch, Horace Silver, Sarah Vaughan. Aug. 23, Chris Connor, Duke Ellington orch, Dizzy Gillespie Quintet, Jazz Messengers with Art Blakey; Oscar Peterson, Big Miller, Jimmy Smith Trio, Dinah Washington.

Seattle-IBM's Radio-Music Survey

Seattle, July 28.

What kind of music does the radio audience really like? Are present-day polls, based on record sales and requests, truly indicative of popular music preferences?

These moot questions and others are being tackled here by radio KING and the International Business Machines Corp. in one of the most comprehensive surveys of popular-music preference ever attempted.

More than 100,000 persons over the age of 12 in 15 western Washington counties will be polled by mail. This represents approximately 10% of the population reached by signals of Seattle's major radio stations.

Serving as consultant on the project will be Dr. Stuart Carter Dodd, director of the Washington Public Opinion Laboratory at the U. of Washington.

The KING-IBM survey will last two weeks and is expected to be completed some time in August. Fifty individual surveys will also be conducted on the air.

Those receiving survey cards will be asked to tune to KING and listen to excerpts from 10 recordings that are representative of five categories of popular music. Residents will be asked to rate the recordings according to likes and dislikes. The results will be tabulated by the Seattle IBM office.

Dr. Todd has been conducting the accuracy of the music "census." "How correct it proves will be dependent, of course, upon the percentage of public response to the survey," he said. "In planning the questionnaire, we attempted to make it as scientific as possible to control the many variables that enter into public-opinion sampling."

Dr. Dodd has been conducting surveys for 25 years and has been with U. of W.'s Public Opinion laboratory the past 12.

KING station manager Earl Reilly said he felt programming should reflect the musical preference of the general public, not the personal tastes of announcers, program directors or station management. "This survey," he said, "should provide a scientific gauge of what the public wants on radio."

Mahalia Cancels Denver

Denver, July 28.

Concert by Mahalia Jackson scheduled for last Friday (24) at the Auditorium Theatre was cancelled on short notice due to the death early in the week of the singer's brother in New Orleans.

Miss Jackson departed from New York for the Louisiana city, immediately on receipt of the news, to attend the funeral.

Refund of the advance sale was announced by Hugh Hooks, Denver impresario, who said the singer may give a recital later in the season if a suitable date can be arranged.

British Disk Bestsellers

London, July 28.

Dream Lover (London)	Darin
Battle of N.O. (Pye)	Donegan
Living Doll (Columbia)	Richard
Teenager In Love (Philips)	Wilde
Big Hunk of Love (RCA)	Presley
Lipstick On Collar (MGM)	Francis
Roulette (Columbia)	Conway
Peter Gunn (London)	Eddy
Personality (Decca)	Newley
Personality (HMV)	Price

Singapore Juke Ban Cues Unloading Try in Aussie

Sydney, July 21.

Singapore jukebox merchants are reported as keen to secure a market here for $500,000 worth of gear laid idle by the banning of fun parlors by the People's Action Party government. Understood, too, that the jukers are anxious to unload thousands of disks at a very nominal figure.

Spokesman for the jukers headquartered in Singapore said that 4,000 persons, mostly natives, had been thrown out of work because of the ban. Spokesman also said that apart from this sector, bids would be made to sell jukeboxes and disks in British Borneo.

Regarded as unlikely that the government here will greenlight the Singapore try.

'You Ain't Heard Nothin' Yet' Keys Warner Bros. Records Fall Program

Warner Bros. Records is pitching its fall program on a "You Ain't Heard Nothin' Yet!" theme. The pitch was made at sales convention at the WB home lot in Burbank, Calif., and in New York with execs, staffers, distributors and sales personnel in attendance.

James B. Conkling keynoted the sessions with a stress on stereo. He said, "We've never recorded one note that was not recorded specifically for stereo. Our philosophy is to record our entire catalog in stereo as well as standard monophonic longplay. We believe that the stereo market is just beginning to show its growth potential and we are keying our efforts to make the record consumer stereo-conscious in general and Warner stereo-conscious in particular."

In line with the stereo stress, the "You Ain't Heard Nothin' Yet!" program introduced a new special "stereo demonstrator" which will be made available to dealers participating in the campaign. Demonstrator is called "The Listening Post," a small stand consisting of a special stereo record player and earphones, both mounted on a portable stand. "The Listening Post" is designed to demonstrated stereo to the average consumer who has been confused by the myriad statements describing stereo.

Another part of the program is a complete "stereo-audiovisual" catalog, a special five-record album of stereo records mounted on "The Listening Post." Each record contains specially selected one-minute samples of the entire WB catalog.

All albums from the August (12 packages) and September (12 packages) releases and the "YAHNY!" merchandising campaign were demonstrated at the meets via a slide film and stereo soundtrack. The first album in the August release is an LP entitled "You Ain't Heard Nothin' Yet!," a stereo sampler tied in with the merchandising campaign and featuring performances by a flock of WB artists. Other LPs feature Edd (Kookie) Byrnes, Buddy Cole, Warren Barker orch, the Play Tonics, Eddie Condon, Maurice Levine orch, Carole Carr, the Outriggers and Matty Matlock orch. On tap for September are such artists as George Greeley, Raoul Meynard, Muir Mathieson, Irving Taylor, Jim Timmens, David Terry, Marty Wilson, Billy Byrd, Al (Spider) Dugan, and the Almanac Singers.

Boston Bally

Boston, July 28.

Warner Bros. Record Sales Corp. nabbed big turnout of New England dealers to intro new merchandising campaign on theme "You Ain't Heard Nothin' Yet" at the Statler Hilton Hotel last week (21).

BULLSEYE LABEL ON 'MULTI-PLAY' TARGET

With a speed battle brewing on the major diskeries' singles level between the 33rpm and the 45 rpm, the indie Bullseye label is stepping in with its own disk innovation. Bullseye is introducing a "Multi-Play" platter which is the size of a standard 45 rpm disk but contains four tunes, two on each side of the record.

The "Multi-Play" platter differs from the present EP record in that there is no band between the selections and each tune will run less than a minute-and-a-half, making the playing time of each new "M-P" record under six minutes. Unlike the EP, the list price of the "M-P" will by 98c, same as the standard two-tune 45 rpm.

The first release of the "M-P" series for Bullseye will feature the Silver Strings of Paris. The tunes are "I'll Be Home," "Cry My Love," "Falling Leaves" and "Raindrops."

Initial "M-P" record, to be issued this week, will be packaged in a two-color sleeve for both dealers and operators. The disk will be available in both monaural and stereo. Bullseye currently is prepping other releases for next month.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 16 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Gaiety Music Shop)	Boston—(Mosher Music)	Albany—(Van Curler Music Co.)	Washington—(Super Music)	Philadelphia—(Goody's)	Pittsburgh—(National Records)	Miami—(Spec's Records)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Chicago—(Hudson-Ross Music)	Detroit—(Harper Music)	Minneapolis—(Don Leary Music)	Kansas City—(Katz Drugs)	San Francisco—(Columbia Music)	Hollywood—(Wallichs' Music City)	Seattle—(Sherman-Clay)	TOTAL POINTS
1	1	**PAUL ANKA** (ABC-Par) **Lonely Boy**	2	1	..	1	1	7	1	1	7	2	8	..	..	6	7	10	89
2	6	**CARL DOBKINS, JR.** (Decca) **My Heart Is an Open Book**	..	9	1	3	5	..	10	5	..	..		1	1	2	..	2	71
3	2	**JOHNNY HORTON** (Columbia) **Battle of New Orleans**	1	3	9	2	..	..	3	..	..	1	1	..	..	4	..	5	70
4	7	**ELVIS PRESLEY** (Victor) **Big Hunk of Love**	..		2	..	..	..	6	4	..	..	3	..	4	5	8	3	53
5	10	**DRIFTERS** (Atlantic) **There Goes My Baby**	8	..	..	..	10	3	..	2	9	..	5	7	..	3	1	..	51
6	5	**STONEWALL JACKSON** (Columbia) **Waterloo**	5	5	8	5	3	..	2	..	..	..	2	..	..	..	..	..	47
7	11	**SAMMY TURNER** (Big Top) **Lavender Blue**	..	..	4	6	..	1	8	6	..	..	10	..	8	..	..	..	34
8	4	**CONNIE FRANCIS** (MGM) **Lipstick on Your Collar**	3	..		..	8	..	4	..	..	9	6	9	..	..	9	..	29
9	16	**RICKY NELSON** (Imperial) **Sweeter Than You**	..	..	3	..	..	..		7	..	..	..	5	7	..	..	7	26
10A	12	**DINAH WASHINGTON** (Mercury) **What A Difference A Day Makes**	7	6	..	..	9	8	..	..	5	..	..	..	9	9	10	..	25
10B	9	**FALCONS** (Unart) **You're So Fine**	..	..	..	4	..	..	..	..	2	..	..	..	..	..	2	..	25
10C	8	**FABIAN** (Chancellor) **Tiger**	..		..	..	4	9	9	..	..	5	..	..	3	..	..	..	25
13	15	**DUANE EDDY** (Jamie) **40 Miles of Bad Road**	10	..	..	..	6	4	..	..	..	..	..	..	6	..	5	..	24
14	24	**FRANKIE AVALON** (Chancellor) **From Bobby Sox To Stockings**	6	7	..	2	..	..	..	..	..	..	..	..	..	..	..	..	18
15	..	**NINA SIMEONE** (Bethlehem) **Porgy**	..	..	..	..	..	..	..	..	..	..	..	..	..	1	4	..	17
16	..	**RAY CHARLES** (Atlantic) **What I'd Say**	..	..	..	9	..	..	..	..	..	..	..	..	5	..	3	..	16
17A	..	**CARL MANN** (Phillips) **Mona Lisa**	..	4	..	..	..	..	..	..	..	3	..	..	..	..	..	..	15
17B	..	**KINGSTON TRIO** (Capitol) **M.T.A.**	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	4	15
19	3	**LLOYD PRICE** (ABC-Par) **Personality**	4	..	..	..	..	10	5	..	..	..	..	..	..	..	..	..	14
20A	..	**JOHNNY MATHIS** (Columbia) **Small World**	..	..	..	..	7	2	..	..	..	..	..	..	..	..	..	..	13
20B	..	**TONY BELLUS** (N.R.C.) **Robbin' the Cradle**	..	..	..	..	..	..	..	..	..	..	8	10	2	..	..	..	13
22A	17	**SHIRRELLES** (Sceptre) **Dedicated To The One I Love**	..	..	7	..	..	..	..	..	4	..	..	..	..	..	..	..	11
22B	13	**FRANKIE AVALON** (Chancellor) **A Boy Without A Girl**	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	8	11
22C	..	**Floyd Robinson** (Victor) **Makin' Love**	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	1	11
22D	21	**DEE CLARK** (Abner) **Just Keep It Up**	..	2	..				..		..					..	..	9	11

Vitality and Realism In 'Blow Up A Storm,' Garson Kanin's Novel

Garson Kanin dug into the past, probably his own, to recapture the music world of the early 1930s for his first novel "Blow Up A Storm" (Random House; $3.95). Playwright-director Kanin is jazz-oriented, having done some blowing of his own, on sax, in his salad days and his experience serves him well.

His picturing of a jazz combo at work, the delights of digging music (live and on wax), and the junkie jousts, is neat, precise and knowing. It gives the book a vitality and realism that so many novels about the jazz scene have tried for and missed.

Kanin, however, fails to blow up a complete storm as a novelist. The in-and-out flashbacking creates a choppy effect and the theme that hate destroys the hater as well as the one who is hated is laid out in melodramatic terms that dissipate its impact.

But Kanin has remembered his jazz incubation and he spells it out clearly and with convitcion. It's his insight on what makes music and musicians that gives the book its punch. *Gros.*

Nelson Verbit On Listening Booths: They Chase Sales

Nelson Verbit, president of Marnel Distributors in Philadelphia and Baltimore, is against "listening booths." In a letter sent to all record retailers serviced by the two branches of his firm, Verbit warned that the use of customer listening booths hurts record sales.

Verbit stated that in a survey conducted by his sales force, he found that top record retailers are agreed that the listening booth retards sales. According to Verbit, three reasons were given for the growing retailer disenchantment with the record store listening booth device: 1) They attract people who come into the store with no intention of buying; this is particularly true of the growing number of record club members. 2) They tend to create a feeling in the customer that he should listen to the recording before he buys it; this takes a lot of time and discourages people who have only a few minutes to spare. 3) The chances of pilferage are much higher because of teenagers who have a habit of taking a handful of singles into the booth with them.

"The number of defective records made today is so small," the distributor topper said, "there is really no necessity for listening to them from beginning to end. By the same token, this business of listening limits the number of selections the customer will make during the time he spends in the store. The best system, he adds, is to have a centrally located player, or several of them, on which a salesman can demonstrate a few bars of the recording. This gives the salesman an opportunity to "push" the disk while he's playing it and also to add sales by pitching the platter to the other customers in the store.

Albuquerque AFM Nixes Mix With Non-Unioneers At Cuffo Jazz Concert

Albuquerque, July 28.

Hassle developed in Albuquerque last week between local 618, American Federation of Musicians, and promoters of Club 7, non-profit local group organized to upbeat live jazz, as a result of an open air free public concert.

Al Field, director of the club, had ballyhooed concert in advance publicity as being of union and non-union musicians, but Sunday night none of the card-carrying tootlers showed, and the concert went on without union assist.

Paul Muench, prexy of the local, said that when the club was organized in April, directors of it and the union got together and agreed that union men could play with non-union musicians "in private sessions for club members behind closed doors."

Muench last week, prior to the concert, in routine newsletter to local members, reminded unionists they could not mix with club members in free concert. He explained that the free concert could be held either with all union or all non-union jazzsters playing, but they could not mix, for the public free show.

Club directors wanted both groups to mix, but had to settle for non-union musicians. Session went on without aid of a drummer, since no non-card boys play the skins.

Kenton Clinic Lures 150

Bloomington, Ind., July 28.

Some 150 jazz musicians from 25 states and Canada have registered to attend the first music clinic to be held at Indiana U. here July 27-Aug. 1, to be conducted by Stan Kenton.

In addition to the bandleader, the instructors will include Laurindo Almeida, guitar; Mat Betton and John LaPorta, reeds and arrangements; C. A. (Bud) Doty, reeds; Gus Garcia, arrangements and composing; Gene Hall, arrangements; Don Jacoby, trumpet; S[illegible] [illegible]ne, drums, and Tommy [illegible]

VARIETY Scoreboard
OF
TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets

Coin Machines **Retail Disks** **Retail Sheet Music**

as Published in the Current Issue.

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).*

TALENT

POSITIONS This Week	Last Week	ARTISTS AND LABEL	TUNE
1	1	**PAUL ANKA** (ABC-Par)	Lonely Boy†
2	2	**JOHNNY HORTON** (Columbia)	Battle of New Orleans†
3	7	**CARL DOBKINS, JR.** (Decca)	My Heart Is An Open Book†
4	3	**STONEWALL JACKSON** (Columbia)	Waterloo†
5	6	**ELVIS PRESLEY** (Victor)	A Big Hunk O'Love†
6	10	**RICKY NELSON** (Imperial)	Sweeter Than You† Just A Little Too Much†
7	8	**DRIFTERS** (Atlantic)	There Goes My Baby†
8		**SAMMY TURNER** (Big Top)	Lavender Blue*
9	5	**CONNIE FRANCIS** (MGM)	Lipstick On Your Collar* Frankie†
10	9	**FABIAN** (Chancellor)	Tiger†

TUNES

POSITIONS This Week	Last Week	TUNE	PUBLISHER
1	1	†LONELY BOY	Spanka
2	2	†BATTLE OF NEW ORLEANS	Warden
3	7	†MY HEART IS AN OPEN BOOK	Sequence
4	3	†WATERLOO	Cedarwood
5	6	†A BIG HUNK O'LOVE	Presley
6	8	†THERE GOES MY BABY	Jat-Prog.
7	10	*LAVENDER BLUE	Joy
8	5	*LIPSTICK ON YOUR COLLAR	Joy
9	9	†TIGER	Roosevelt
10	..	†SWEETER THAN YOU	Hilliard

* ASCAP † BMI F-Film

Local 47 Scraps Work-Limit Rule

Hollywood, July 28.

Abolishment of a 20 year-old "quota system" which imposed a work limitation will now give membership of Local 47, American Federation of Musicians, opportunity to remain on a job as long as they wish. System, rescinded now by local's board, was voted by membership itself two decades ago.

Quotas were abolished, according to local's attorney Robert Rissman, to avoid the possibility of NLRB compelling local to enter into an NLRB settlement agreement in connection with unfair labor practice charges. Such charges were previously filed by William Hinshaw and Milton Bernhardt, tunesters who attacked union's method of enforcing the quota system.

Union in the labor board case denied any violation of the law, Rissman said, but wished to avoid costly litigation and possibility of damages that could be imposed on union and membership, and hence effected the quota change.

"The local felt that it would be unfair to its law-abiding members who would voluntarily comply with quotas to permit the small illegal grasping and selfish groups to continue to violate quota laws behind the cloak of the Taft-Hartley immunity," Rissman declared.

Xavier Symphony Guild Inc. has been formed under the membership corporations law to operate on a nonprofit basis in New York. John Herbert Tovey Jr., of Manhattan, filed the certificate at Albany.

RAINED-ON LONGHAIR

Crowds of 9,000 Risk Elements At Red Rocks Amphi

Denver, July 28.

The hazard of unsettled weather holds little dread for Denverites when there is an attraction they really want to see and hear.

This was demonstrated vividly recently when more than 9,000 persons packed the Red Rocks amphitheatre July 14 to hear Jose Iturbi and his sister Amparo in a dual piano concert with the Denver Symphony Orchestra under the direction of Saul Caston, conductor, and again July 17, when more than 6,500 contentedly sat in the rain-soaked amphitheatre under hastily draped blankets and (for the wary) raincoats and upraised unbrellas waiting for a sudden mountain storm to subside and permit the San Francisco Ballet to proceed with its interrupted presentation.

A larger attendance braved the elements July 18 to watch the same ballet company offer a different program under the stars in the naturally formed huge amphitheatre whose sheer red rock walls tower over 300 feet on either side while a natural picturesquely formed boulder creates a backdrop of rare beauty.

Kinsman Due in U.S.

London, July 28.

British society bandleader Tommy Kinsman is heading for the U.S. Aug. 22 on a combined business-vacation trip. A solid album seller on the Oriole and Philips' Fontana labels here, Kinsman will o.o. the U.S. disk market.

Four years ago, Kinsman made a 10,000-mile trek through the U.S. on a Greyhound bus.

Pubberies Win 20G Sesac Settlement

Sesac, privately owned performance licensing organization, shelled out $20,000 recently in a settlement of legal actions brought against it by five publishers. Actions arose from publishers' claim that they had not been paid their proper allotments out of the license fees collected by Sesac for use of their music on radio and tv. In addition, they claimed that Sesac had not distributed a surplus fund of nearly $300,000 accumulated from royalties due to its affiliated publishers.

The action against Sesac was brought in N. Y. Supreme Court a couple of years ago by two publishers, Eddie Alkire Publications of Easton, Pa., and Robert Forberg, of Germany. In addition to these two, three other publishers then also asserted claims for back payments. They were Stamps-Baxter, John T. Benson and Harmonia Music. Judge Henry Epstein, who was hearing the original Alkire case, intervened to settle all five claims at the same time for $20,000. Charles Belous was attorney for the five publishers.

Graham Vice Waite at WBR

Hollywood, July 28.

Alan Waite, Warner Bros. Records field promo man in the Southern California area, has exited the diskery to set up shop independently. He was with the company for about four months.

Don Graham, WBR's rep in the San Francisco Bay area, is transferring down here to supplant Waite.

Major Diskery Forming in Mex; $2,400,000 Outlay

Mexico City, July 28.

A new major diskery which will invade the local and international market may be functioning before end of the year. While nobody is talking at the moment, venture is to be backed by high politicos of the past regime (Adolfo Ruiz Cortinez), with Mrs. Cortinez also providing part of the 30,000,000 pesos ($2,400,000) initial capitalization.

Plan is to erect a small, compact "record city" in the Colonia Narvarte section of this city, for production plant, modern waxing studios, distribution, promotion offices, etc. Machinery, scheduled to arrive from Germany, will require an outlay of $1,200,000.

At latest, diskery will go into production in February of 1960. Firm will plug Mexican music and artists, and heavy promotional campaign will be launched to give biggest impetus to sales of Mexican disks on an international scale.

Once in operation, new diskery will be major element in the Mexican recording field, far outstripping most of the financially weaker firms now in business, and on a par with and possibly exceeding the facilities of American subsidiaries operating in Mexico. As far as can be learned, there is no plan initially to pact international singers. Accent will be on Mexican songsters to build up world prestige and record sales for national artists.

Flamingo Heads Claim Yankee Concert Bashes Hurt Brit. Jazz Clubs

London, July 21.

"Too frequent" appearances in London concert halls by American jazz names are blamed by Sam and Jeff Kruger, toppers of the London frontline jazz club Flamingo, for the tough tussle British jazz clubs are having. The Krugers declare that the jazzeries will continue to suffer until they're able to book such stars themselves, a move at present stymied by union resistance.

Decelerating effect on the b.o. applied by the visit of U.S. combos is emphasized, according to the Flamingo duo, by the fact that currently and with no further "invasion" due till September, jazz clubs biz is once more on the upgrade and the Flamingo itself has hit an all-time high during the past month. In fact, the Flamingo claims that it's holding its own all along the line, with takings over the first six 1959 months showing a 17% increase on the corresponding period in 1958, which year set a record. New members in '59 total 3,000, with admissions to date numbering over 44,000.

The Flamingo is bidding for big U.S. names for the winter, incidentally, aiming via Associated Booking Corp. to grab attractions such as Buddy Rich, Dakota Staton, Jackie Cain and Roy Kraal. It's also hoping to do an exchange deal for someone like Gerry Mulligan.

The Krugers add that if there were a more restricted season for touring American attractions—meaning outfits like Basie's and Armstrong's—plus more help from BBC, diskeries and tv networks in presenting British modern jazz, the paybox click could be even louder.

Mass Quits MPHC Group

Hollywood, July 28.

Jack Mass, for 10 years Coast rep of Harms, Remick and Witmark, pubberies under Music Publishers Holding Corp., has resigned, effective in two weeks.

Understood Mass is negotiating with another company.

Goodman on Merc A&R

Chicago, July 28.

Mercury has added Nat Goodman (manager of the idled Diamonds vocal group) to its pop a&r staff in Los Angeles.

He's a former oboist with the Canadian Symphony and has done song arranging and publishing.

Mexican-Made Global Disk Gleam; Everything From Polkas to Corridos

Mexico City, July 28.

Mexican disks totally made here, featuring the best Mexican melodies interpreted by local singers, will invade the entire world from now on. A wide program of distribution has been launched and will gain momentum in 1960, according to a statement issued by the Mexican subsidiary of RCA Victor Records.

RCA is preparing a series of polkas, huapangos, pasodobles, jarabes, corridos, etc., with these stressing the best of folklore music and interpreters.

Initial disk is a series of 12 "sones" or improvised ballads interpreted by the united Vargas and America mariachis, with arrangements by Ruben Fuentes. These include such outstanding favorites here as La Negra (The Negress); Las Olas (The Waves); Los Arrieros (The Mule Skinners); Las Alazanas (The Sorrels); El Triste (The Sad One); Camino Real de Colima (The Colima Royal Road); El Carretero (The Postman); El Maracumbe; El Gavilancillo (The Little Sparrow Hawk); El Perico Loro (The Tawny Parrot); El Tirador (The Shooter) and El Becerro (The Calf).

Soon folklore disk fans will have a chance at hearing these loud-voiced interpretations of Mexican ballads, unique from the oldtime favorites known north of the border. RCA is setting up distributorships in principal American cities as well as in Colombia, Venezuela, Chile, Lima, Bolivia, Argentina, Brazil, Cuba, Puerto Rico and Santo Domingo.

In the world blanket coverage platters will also be distributed in Spain, Italy, France, Germany, England, Holland, Switzerland, Belgium, etc., as well as in Japan and other Far Eastern areas.

Herrmann's Carillon Label

Hollywood, July 28.

Carillon Records, a new Coast indie company, has been formed by pianist Bud Herrmann. Distribution offices have already been set in N. Y., Chicago, Philadelphia and other key cities.

Initial release is "The Big Circus," title tune from the Irwin Allen film for Allied Artists. Disk will feature Herrmann with a calliope, a full-scale orchestral backing and children's chorus. Sammy Fain and Paul Francis Webster penned the tune.

Rice Revives Hoofing

Houston, July 28.

An old local tradition, dancing at the Rice, will be revived Aug. 8, when Ed Gerlach's orch will be featured in the first of a summer dance series in the new grand ballroom of the Rice Hotel.

The new ballroom is part of a multimillion-dollar expansion program just completed at the hotel.

Palitz Quits Jubilee

Morty Palitz has exited Jubilee Records after three years. He had been label's veepee and artists & repertoire chief. Label will be run on a reduced scale by topper Jerry Blaine.

Palitz, who had been a&r chief at Decca and who also was associated with Columbia Records, is currently lining up a new a&r affiliation.

SEE MOVE IN BRITAIN TO CUT DISK PRICES

London, July 28.

According to indications, there's going to be a lowering of some disk prices by major British labels. The move has been considered likely for some time in view of lower-than-1958 sales and the progress of cut-price platters issued by relatively small outfits, while the introduction by Rank Records earlier this month of a 45 rpm disk carrying six hit parade titles as just under $1 clearly represented a potential flashpoint. General cost for such a 45 rpm platter is around $1.50.

Electric & Musical Industries Ltd., controlling many labels, is the first major to hint at any price-lopping but is cagey about giving details. It's learned, however, that it will shortly introduce a new range of pressings under its HMV label at the same price as the Top Rank "King Size" series aforementioned. Something similar will be launched under the Columbia insignia.

Sarah Vaughan Switches to Roulette; Jo Baker on French Wax; Other Deals

'Fun-Party' Albums From Kay Thompson's Diggings

Nitery performer Kay Thompson has come up with a new disk wrinkle in a projected series of albums which she'll cut for Hanover Records. She's calling 'em "Fun-Party" albums and they'll be recorded at parties she'll give in her New York apartment. Composer-singer Ralph Blane and pianist Andre Previn will work with her.

At the parties, Hanover will record not only Miss Thompson's music and comedy performances, but the acts and conversation of her guests. The parties will tie in with various holidays and seasonal ideas.

Prager & Fenton Shifts Jack Engelman to Coast

Prager & Fenton, CPA firm active in the music biz, has moved Jack Engelman from its New York to its Hollywood office.

Among its assignments in the music biz, Prager & Fenton certifies gold record awards to artists for the Record Industry Assn. of America. It also audits for the publishers' agent and trustee, Harry Fox, as well as several publishing companies.

Roulette: Sarah Vaughan

Sarah Vaughan is leaving her longtime berth at Mercury Records for the Roulette label. Deal with Roulette is for four years begining April, 1960. Morris Levy, diskery's prez, plans to record the thrush for the pop markets as well as the jazz field under his Birdland Series line. Miss Vaughan is the second major artist to be wooed away from Mercury by Roulette in recent months, the other being Billy Eckstine.

AREA: Josephine Baker

Josephine Baker, who is currently starring in a revue at the Olympia Theatre in Paris, has been signed to an exclusive pact by AREA, the RCA Victor affiliate in Paris. Her first album, already recorded, is due to be released shortly in both France and the U.S.

RCA Victor: Jaime Laredo

Jaime Laredo, 18-year-old Bolivian-born violinist who recently won the 1959 International Competition sponsored by the Belgian royal family, has been inked to the RCA Victor Red Seal roster. Laredo, currently a student at Curtis Institute, will make his N.Y. recital debut at Carnegie Hall, N.Y., Oct. 19.

His first set for Victor includes selections by Vivaldi and Wieniawski.

Capitol: 8 New Diskers

Capitol Records has signed eight new artists to recording pacts. Best known of the new diskers is Muzzy Marcellino, longtime musical director on the "Art Linkletter House Party" show over CBS-TV. He'll record under the supervision of a&r producer John Palladino.

The other pactees include the Polka Chips and singer Gary von Ilg, who'll work under a&r man Tom Morgan; Johnny Caruso and Kathy Taylor, to be sessioned under Ken Nelson; the Bush Boys, composer-arranger Hub Atwood, and a new singer Young Jessie, all to record under Buck Stapleton's guidance.

Simultaneously, an option agreement between Cap and singer Richard Cannon has been converted into a longterm pact. Cannon, who has already cut two singles for Cap, is a singing bartender at Ben Blue's nitery on the Coast.

King: Cozy Cole

Drummer Cozy Cole will now be banging out sides for Syd Nathan's King label. Cole clicked on disks for the first time last year with "Topsy" on the Love label. His first single release under the King banner will be "Blop-Up" backed with "Blop Down."

Urania: Mildred Dilling

Harpist Mildred Dilling has joined the Urania roster. Her first LP, scheduled for fall release, will be called "Romantic Music For The Harp Played By The First Lady Of The Harp." In addition to concertizing, Miss Dilling is the author of two books on the harp.

N.Y. Hi-Fi Show On Decor Binge

How far the hi-fi industry has come from its original bare-chassis-and-exposed-wire state is indicated by the fact that the upcoming High Fidelity Music Show at the N. Y. Trade Show Building, Oct. 5-10, will be pegged to home decoration. Highlight of the show will be five model rooms designed by the American Institute of Decorators to dramatize the decor motifs possible with stereo component sets.

To date, 86 exhibitors have signed up for the annual event with indications that all 115 display rooms will be sold out by the time the show is ready to open. First day of the show will be "dealer day," reserved for the trade only. Thereafter it will be open to the public for a boxoffice charge.

Coincidental with the hi-fi show, the Audio Engineering Society will hold its 11th annual convention at the Hotel New Yorker, Oct. 5-9. Technical papers on the latest development in the audio field, including stereo, will be presented as well as an exhibit of professional audio equipment.

RETAIL ALBUM BEST SELLERS

VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This wk.	Last wk.	Artist, Label, Title	Boston—(Mosher Music)	Albany—(Ten Eyck Record Shop)	Washington—(Super Music)	Philadelphia—(Goody's)	Pittsburgh—(National Records)	Chicago—(Lyon-Healy)	Miami—(Spec's Records)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Atlanta—(Rich's Dept. Store)	Minneapolis—(Dayton's Dept. Store)	Kansas City—(Jenkins Music)	Portland—(Hunter's Records)	San Francisco—(Sherman Clay Co.)	Hollywood—(Wallich's Music City)	Seattle—(Frederick & Nelson)	TOTAL POINTS
1	1	**KINGSTON TRIO** (Capitol) At Large (T 1199)	..	1	1	5	2	..	1	1	6	2	5	1	2	3	6	1	117
2	3	**MARTIN DENNY** (Liberty) Exotica, Vol. I (LRP 3034)	..	2	4	..	10	4	4	6	1	1	3	4	1	6	..	..	86
3	2	**JOHNNY MATHIS** (Columbia) More Great Hits (CL 1344)	..	..	2	2	1	6	2	2	..	10	..	3	..	..	3	3	76
4	5	**HENRY MANCINI** (Victor) Peter Gunn (LPM 1956)	..	10	7	..	5	2	6		3	4	..	..	4	..	9	..	49
5A	10	**SOUTH PACIFIC** (Victor) Sound Track (LOC 1933)	..	4	..	..	..	7	..	..	..	3	1	..	8	..	5	7	42
5B	6	**SHELLY BERMAN** (Verve) Inside Shelley Berman (MGV 15003)	..	..	6	..	..	..	9	8	..	..	2	..	6	..	2	2	42
7	4	**HENRY MANCINI** (Victor) More Peter Gunn (LPM 2040)	..	..		1	3	..	..	..	4	..	4	..	..	9	8	8	40
8	18	**PREVIN/ROSE** (MGM) Songs For Young Lovers (E 3716)	..	..	..	..	..	1	7	..	..	..	..	6	..	2	..	6	33
9	12	**GYPSY** (Columbia) Original Cast (BL 5420)	..	..	3	..	6	8	5	5	..	..	..	..	..	10	..	..	29
10	11	**BELAFONTE/HORNE** (Victor) Porgy & Bess (LOP 1507)	1	..	..	10	..	5	..	..	..	..	..	..	..	5	10	..	27
11	8	**GIGI** (MGM) Soundtrack (E 3641)	..	5	..	..	..	..	..	..	5	9	7	..	5	..	..	..	24
12	17	**KINGSTON TRIO** (Capitol) The Hungry i (T 1107)	..	8	..	..	7	10	..	9	..	..	6	..	3	..	..	..	23
13	23	**PAT BOONE** (Dot) Tenderly (DLP 3180)	..	6	..	3	..	..	..	..	..	..	..	..	..	4	..	..	20
14	14	**PORGY & BESS** (Columbia) Soundtrack (OL 5410)	..	..	..	..	8	..	..	4	8	..	..	..	..	..	7	..	17
15A	19	**MANTOVANI** (London) Film Encores, Vol. II (LL 3117)	6	3	..	..	..	..	8	..	..	..	..	..	..	..	..	..	16
15B	15	**ARMSTRONG & FITZGERALD** (Verve) Porgy & Bess (MG 4001)	..	7	5	6	..	..	..	..	..	..	..	..	..	..	..	10	16
17	16	**FRANK SINATRA** (Capitol) Look To Your Heart (W 1160)	..	..	..	..	..	..	3	..	..	..	..	8	7	..	..	..	15
18	...	**ROGER WILLIAMS** (Kapp) More Fabulous 50's (KL 1130)	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	4	9
19A	13	**MITCH MILLER** (Columbia) Folk Song With Mitch (CL 1316)	9	..	..	..	..	9	..	..	..	7	..	..	10	..	..	..	8
19B	24	**ARTHUR LYMAN** (Hi-Fi) Taboo (E 806)	..	..	10	..	..	..	..	..	10	5	..	..	..	..	..	..	8
19C	22	**FRANK SINATRA** (Capitol) Come Dance With Me (W 1069)	8	..	..	..	..	..	..	..	..	7	..	..	1$	..	..	..	8
22A	...	**MY FAIR LADY** (Columbia) Original Cast (CL 5090)	..	..	9	..	..	..	..	..	..	6	..	..	..	..	..	..	7
22B	..	**RAY CONNIFF** (Columbia) Hollywood In Rhythm (CL 1310)	..	..	..	..	..	..	..	..	..	..	8	..	..	7	..	..	7
24A	9	**VAN CLIBURN** (Victor) Rachmaninoff Concerto No. 3 (LM 2355)	..	..	..	7	..	..	10	..	..	..	..	..	..	..	..	..	5
24B	..	**MITCH MILLER** (Columbia) Still More Sing With Mitch (CL 1283)		..	..	8	..	..	..						9	..		..	5

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

						EAST													SOUTH								MIDWEST										FAR WEST									
Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	Peter Tripp—WMGM—New York	Eddie Gallagher—WTOP—Washington	Bruce Jay—WLAM—Maine	Arnie Kuvent—WGAN—Portland, Me.	Buddy Deane—WJZ—Baltimore	Norm Prescott—WBZ—Boston	Danny Stiles—WNJR—Newark	Gene Edwards—WROW—Albany	Mort Nusbaum—WVET—Rochester	Ron Curtis—WHEN—Syracuse	Bud Brees—WPEN—Philadelphia	Chuck Dougherty—KQV—Pittsburgh	Frank McCormack—WHWB—Rutland	Bob N. Perry—WCKR—Miami	Jim Carley—WPIN—St. Petersburg	Paul Q. Womack—WSAV—Savannah	Bob Kay—WAVE—Louisville	John Wrisley—WIS—Columbia	Eddie Gale—KELP—El Paso	Sonny Sievers—KCTI—Gonzales	Roger Clark—WGH—Norfolk	Eddie Hubbard—WGN—Chicago	Roy Fox—WIKY—Evansville	George Cromwell—KFBI—Wichita	Robin Seymour—WKMH—Dearborn	Don Kelly—WDGY—Minneapolis	Al Kenyon—KOIL—Omaha	Will Lenay—WSAI—Cincinnati	Wally King—KYW—Cleveland	Bill Dawson—WLMJ—Jackson	Robb Thomas—WEMP—Milwaukee	Pearl Jacobson—KIEM—Eureka	Al Radka—KFRE—Fresno	Elliot Field—KFWB—Hollywood	Ira Cook—KMPC—Los Angeles	Bill Angel—KWKW—Pasadena	Roy Bell—KIMN—Denver	Hal Morelli—KRAM—Las Vegas	Wally Thornton—KISN—Portland, Ore.	Paul Coburn—KWIC—Salt Lake City	TOTAL POINTS
1	1	9	Paul Anka	ABC-Par	†Lonely Boy	6	4	4	5	5		1			8	2	7				5	3	5		1	1		2	3				1	6	3		1	5						5	1	169
2	2	13	Johnny Horton	Columbia	†Battle of New Orleans	1	1	6	2	6		5	4		5			1		1	1						1										2						2			120
3	6	3	Elvis Presley	Victor	†Big Hunk Of Love		3	10	3				1			10		4	1			6	7			3			8		9	9		10			9	1			10	1		2		102
4	5	5	Carl Dobkins, Jr.	Decca	†Heart is an Open Book	7	6	1	6	1		3	2			9						5				2			2		2	1					10									97
5	3	10	Stonewall Jackson	Columbia	†Waterloo	8	2	5	8	8			9			7		3		3		9	2					4		3				4									3	9		89
6	11	7	Dinah Washington	Mercury	†Difference Day Makes	4						2			4		9									4	5	3		5						2					5		4			83
7A	4	10	Connie Francis	MGM	*Lipstick on Your Collar	9	9	2	4			8	10			6		8			2	1															5				4					64
7B	16	4	David Seville	Liberty	*Ragtime Cowboy Joe									5		8			2								3					6						10		1		2		8	2	64
9	10	5	Drifters	Atlantic	†There Goes My Baby	3	8			7							2	2								5					8	10		2					2							61
10	14	5	Duane Eddy	Jamie	†40 Miles of Bad Road				1	9	5						3				8		3						5					9									7	7		59
11	8	7	Kingston Trio	Capitol	†M.T.A.										2				7	6	6						10	6		2						1					9				5	56
12	12	5	Fabian	Chancellor	†Tiger								8				6						9						6			2	3				6					6		4		49
13	30	4	Anita Bryant	Carlton	*Till There Was You									10	6		8		5														2	8	8	4		9		8	7					46
14	..	3	Sammy Turner	Big Top	*Lavender Blue		7		9								5						4		8				9		10			7								3	9			45
15	3	5	Frank Sinatra	Capitol	*High Hopes										1			10		4	9							1												5					3	44
16	34	5	Johnny Mathis	Columbia	*Small World										3	4	10											8		9				3						4					4	43
17A	28	6	Jerry Keller	Kapp	*Here Comes Summer							6		2									10			9	4						6		7			7						6		42
17B	..	1	Playmates	Roulette	†What Is Love									1											6					6	4		4		9	9		8							10	42
19	7	4	Ricky Nelson	Imperial	†Sweeter Than You								3																4			8	9		4									3	7	39
20	25	5	Flamingos	End	*Only Have Eyes for You	5												6								8					6	4												1		36
21	23	4	Ricky Nelson	Imperial	†Just a Little too Much			3		2									10			4		7								5														35
22	29	3	Platters	Mercury	*Remember When							4				3								3	2																					32
23	40	2	Ray Charles	Atlantic	†What'd I Say		5			3														9		7																4			8	30
24A	18	3	Elvis Presley	Victor	†My Wish Came True					4																				4	7				1							10				29
24B	9	12	Lloyd Price	ABC-Par	†Personality	2														2	4	7																								29
26A	..	1	Jacky Noguez	Jamie	*Ciao Ciao Bambina												1	7																		5				3						28
26B	..	4	Pat Boone	Dot	†Twixt 12 & 20															5	10		6		3		8	7															10			28
28	13	3	Skip & Flip	Brent	†It Was I					10	3																				5			1												25
29	37	8	Frankie Avalon	Chancellor	*Bobby Sock to Stockings											1		9	8				8						7																	22
30	24	4	Frankie Avalon	Chancellor	*Boy Without a Girl												4									10							5				4									21
31A	..	7	Ray Peterson	Victor	*Wonder of You																				9							7	10		2				8							19
31B	35	2	Conway Twitty	MGM	*Mona Lisa																										1	3												10		19
33A	17	8	Mystic	Laurie	†Hushabye								7									10													5				4							18
33B	21	4	Falcons	Unart	†You're So Fine																	2		10										5					9							18
35	43	5	Perry Como	Victor	*I Know														6		7															3										17
36	27	4	Tony Bellus	NRC	†Robbin' the Cradle				10																	6			1																	16
37A	15	6	Jesse Belvin	Victor	*Could've Been Worse																																	6	10		2					15
37B	..	1	Tommy Edwards	MGM	*I've Been There																																		6		1					15
39	..	2	Prima/Smith	Capitol	*Bei Mir Bist Du Schoen										9				4	10										7																14
40A	..	1	Gene Vincent	Capitol	*Right Now						8													2																						12
40B	38	2	Arthur Lyman	Hi-Fi	†Taboo																						9																1			12
40C	..	1	Sarah Vaughan	Mercury	†Misty													5																									5			12
40D	..	1	Eddie Arnold	Victor	†Tennessee Stud																						2																8			12
44A	39	2	Annette	Vista	†Lonely Guitar								5														6																			11
44B	26	11	Jimmy Dean	Columbia	*Sing Along															8																					3					11

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THE NEW STAR
WITH THE
NEW STYLE!
JOHNNY
RESTIVO
THE SHAPE I'M IN
c/w
YA YA
47/7559

RCA VICTOR

Tmk(s)® RADIO CORPORATION OF AMERICA

On The Upbeat

New York

Erroll Garner set for a string of tent dates in August including Brandywine, Music Circus, Concordville, Pa., Aug. 3; Music Circus, Neptune, N.J., Aug. 17, and Music Circus, Lambertville, N.J., Aug. 24 . . . Concesionaria, RCA Victor distrib in Cuba, will act as sales rep for the entire Seeco line in that area . . Finch Records has tapped **Buddy Basch** as public relations consultant and **Gus Pollard** as national promotion director . . . **Lester Lanin Orch** winds up a week at the Cavalier Hotel, Virginia Beach, Friday (31) . . . Apollo Records has taken over national distribution of Forward Records.

Bob Thompson, arranger-composer-conductor, has a Dot LP, "The Sound of Speed," due soon. He also arranged and conducted RCA Victor's "Love Letters From Maureen O'Hara" . . . **Sid Knight** joined the deejay staff of WAME, Miami.

London

Singer **David Hughes** skedded to do a further "Make Mine Music" series for BBC-TV starting Sept. 29 . . . **Johnny Dankworth** band into new skein of "Dig Dankworth!" programs on the TWW network yesterday (Tues.) . . . Tin Pan Alley ball, staged by several pubberies, to be held Sept. 24 at the Park Lane Hotel . . . German film actor **Hardy Kruger** has waxed "Blind Date," from his new picture, for the Top Rank "King Size" series of 45 rpms. Same diskery has taken a midnight Sunday spot on Radio Luxembourg, with deejay **Kent Walton** presenting "Top Rank Time" . . . Roulette Records in the U. S. mulling plans to release LP albums by **Tony Osborne** following its handling of the artist's "Windows of Paris" . . . Agent **Leslie Grade** went to N.Y. at the weekend to finalize tv dates for **Connie Francis** next month . . . Manager **E. H. Webster** and assistant **G. Collins** shift to EMI Records' new Birmingham depot, officially opened yesterday.

Hollywood

Debbie Reynolds cut "It Started With a Kiss," title tune of the Metro pic, for MGM's waxery under **Jesse Kaye's** supervision. **Gus Levene's** orch backdropped the platter which is b/w "Gamble of Love." . . . **Theodore Bikel**, currently abroad for 20th-Fox's "Dog of Flanders," will cut an album for Elektra called "On the Continent." . . . As a tribute to the recently deceased Billie Holiday, MGM Records is pulling "Don't Worry About Me" out of her album, "B. H. Sings," for release as a single. Flip is "Just One More Chance." . . . **Bobby Troup** wrote a special tune for **Julie London** tagged "The Show Must Go On" which she warbles in a segment of 20th's "Adventures In Paradise" vidpix series. Tune may also be recorded for Liberty . . . **Dean Jones** set to cut his first MGM album next month . . . Crystalette's **Tony Caro** making the deejay rounds plugging his latest single, "If I Ever Catch You."

Chicago

Barbara Carroll returns to London House Sept. 8, with **Cy Coleman** due the 29th, and **Earl "Fatha" Hines** set for his bow there Oct. 20 for four weeks . . . **Duke Hazlett**, a **Frank Sinatra** sing-alike, switched from the closed Black Orchid to Le Bistro, and doing turnaway biz. . . . Curro's, Milwaukee, has **Meg Myles** now, with **Dizzy Gillespie's** new combo due Aug. 3-5, and **Gene Krupa** quartet for a week Aug. 17. . . . Roseland Ballroom, N.Y., pacted **Don Glasser's** orch for Nov. 17, and **Russ Carlyle** to start next February . . . **Versatones** are current at the Shalimar, Waukegan . . . **Marian McPartland** trio to Seassia's, Louisville, Aug. 4, with **Bobby Hackett** signed for the 25th . . . Columbia waxer **Jackie Davis** current at the Beachcomber, St. Louis . . . **Johnny Maddox** plays Montana's State Line nitery Sept. 7 for a week . . . **Hal Munro** orch set for the Illinois State Normal U. prom Oct. 24 . . Disbanded last June, **Hank Thompson & His Brazos Valley Boys** are back in biz, and **Billy Gray** rejoins them early next month as road manager and arranger. Unit will be without steel guitarist **Bobby White**, who now has his own combo, **The Bobolinks.**

Powell to Cap as Aide

Hollywood, July 28.

Wallace T. Powell has joined Capitol Records as staff assistant to M. D. (Bud) Schuster, national phonograph administrator.

Additionally, attorneys Elliot Chaum and Robert G. Krechter have joined Cap's legal staff and will be under the supervision of Robert E. Carp, director of the Legal Department.

Degner's Coast G.M. Berth

Hollywood, July 28.

Martin Herch, prexy of Universal Recorders of California, has appointed Richard S. Degner as general manager.

The HIT! OF THE WEEK
BILLIE HOLIDAY
Sings
DON'T WORRY 'BOUT ME
and
JUST ONE MORE CHANCE
K-12813
M-G-M Records

D. J.'s are flipping over . . .
RUSS CONWAY'S smash
#1 instrumental in England
ROULETTE
on CUB (#9034)
MARTINIQUE
MARTIN DENNY
MILLS MUSIC, INC.

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Currently and Continuing
EDGEWATER BEACH HOTEL
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H'wood 46, Calif.
OLympia 2-9940

Book 18-Piece Mex Orch For Acapulco in Paris

Mexico City, July 21.

The new 18-man Stars of Mexico orchestra, directed by saxophonist and arranger Hector (The Arab) Hallal, which debuted recently in this capital, is headed for a date at the Acapulco night club in Paris.

Actual takeoff date is early in August. Meanwhile Hallal is busy working on arrangements which will be featured in the Paris night club, as well as on a tour of other key French cities, so that "the musical progress achieved in Mexico in recent years can be properly presented in France."

Single Biz

Continued from page 97

added, say Hugo & Luigi. The kids are buying their own tape machines and are editing their own pop music programs for replay. The kids snip out the disk jockey talk from the taped shows to get uninterrupted pop music reels containing anywhere from 20 to 40 numbers per spool. Some jockeys are trying to counteract this practice, since it also cuts down on radio listening, by talking over the first chorus of songs.

One of the factors in the decline of the single record biz, Hugo & Luigi point out, is the loss of excitement in the list of hits. In the old days, the "Hit Parade" was regarded as the sole barometer, they said. Then it was dissipated into city-by-city listing and today, it's a station-by-station listing with everybody having his own private "Top 40" chart. As a result, the duo said, the kids no longer seem to care about the hit lists.

Singles as 'Must'

Although sales of singles have been dropping, Hugo & Luigi asserted that they were still absolutely essential to the disk industry. The single is the only way to launch a pop song, and it still is the chief showcase for new talent. Without the single, even the album business would eventually taper off, due to the lack of new material and faces.

Hence, Hugo & Luigi are urging an industrywide effort to get the single biz back on the tracks as a central home entertainment medium. Optimistic over the future, they said the single biz has come off the floor several times before, once with advent of radio and then again with the coming of television, and can do it once again against the renewed competition from radio.

ASCAP

Continued from page 97

alog, with its wealth of oldies, and hence the latter should rate more importantly in the payoff system.

The David group has pointed out that every single writer member of the ASCAP board of directors will personally stand to gain from the new setup. This is intended to stir the conscience of the board which is expected to act in a disinterested way for the benefit of the whole membership.

Huddles With Adams

David has already held some conversations with Stanley Adams, ASCAP prexy, about revising the consent order to eliminate the "recognized works fund." More talks are due to be held. Meantime, David stated that his group would take "every means" to protect their interests. This was taken to mean that if the remedies inside of ASCAP were exhausted, the writers would go to the Dept. of Justice with their complaints or to a sympathetic Congressman like Rep. James Roosevelt (D., Calif.) who spurred the Justice Dept. to make an early filing of the new consent order.

ASCAP execs and lawyers, at a meeting with a committee of the songwriters Friday (24), urged the cleffers to reserve their criticisms until the consent agreement was signed. One attorney for ASCAP pointed out that if the songwriters pressed their attack, the Dept. of Justice may be inclined to come up with additional amendments. The songwriters, however, do not intend to play a waiting game and are going ahead with their fight. They'll probably retain a music biz lawyer to advise them.

Inside Stuff—Music

Richard Himber's current series of cuffo N.Y. park concerts for the Schaefer Brewing Co. this summer is being used by the maestro as a disk audition showcase. Himber's pressagent, Dick Conlan, addressed "an open letter to all responsible a&r executives," urging them to hear the Himber band play "the kind of music that millions of Americans still demand." Conlan made the pitch in the face, as he put it, of "the many skeptics in the recording industry who believes the era of good popular dance music to be a thing of the past and would enjoin further investment in such in favor of promoting more rock 'n' roll artists, weird vocalists, hillbillies and the like." He pointed out, however, that those who buy the latter music will not spend $4.95 for an LP.

George Wein, producer of the Newport Jazz Festival, apologized to newspapers this week re the banning of photogs at Newport during the Erroll Garner performance. Wein, taking Garner's manager, Martha Glazer, off the hook, said Garner's management had nothing to do with this situation. Garner's contract with the Festival provided as follows: "there will be no flash photographs permitted during Garner's performance."

Wein pointed out: "Since the Newport Jazz Festival felt that there were practical difficulties in restricting only flash photographs from the stage area, the Festival had excluded all photographers. This was an error in judgment on our part which we sincerely regret."

Archie Bleyer, prexy of Cadence Records, is on a bicycle to promote the company's newest Chordettes and Everly Bros. disks. The trek began Friday (24) in Chicago where he met with midwest distribs. The following day, he huddled with eastern distribs in N.Y. and on Sunday (26) he planed to London to meet with representatives of Decca's English outlet. Following day he hit Hamburg to discuss promotion and sales with Deutsche Grammophon, the German distributing house that releases the Cadence line on the Helidor label. Bleyer is due in Paris today (Wed.) where he'll catch a jet back to New York.

Royalties earned from a Minneapolis highschool choir Columbia hit record—about a nickel for each 98c one sold—can't be received until the city's attorney finally decides who is to sign the contract with Columbia Records and where the money should go. The 45rpm was cut last October by Col. On one side is "God's Christmas Tree" and on the flip is "Great Somebody," both of them by Minneapolis composer Sid Lippman who now resides in New York. It was among the best 10 bestsellers in Minneapolis with a number of stores for many weeks and also has been selling well nationally.

A new acoustical stage canopy in Tanglewood's 6,000-seat Music Shed was dedicated before 6,929 by the Boston Symphony under Charles Munch. Canopy, designed by Eero Saarinen and acoustical consultants, Bolt, Beranek and Newman Inc., was erected as a $40,000 memorial by his wife to late Edmund Hawes Talbot, Hub atty.

Rank Records' First Disney Disk in Brit.; Also Slate 'Beauty' LP

London, July 21.

First Walt Disney disk to be issued by Rank Records Ltd. went on sale Friday (17). It's a 45 rpm single as put out under the Buena Vista label in the States, "Lonely Guitar" and "Wild Willie" performed by Annette.

Disney's deal with Rank supplants the arrangement, effective some time, whereby occasional platters were put out via Pye Records, EMI and other diskeries. It's virtually an exclusive tieup, though plans are also in hand for marketing some disks through Gala Records, cut-price outfit, come September. Releases on the Top Rank label are expected to average out at one single, one EP and one LP per month, with the LPs getting underway before the end of July in the shape of a soundtrack version of the "Sleeping Beauty" score.

Though the bulk of the Disney platters for Top Rank will be pressings of American originals, some disks will emanate from here. In fact, the label is already ballying one such, a single featuring numbers sung by Janet Munro and Sean Connery who appear in "Darby O'Gill And The Little People," for sale as received.

Responsible for the Rank liaison is the Walt Disney Music Division, in operation for a couple of months now under the managership of Bernard Cook who comes from Capitol Records. Allied activity is a pubbery which is linked with Chappell and which is currently on the alert with numbers introduced in "Mickey Mouse Club," tv program which has just started to run on the Associated-Rediffusion network.

Edmond Hall's Alumni Bash

Catskill, N.Y., July 28.

Edmond Hall, featured clarinetist with Louis Armstrong for the past three years, was the guest star Sunday (26) for the second summer jazz concert sponsored by the Alumni Assn. of the Catskill, N. Y., Boys' Club, at the New Helderberg.

Hall played an engagement for the Boys Club Alumni last year, following his return from a tour of South America. Gene Schroeder on piano and Mousie Alexander on drums supported Hall.

NEW PACE-SETTERS FROM MPHC
BEI MIR BIST DU SCHÖN
KEELY SMITH • LOUIS PRIMA • DOT
I ONLY HAVE EYES FOR YOU
THE FLAMINGOS • GONE

A GREAT STANDARD
MONA LISA
Recorded by
CONWAY TWITTY
MGM Records
CARL MANN
Phillips Records
FAMOUS MUSIC CORPORATION

LATEST RELEASE
LLOYD PRICE
sings
I'M GONNA GET MARRIED
b/w
THREE LITTLE PIGS
10032

Smash Record on M-G-M
By André Previn David Rose
LIKE YOUNG
ROBBINS MUSIC CORPORATION

BORSCHT BELT OF MIDWEST

N.Y. License Commish Queries Spur ARA Meet on Licenses

Artists Representatives Assn. is slated to hold an emergency meeting tomorrow (Thurs), on the question of whether to take out city licenses. No ARA members in New York have applied for permits from the N. Y. License Dept. which is headed by Bernard O'Connell. Last week the License Dept. sent an investigator to several unlicensed N. Y. agencies. At the same time, a subpoena was served on the Shaw Artists Corp., presumably as a test case.

Eddie Elkort, General Artists Corp. veepee and president of ARA, has conferred with O'Connell. Results of the conference haven't been made known, but will presumably be told at tomorrow's confab.

The subpoena to the Shaw agency together with the sudden visits by a city investigator have apparently spurred the ARA to action on this issue. Whether the ARA will stiffen its attitude in regard to city licenses will depend on what might have been agreed upon between the License Dept. and Elkort.

For many years, theatrical agencies throughout N. Y. State have been considered exempt from provisions of the General Business Law, a section of which prohibits employment agencies from accepting more than 5% commission for the first 10 weeks for obtaining employment. The talent offices have long held that because of the nature of the services provided, they are exempt from such provision and that under current conditions they would be unable to exist with that schedule of fees. They feel that by taking out employment agency licenses, it would automatically be construed that they are considered employment offices in the usual sense of the word and thus curtail their commissions as well as ability to render many services which acts call upon talent agencies to perform.

A recent attempt by the N. Y. State Legislature to correct this situation through the enactment of the Gilbert Bill was vetoed by Gov. Rockefeller at the behest of the talent unions. This bill called for a talent office to file a schedule of fees with the License Commissioner and also provided for a new category called a theatrical manager who could also charge a fee.

LOOKS LIKE KAYE B.O. CUEING MELBOURNE H.O.

Melbourne, July 21.

Understood that Danny Kaye has agreed to extend his Melbourne season at the Princess Theatre under the Garnet Carroll banner for an additional two weeks, giving the comedian a six weeks' stopover here.

Kaye, who played four weeks to sellout biz at the Empire, Sydney, for J. C. Williamson, Ltd., is said to have agreed to Carroll's request for the extended span because of terrific demand for seats extending beyond the allotted four weeks.

Comedian should take out a hot $250,000 on his Aussie runaround.

Kingston Trio's $20,700 Storyville High on Cape

Harwich, Mass., July 28.

Kingston Trio set a record at George Wein's Storyville on Cape Cod here in their week stand, nabbing $20,700. The jazz boite on the strawhat kick serves only sandwiches, named after jazz personalities, and bubbly.

The record was set for week ending July 19. Erroll Garner followed, closing Sunday (26), and Tom Lehrer plus Bob Gibson opened last night (Mon.).

It's the second summer of operation for Wein's spot. Skedded for balance of the season are: Bobby Hackett plus Barbara Carroll Trio, Aug. 3-9; Pete Seeger, Aug. 10-16; Odetta plus Josh White, Aug. 17-23; Sarah Vaughan, Aug. 24-30; Gene Krupa, Aug. 31-

Gov. Long as 'Pressagent' For Tempest in Denver

Denver, July 28.

Tempest Storm took off from the launching pad at Warren St. Thomas' Tropics nitery last week in a blast of publicity that should keep the peeler in high orbit for the four scheduled weeks.

Denver engagement meshed with the pyrotechnic visit to this city of Gov. Earl K. Long of Louisiana. Front page news reports several days in advance, and during his three hectic days in town, stated that one of the principal reasons for the Colorado trip was to attend the Storm premiere at the Tropics. Jack Blue, Denver theatrical agent, was prominent among the perambulating governor's entourage

Miss Storm is in at a reported $10,000 for the four weeks.

Jerry Lewis On Supermarket Time For a Fortnight

Albuquerque, N. M., July 28.

Jerry Lewis is skedded to headline a two-hour variety show which is booked to play a 15-day tour throughout New Mexico, Texas and Colorado commencing Sept. 14.

The show is sponsored by Furr's Supermarkets of Lubbock, Tex., and will play in all the areas where they have markets.

Furr's annually backs self-named "Show of Shows" and this is the third in the series. In 1956, the show featured Mickey Rooney, Mamie Van Doren and the Four Aces. In 1957 it included Herb Shriner, Julius LaRosa, Hilltoppers and De Castro Sisters. No show was held in 1958.

Ducats aren't sold for the event, but must be obtained by buying groceries from the supermarket chain. Every $25 in cash register tapes entitles public to a lone ticket.

This year's show opens Sept. 14 in Colorado Springs, then plays these spots in order: Denver, Albuquerque, Amarillo, Lubbock, Roswell, Hobbs, Abilene, Midland, Odessa, and El Paso on Sept. 28.

A total of 42 performances is planned, three-a-day in many of the towns.

Other talent booked to back up Lewis at the Furr's shows include the Chordettes, Homer Garret & His Y-Knot Twirlers, Hubert Castle and the Teddy Phillips 25-piece orch.

1-NITE STARS IN 'SUBURBS' OF CHI

By JACK PITMAN

Chicago, July 28.

While the Michigan-Wisconsin resort belt (a few motoring hours from Chicago) is still a small factor in the talent marts, the trade has justifiable hopes it someday may become more significant, though no one expects it ever to rival the east's borscht circuit.

Keeping the hope kindled virtually singlehanded is Harold Shlensky, whose Brown's Lake Resort at Burlington, Wis. (72 miles from Chi, 42 from Milwaukee), is in its second full season of star shows every Saturday night. Next weekend (1), for example, Henny Youngman headlines. Lenny Collyer and Maxie Rosenbloom are inked to follow, latter for the second time this summer.

Though it wasn't followed up immediately, the star policy actually was incepted when Shlensky brought in Sammy Davis Jr. for Memorial Day, 1957. Subsequent one-night attractions have included, among others, Hildegarde, George Jessel, Robert Clary, and this year, Mimi Benzell, Ricky Lane & Velvel, and Phil Foster.

Things have been going well enough for Shlensky to have added 18 units this year alone at a claimed $5,000 per.

Shlensky thinks of his domain as a sort of combination Grossinger-Concord of the midwest,

(Continued on page 109)

Magic Violins Pact As Ice-Breaker For Mex-to-U.S. Troupes

Mexico City, July 28.

A break in the long deadlock involving non-appearance of Mexican musical units in the United States has been achieved, according to Ramon de Florez, representative of the Villa Fontana Magic Violins group. They are RCA Victor recording artists.

Florez claims he has a contract offer from the Dunes in Las Vegas guaranteeing $8,000 for a two-week engagement. However, he added, the Magic Violins cannot accept at this time since open date was Aug. 6 on, and the group cannot go on tour because of prior commitments until November.

Florez said the Cocoanut Grove in Los Angeles is also interested in unit, as are other night clubs in the U. S.

If the Magic Violins, directed by Roberto Perez Vazquez, go on an American tour, the impasse which has blocked exchange of musical talent will become a thing of the past, according to musical circles here.

N.Y. State Official Again Warns AGVA It Cannot Conduct a Home; Penny to Call Nat'l Board Meet

The tangled affairs of the AGVA Foundation Inc., which operates the AGVA Country Club & Recreation Center, South Fallsburgh, N.Y., are still under scrutiny of the N.Y. State Attorney General's office as well the N.Y. State Dept. of Social Welfare.

One of the more important factors in the stormy history of this phase of the American Guild of Variety Artists is the reassertion by Bernard Perlman, chief of the Charities Registration of the Social Welfare Dept., that AGVA Foundation has no corporate powers to conduct a home.

In a recent letter addressed to the AGVA Foundation, Perlman stated: "It has recently come to our attention that your group solicited contributions at the Concord Hotel, (Kiamesha Lake, N.Y.) on the basis that it was for the 'AGVA Country Club, a home for retired variety artists. As you know, your group has no corporate powers, at present, to conduct a 'home' and the recent amendment to your certificate of incorporation does not grant this. Under these circumstances it would be more circumspect if you did not utilize the language indicated above.

"It would also be appreciated if you could furnish this office with the details of this drive, especially with copies of any publicity material or literature which you have circulated."

In another development regarding the AGVA Foundation, Penny Singleton, the AGVA president

(Continued on page 109)

Mex Navarro Sisters To Tour Spain, Italy

Mexico City, July 28.

The Navarro Sisters, singers of pop Mexican ditties, leave for a six-month tour of bistros in Spain and Italy. They also have contracts calling for radio-tv appearances.

Sisters are skedded to debut in the Jardin Villa Rosa in Madrid, for a three-month stand. After that they go on to Milan and other Italian cities.

According to reps of the singing sisters, tour will bring them around $100,000.

Earl Mountbatten Joins Geo. Gobel As Lure for CNE

Toronto, July 28.

Earl Mountbatten, first lord of the British fleet, will sail into Toronto Harbor in his HMS Scarborough at the head of five warships of the British navy, plus a flotilla of the Royal Canadian fleet, to open the Canadian National Exhibition here on Aug. 26. Present will also be the Nautilus, first nuclear submarine of the U. S. Navy, and warships from 14 other NATO nations. Mountbatten, uncle of Queen Elizabeth, will be accompanied by his wife, Lady Edwina Mountbatten.

Jack Arthur, producer of the evening performance at the 24,000-seat grandstand show (from Aug. 26 to Sept. 12), has inked pacts with all his talent. As previously announced, George Gobel will be the star, with Eric House playing opposite him as straight. Reserved seats will be $3 top.

Others in the Jack Arthur cast include Janki & Arnaut, dancers; Gino Donati, Italian tenor; Gil Miller & Arnold Archer, comedians; Latona Graham & Chadell, Australian knockabout act; William Trabert, singer, who created the role of Lieut. Cable in "South Pacific"; the Taylor Twins, dancers; Varel & Bailly, French singers, with Les Chanteurs de Paris; Ming & Ling, Oriental comedians.

The star dance attraction will be Alan & Blanche Lund, with the former creating the dance routines and the staging, Midge (Cousens) Arthur doing the routines of the 50-girl line tagged the Canadettes.

From the Cradle to the Grove

By JAMES POWERS

Hollywood, July 28.

The Cocoanut Grove, one of the oldest class niteries in continuous operation in the country, isn't resting on its palm leaves. Entertainment director Gus Lampe is after the next generation already. Get 'em young and indoctrinate 'em early seems to be his motto and it's paying off.

An innovation of Lampe's for the plush, Ambassador Hotel room is the special "student's package," which he advertises for $6.50 a person (including tax and tip). There's no hard liquor involved and the students taking advantage of the deal aren't allowed to order any. The package price includes food and soft drinks and the Grove advertises in all college newspapers and directories within a 90-mile radius of L.A.

"It's not a charitable gesture," he says. "The Schines (who own the Ambassador) believe the Ambassador will be here a long time. We are getting these young people into the habit of a nice club where they are given pleasant, honest treatment, and where their parents know they're attending a clean, tasteful show."

Student business is up 80% in the past year, Lampe says, and some of the acts are now frankly aimed at this younger trade.

Lampe is out for all types, as long as they behave themselves at the Grove. Drunks get short shrift and hecklers are eased out. There is no service while an act is on. "Either you spoil the steak or you spoil the performance," he says.

While the Grove has always been considered a class operation, with sturdy dependence on Beverly Hills and Pasadena patronage, Lampe doesn't think any club can set limits on its clientele.

Kingstons-in-the-Skies

When he booked the Kingston Trio in, he didn't depend on ordinary sources of advertising to draw the customers he figured would dig this particular singing group. He hired a plane to drag a streamer across the skies in the Santa Monica beach areas, places he figured his potential audience (young) would be.

When the Ritz Bros. were booked, Lampe sent the same plane with another streamer advertising this act out to Santa Anita which he calculated as a likely locale for devotees and potential devotees of the comedy team.

Although the Grove contracts top entertainers—Judy Garland, Pearl Bailey, Dean Martin, Lena Horne—Lampe still believes the basic strength of any club is in its service.

The Grove, for instance, bucks the trend of the long, long table, where strangers are seated together, theatre-style. The chairs are purposely designed to be extra wide, for comfort. The room does not have a fast turnover. Most patrons arrive early and stay late. It's Lampe's contention that a group which arrives for dinner and stays is more profitable in the long run than the in-and-outers.

85% Sample the Chow

He says that 85% of the Grove's

(Continued on page 109)

DENVER SUPERMARKET BUYS RINGLING DEBUT

Denver, July 28.

Busley's Supermarkets, with 8 large retail stores in the Denver area, has purchased the opening night performance of Ringling Brothers and Barnum & Bailey Circus here.

It is understood the grocery firm will offer the tickets, which scale from $1.50 to $3.50 at half-price to their customers with purchase of a given amount of merchandise. Discount coupons given out at the stores are redeemable at the circus' regular boxoffices for reserved seats.

Although it is reported that the firm's guarantee to the circus is near $15,000 plus tax, the tab may run considerably higher. Reason is that the Municipal Coliseum where the circus plays Sept. 2-6 seats better than 9,000 and agreement calls for additional seats at other performances should Busley customers fill the initialer and want "oversold" slips, which are customarily issued on advertised items when stock is exhausted.

Empire Associates Inc., who have brought the circus to Denver the past several years, made the tieup.

Godfrey to Play ESE; 1st P.A. Since Surgery

Springfield, Mass., July 28.

Arthur Godfrey makes his first personal appearance since his lung operation at Eastern States Exposition, biggest New England fair. Edgar S. DeMeyer, general manager of the fair's horse show, said Godfrey has agreed to take part in every performance from Friday, Sept. 25, to the Stake Night performance Sunday, Sept. 27.

Godfrey's stint in the show will be his first public appearance since his operation in New York on April 30. He took part last year in the exposition, the largest amateur horse show in the east. An invitation to this year's show was sent to him long before his ailment was diagnosed. Godfrey has been in seclusion at his Leesburg, Va., home, resting.

Penny Singleton Answers Bright On Issue of Teamster Affiliation

Hollywood.

Editor, VARIETY:

A disservice has been done the membership of the American Guild of Variety Artists in the inferences of a letter from Mr. Jackie Bright, paid National Administrative Secretary of AGVA, which appeared in the July 15 issue of VARIETY.

Certain context of this letter gives the impression that the membership of AGVA had intended to affiliate AGVA with the Teamsters Union, and that such a move would be resisted by Mr. Bright "to the point of my resigning as National Administrator of AGVA."

I hasten to assure you that the membership of AGVA has never contemplated any such move; in fact, the membership of AGVA is traditionally ignored whenever Mr. Bright determines to make any major step in his administration of AGVA affairs. The establishment of AGVA Foundation and AGVA Country Club & Recreation Center is a classic and current example of how the membership, as a whole, is not permitted to participate in a major decision.

It is a matter of public record that Mr. Bright was called to testify before the Senate Committee investigating improper practices in labor and management regarding his association with the Teamsters Union during the Ringling Circus strike.

It is also a matter of publication in the November 1954 issue of The AGVA News relating to certain proceedings at the October 1954 National Board Meeting wherein the aid of the Teamsters Union was openly solicited to involve itself in a personal dispute between Mr. Bright and life-member Dick Jones, which subsequently developed into a libel suit costing the membership $20,000 plus extensive legal fees.

This issue of AGVA News reports "the order of the day was suspended to permit a visit from Mr. Steve Cardullo of the Seafarers Union of the Port of Philadelphia, and Mr. Bernie Brown of the Teamsters Union of that City." There is no record showing that the AAAA's had been consulted to approve involving AGVA with these non-theatrical unions.

The report goes on to say that

(Continued on page 109)

ATLANTIC CITY STAYS WITH BATHING SUITS

Atlantic City, July 28.

The 50 girls due here as the annual Miss America Pageant is staged the week following Labor Day will still compete in bathing suits, Lenora Slaughter, director, declared.

Comment was made following news stories that the archbishop's office in Santa Fe had reminded Sue Ingersoll, representing New Mexico in the Miss Universe contest, that Catholic girls are forbidden to compete in beauty contests in which swim suit exhibitions are included because the church holds that such exhibitions are immodest.

Bathing suit judging here has always been a vital part of the Miss America Pageant. Too, there has never been an occasion when a girl was warned, because of the ruling, not to appear.

CPMW Nominations

Conference of Personal Managers West has nominated Seymour Heller, Red Doff and Danny Winkler for the office of president. Mail vote will be audited by Brown, Kelman & Kraft.

Nominees for v.p. are Sam Lutz, Eddie Rio, Brent Wilson, Frank Stempel and Eddie Sherman. George Greif, George Moro and Tom Sheils are on the slate for secretary, and Manny Frank is the sole nominee for treasurer.

Arpeggio New in N.Y.

A new eastside N. Y. jazz spot, the Arpeggio, bowed last night (Tues.) hosted by Willie Shore, who also is partnered in the Composer, and Mike Macario, a restaurateur.

Opening bill comprises Bernard Peiffer Trio and Vic Dickenson Quartet. Pianist Lucille Howard plays the cocktail sessions.

Hub Licensing Board Racks $1,619,300 Profit

Boston, July 28.

Boston licensing board has reported a clear profit of $1,619,300 from issuance of 9,726 licenses for jukebox, pinball machines, liquor and food.

Total number of licenses was reduced by 358 this year, chairman Clarence R. Elam reported. Increased police activity resulted in 18 more violations being reported to the board than in the previous year, with a total of 171 hearings, he said.

Judge, Lady Cop, Dancer's Mater and Hub Cafe Mgt. Offer Details on Veils

Boston, July 28.

Egyptian wiggles and mysteries of Oriental terping were detailed to Judge Elias D. Shamon in municipal court here last week by a policewoman and the mother of a dancer. Their versions differed so widely that it looked for a time as if a Solomon would have to be called in for the right definition of veil details.

Joseph Teebagy, operator of the El Morocco Cafe, Hub's No. 1 Oriental terp nitery, was before the judge charged with hiring two under-age "Oriental" dance exponents who had never been further east than Boston. The two femmes, billed as Elyazan and Amoura, 19 and 18, had their style of terpery reviewed by the nitery op, the manager of the boite, Amoura's mater and a policewoman.

Said Teebagy: "A native custom. Very moral."

William V. Menza, cafe manager: "It's a native custom done under veils."

Mrs. Elizabeth Hargreaves, Amoura's ma: "The body is not exposed at all, just the midriff. Just like a bathing suit. She wears pants, a bra and a veil. I admit that her navel shows at times, but I don't see anything wrong with the dance."

Policewoman Marie Healey: "The costume rests on the hips. When I came in I thought she (Elyazan) was going to lose her skirt. She certainly had no veil and she certainly didn't leave much to the imagination."

Judge Shamon said that he found it was "all a matter of taste." The nitery owner's fate was simple; he was found guilty and his case was filed. The terper's mother and the nitery manager were found innocent of the same charge on which the judge found Teebagy guilty.

Fielding's Vaude Spree At Capitol, Aberdeen

Aberdeen, Scotland, July 28.

Harold Fielding, London impresario, has assembled a strong array of vaude talent for his 1959 summer vaude season at the Capitol Cinema here.

He presents it over a six weeks' period in association with the James F. Donald Cinema Group. Customers are largely vacationers who fill up the Northeast Scotland city from June to August.

Acts on display range from comedians Bob Monkhouse, Vic Oliver, Jon Pertwee and Ken Platt to singers Alma Cogan, Yana, Dickie Valentine, Petula Clark, Jimmy Young and the Beverly Sisters. Others include impressionist Margo Henderson, ventriloquist Arthur Worsley, piano duo Rawicz & Landauer, trumpeter Kenny Baker and piano-entertainer Joe Henderson.

Pepe Lara's Solo Bow

Pepe Lara, a former member of Los Chavales de Espana and who has gone into business for himself, will make his N. Y. debut as a single at the Chateau Madrid starting tomorrow (Thurs.). He'll be accomped by his brother, Ramon Echauz, the original family name.

On the surrounding bill will be El Cuarteto Triana, a flamenco troupe.

SUE EVANS
Dot Records
Thanks to AL SIEGEL and PETER IODICE for a wonderful two week engagement at the ELMWOOD CASINO in Windsor, Ontario (Detroit).

Aquaten's 1st SRO Via TV 'Kangaroo'

Minneapolis, July 28.

For the first time in its 20-year history the Aquatennial, local summer mardi gras, last Wednesday (22) sold out the 16,500-seat municipal stadium. The personal appearance of CBS-TV's "Captain Kangaroo" (Bob Keeshan) as the star of the daytime pre-parade show was credited with the extra big draw. At $2 top there were more than 18,000, including standees, packed into the enclosure.

The elaborate Aquatennial daytime and night parades start from the stadium and the daytime procession is preceded there by a show comprising many juvenile appeal features. There are no other stands or reserved seats from which to witness it along its route.

During the Aquatennial Keeshan also made a number of other personal appearances in local public parks in which several of his shows were taped for network video presentation. These appearances also attracted huge crowds of children and adults.

TERESA SALISBURY SUB AS CROSBYS GO VEGAS

Salisbury Beach, Mass., July 28.

Teresa Brewer has been inked to replace the Crosby Bros. date of week opening Aug. 23. Crosbys settled their contract with Denny Mulcahy, op of the 1,200-seat beachfront nitery, so that they could play a Vegas date. Crosbys paid a figure around the $7,500 mark to take the $25,000 L.V. date for three weeks.

In another switch, Jerry Vale has been signed to replace Eydie Gorme Aug. 30 for eight days. The femme piper cancelled because of impending motherhood.

It's been a season of switches for the spot. Sammy Davis Jr. started it off when he cancelled his June 28 week, and Connie Francis pulled in.

Liberace opened at the strawhat nitery Sunday (26) for a week. Erroll Garner follows. Frankie Avalon is booked for week of Aug. 16.

Kenneth McKellar, Ill, Cancels TV-Radio Dates

Glasgow, July 28.

Kenneth McKellar, tv, radio and disk singer, has bowed out of engagements for six weeks because of sinus trouble. He was recently forced to interrupt a weekly series of BBC tv network shows. His medicos have now advised him not to return to work until the end of August.

Alistair McHarg will carry on in McKellar's place, both on tv and radio.

In September, McKellar is pacted to plane to Canada for a concert tour. He will head an Auld Lang Syne unit on a national trek, playing largely to Scot societies.

Inside Stuff—Vaude

The Hilton Hotels Corp. is set to build an addition to the Savoy Hilton, N.Y., which will house a new ballroom as well as more guest rooms and offices. Land on which the construction will take place was purchased last week from the Crimmins Operating Corp., which has owned the site for 50 years.

The Zeckendorf Hotels Corp. has completed a deal for the sale and leaseback of the Drake Hotel, N.Y. Sum involved is $12,000,000 which also includes the $3,500,000 financing of the expansion program at the Inn. Addition includes a 200-room annex which would hike the room total to 700, plus several function rooms. Inn was purchased by realtors Samuel Sockol, Louis Adler & Peter Feinberg with Brener & Lewis acting as brokers. Zeckendorf leased the hotel back for a 99-year period.

Two major talents presented pictures of extreme contrast on the Coast with the simultaneous runs of Judy Garland and Harry Belafonte. Miss Garland at the Shrine Auditorium grossed a losing $43,000 for five performances in the 6,585-seater, scaled to a $6.50 top. On the other hand, Harry Belafonte finished a three-weeker at the Greek Theatre with a mighty $252,000. Closing stanza registered a staunch $78,000 for five performances. House had to refund $15,600 for the previous Monday when Belafonte was out with an attack of flu.

Minneapolis Metropolitan Stadium Commission and local newspapers are receiving squawks from parents because of alleged off-color jokes and quips cracked by Hugh ("Wyatt Earp") O'Brian when he was in Minneapolis as the star of a Saturday afternoon Stadium Wild West show which had a predominantly smallfry audience. O'Brian may have been caused to resort to questionable material because he was peeved at the crowd's smallness, less than 2,000, the show laying a big egg.

After the successful gin rummy tournaments of Las Vegas, it was inevitable that a crapshooting contest be held in the green baize country. What is believed to be the world's first craps tourney ended July 15 at the New China Club, Reno, where 119 participated in the contest. At this interracial club, the tournament was won by Theodore Jackson, a Negro auto salesman from Reno who picked up $1,500 as well as a trophy comprising diamond-studded gold dice. Trophy was presented by the Ink Spots.

Honolulu's Donn Beach (of Don the Beachcomber's) wings to the Far East this week to supervise opening of two steak house operations patterned after the one he runs in Waikiki. From Tokyo and Hong Kong, he'll fly to Texas to straighten out details in connection with a natural gas well that's just come in on some land he owns there. En route home to Hawaii, he'll pause in Las Vegas to supervise opening of the Aku-Aku Room in the Stardust Hotel.

Buddy McMahan, manager of Zebra Lounge in lobby of Howell House, sprawling apartment hotel close to downtown Atlanta and adjacent to 4,400-seat Fox Theatre, is resorting to advertising in what is known as "Industrial Pages" of Atlanta Journal and Constitution. Advertisers in these pages, as a rule, are confined to appliance dealers, mattress renovaters, furniture upholsterers, potato chip firms and the like, so appearance of Zebra Lounge ad (and the editorial spread that goes with it) proved to be an attention-getter. McMahan recently redecorated, renovated and refurbished Zebra Lounge and chose to break his new ad campaign with booking of singer Johnny Ryan, who joined pianist-thrush Eloise Bryant, latter riding out a summerlong engagement.

Was Magico Calvert's South Seas Yacht-Wreck A Lot of Abracadabra?

Sydney, July 21.

Talk in local show biz circles is that John Calvert, American actor-magician, will cancel his skedded Aussie tour folowing the wrecking of his yacht at Elcho Island in the South Seas.

Calvert was en route from Darwin to Sydney when he radioed that the yacht Sea Fox was in danger of sinking. The local air force and navy went into action, with a navy tug escorting the yacht to the island for beaching. Rescue of Calvert and his crew is said to have cost the government $60,000.

David McKenzie, member of the crew who quit the yacht and returned to Darwin, has hinted that the radio calls were a publicity stunt. Calvert strongly denied the allegations. However, government officials are probing the whole setup.

Harry Wren, indie vaude-revue producer here, denied he was associated with Calvert. Wren said he had been asked by the magician only to try for theatre dates in Sydney and Melbourne.

3 RIVERS, SYRACUSE, IN NAME SPLURGE

The Three Rivers Inn, Syracuse, on a name binge, has lined up the bulk of the talent for the rest of the year. Domenic Bruno, spot's operator who was in New York last week, to sign contracts, is also enlarging the spot with a construction program that calls for a 50-room motel unit and swimming pool on a nine-acre tract adjacent to the cafe.

Pacted for Three Rivers are Billy Eckstine, July 31; Platters, Aug. 14 for 10 days; Johnnie Ray, Aug. 24; Bobby Darin, Sept. 7; Paul Anka, Oct. 23, as well as a stand next May; Frankie Laine, Oct. 23, and Nat King Cole, Nov. 20.

Agent As Diplomat In Pitt's Sizzling Rivalry for Acts

An agent can only make enemies in Pittsburgh under the strong seller's market prevalent in that town at this time. With six cafes competing for headliners, and all bidding for the same availabilities, an agent has to tread gingerly in that area, dole out the talent tactfully and attempt to give everybody a fair shake so that all can meet competition.

The N. Y. agents are having a difficult time in that city because every nitery expects to get the prime attractions. One agent says that when he goes into that town, he will call on two niteries only, and then return shortly afterward to call on another pair. Otherwise, he feels that he would start a free-for-all from which he couldn't extricate himself easily.

The cafes involved are spread out so that this procedure can be followed fairly easily. Two of the largest cafes are in the suburbs. The Holiday House is at Monroeville, and the Twin Coaches is at Belle Vernon. Also in competition for the same names are the Town House, also Monroeville, the Horizon Room, Ankara and the New Arena. The latter is currently enlarging so that it will also be a more important factor than it has been hitherto. Its increased capacity will enable it to bid much higher for names.

Thus far, say the agencies, the steel strike hasn't affected the buying tendencies of the Pitt cafes. However, should the strike last long, its effect on niteries is expected to be considerable. Another factor that has the niteries worried is the possibility that the work force at Aluminum Co. of America will follow the steelworkers on the picket line unless an agreement is reached by midnight Friday (31).

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Negro Acts Get Encore Dates In Swedish Theatres, Niteries

Stockholm, July 28.

Josh White arrived in Stockholm (July 23) for a week's appearance at Tivoli Gardens (July 24-31). After this, his fourth visit to Sweden, he goes to Boston (Aug. 6) and then hits other booking in the United States and Canada, before he crosses to England to make a series of 12 half-hour television shows for Granada. In his shows, White will be supported by his son Josh Jr. and his 20-year old daughter, whom he calls "Miss Thing" or "Bab."

Josh White told VARIETY's rep here that he had a special liking for concerts "for then you know the people have come to see and hear you." In nightclubs, on the other hand, "one disinterested table might get you out of the mood."

Remembering earlier visits to northern Sweden, White said that he had appeared on open-air stages in the parks. "At times, my hands were so cold that I couldn't feel the strings."

He went on to comment, "I'm really not a singer, but a story-teller. I try to open people's eyes."

After White's appearance, Tivoli Gardens will present Ray Ellington (Aug. 1-20), Paul Anka (Aug. 21-24) and then the Delta Rhythm Boys (Aug. 25-30). Latter act is also a perennial repeater in Sweden, via Paul Kapp, their agent in States for 20 years.

Videoaters Plus Marg't Whiting On 40G N.M. Fair Bill

Albuquerque, N. M., July 28.

Booking has been completed for the nine days of the New Mexico State Fair, Sept. 26 to Oct. 4.

The lineup, practically all television western entertainers, has been bought for a total of about $40,000, according to Quentin Tex Barron, fair's manager. Only exception to the alfalfa theme is the appearance of singer Margaret Whiting on Sept. 30 and Oct. 1.

Jimmy Wakely, western singer, is skedded to emcee the entire nine days, plus doing advance promotion work for a fee of $5,000.

Show opens Sept. 26, with one-day appearance of Robert Horton of tv's "Wagon Train." He'll be followed by Dale Robertson of "Wells Fargo" for Sept. 27-29. Then come Miss Whiting plus Steve McQueen of "Wanted, Dead or Alive" on Sept. 30-Oct. 1.

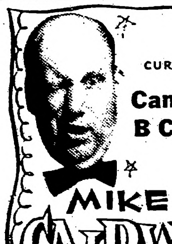
Last three days of show, Oct. 2-4, three top players of "Gunsmoke," CBS-TV oater, have been pegged. Three are Dennis Weaver (Chester), Amanda Blake (Kitty) and Milburn Stone (Doc).

Fair features two shows daily, afternoon performance in 11,000-seat Coliseum and evening show at regular daily rodeo.

Performer tabs include: Horton, $2,000 for one day; Robertson, $7,500 for three days; Miss Whiting, $3,000 for two days; McQueen, $2,500 plus air fare for two days; Wakely, $5,000 for nine days plus promo work, and "Cavalcade of Wheels," $13,000 for nine days.

State Fair Commission limits talent nut to a total of $50,000, and Barron got under the figure with several dollars to spare.

Last year, Arthur Godfrey appeared all nine days of the fair for total take of $40,000.



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★
PAT HENRY
(My Sincere THANKS to FRANK SINATRA and SKINNY D'AMATO)
Just Concluded, 3 RIVERS INN, Syracuse (McGuire Sisters Show)
August 3rd, THE BOLERO, Wildwood, N. J. (Teresa Brewer Show)
August 17th, ELMWOOD CASINO, Windsor, Ontario
Personal Management
STUART WEBER, 375 Fifth Ave., New York 16, N. Y.

Catholic Girl Home After Beauty Contest Walkout; Felt Too-Chaperoned

Albuquerque, July 28.

Redheaded Sue Simone Ingersoll, the New Mexico gal who walked out on the Miss Universe contest in Long Beach on the eve of the balloting to pick the winner, came home to Albuquerque Tuesday (21) because she felt the contest was just another form of "tyranny."

Miss Ingersoll, who defied the Catholic archbishop of New Mexico, Edwin V. Bryne, by going to the pageant, was replaced late Monday by another Albuquerque girl, Carol Jones.

Miss Ingersoll went to the contest in spite of threats from the church of the denial of sacraments of communion and confession.

But, as she withdrew Monday she said "I withdrew only because I didn't care to exchange one form of tyranny for another. I was held virtually incommunicado. I could no longer endure it."

Miss Ingersoll said she had already defied the archbishop by wearing a bathing suit in a public parade. She insisted she withdrew because of restrictions placed by contest promoters on the girls.

Officials took this to be a knock at the rigid chaperone system. Contestants have chaperones with them at all times when they are not in their rooms. Their floor at the headquarters hotel is off limits to all.

Contest officials denied that there was anything approaching tyranny. There have been no complaints from other girls.

Miss Ingersoll, on her arrival in Albuquerque, called a press conference, and said that she has not disobeyed the archbishop, but that she has disagreed with him. She said she still considers herself a good Catholic.

She said she emphasized that she was very much interested in showing non-Catholics that the clergy in the Catholic church does not dictate to a "blindly obedient laity."

After the controversy dies down, she plans to return to her job as a beauty shop worker here.

Platters' 137,500 Pesos (11G) For Mexican Stints

Mexico City, July 28.

The Platters are finally coming to Mexico, after a year of dickering to obtain their services. It took a joint combine of radio, television, night club and personal appearance interests to pony up the money demanded by the unit.

Augustin Barrios Gomez, commentator and master of ceremonies, announced that he had signed for the musical group with their representative, Buck Ram. He further said that the Platters will receive the "fabulous" (for Mexico) sum of $11,000 a week. This translated into pesos is a heap of national coin—137,500 pesos.

For this, the unit will arrive next November to appear in the Afro night club, over XEW, Televicentro and personal presentations in the National Auditorium. Nitery will shell out $3,000 dollars; Televicentro and XEW a joint similar amount and the Auditorium guarantees 5,000 dollars for personal appearances.

Contract, if confirmed (verification could not be obtained from the artist's representative who flew back to the States), is one of the most lucrative signed by a foreign entertainment group in Mexico.

Vaude, Cafe Dates

New York

Will Mastin Trio slated for the Apollo Theatre starting Oct. 9 . . . **Larry Adler** due at Storyville, Boston, Oct. 5 . . . **Pearl Bailey** pacted for the Eden Roc, Miami Beach, March 2 . . . **Pat Lombard** of General Artists Corp. gandering talent in Rome . . . **Johnnie Ray** goes into the Roosevelt, New Orleans, Sept. 17 . . . **Bob Melvin** set for the Elmwood Casino, Windsor, Ont., Aug. 3 . . . **Marion Marlowe** down for the Lake Club, Springfield, Aug. 15.

Hollywood

The Surfers, Hi-Fi recording artists, are holding down for the next four weeks in lounge of the Flamingo Hotel in Las Vegas . . . **Ruth Wallis** is backstopping **Bobby Short** at the Interlude . . . **Bobby Darin** opens a stand at the Cloister Friday (31) . . . **Jack Costanzo** wound up his bongo session at the Garden of Allah and is appearing at Cisco's in Manhattan Beach . . . Singer **Bob Newkirk** replaced **Trudy Stabile** at the Slate Bros. show headlined by **Dave Gardner** . . . Vocal-piano duo **McGuire & Still** open at the Living Room in Atlanta Aug. 3 for an indef stand.

Atlanta

This is holdover week in Atlanta dineries, danceries and cocktaileries amid summer doldrums, lack of conventions and wholesale desertion of club habitues seeking vacation entertainment in other climes . . . Club Peachtree brought on a new show Monday (27) headlining exotic **Candy Bare** with singing emcee **Jack Morley** replacing **Frank Capri,** with exotic **Betty Howard** and dance team, **Bette Lou & Tommy,** rounding out bill . . . New faces at Domino Lounge in Imperial Hotel include comedians **Wick & Brand** and acro dancer **Lorraine Powlus** . . . Staying at Harem is exotic **Mary Mack,** stripper **Rose Marie** and comic-emcee **Charlie Solnar.**

Atlantic City

Four Lads into Steel Pier Music Hall (26-1) with **Art Mooney** replacing ailing **Claude Thornhill** leading Thornhill's band in Marine Ballroom (24-30) and **Buddy Rich** following (31-6). . . . "Ice Capades" into Convention Hall to play until Labor Day . . . **Jan Bart** into Hotel Chelsea's Celebrity Room, followed by **Milt Ross** for one-night stands . . . **Lylia Saynt** featured at President's Round-the-World room . . . **Rummy Bishop** joins summer show at Paddock . . . **Rita Alexandrova** in Hialeah . . . **Jan Tiffany** into Globe burlesque.

Chicago

Jimmy Durante to the Chez Paree Sept. 7 . . . **Larry Adler** plays the Embers, Ft. Wayne, Sept. 14 for six days . . . **Jean Shannon & Brooks Bros.** open next Monday (3) at Rancho Don Carlos, Winnipeg. **Castle Sisters** are booked there Sept. 15 . . . **Kathy Linden** to the Metropole, Windsor, Ont., Nov. 23 for two frames . . . Israeli mime **Shai K. Ophir** makes his first Chi nitery stand at the Gate of Horn Sept. 15 for four weeks. **Leon Bibb** returns there next Tuesday (4) for three . . . Comic **Eddie Rich** to emcee chores at Brown's Lake Resort, Burlington, Wis., Aug. 8 for four rounds . . . **Bob Crosby** will be in Des Moines Aug. 17 to help launch a new shopping centre . . . **Frankie Scott** signed with the William Morris office.

Detroit

Grand opening of the Top Hat Supper Club in Windsor features **The Playmates** . . . **Jonah Jones Quartet** in return engagement at Baker's Keyboard Lounge . . . **Billy Butterfield** orch at Crest Lounge . . . **Four Scores** headline Metropole Supper Club show in Windsor . . . **Robin Nelson's** "Jamboree on Ice" in second week at Roostertail . . . Singer **Jeannie Johnson** held over at the Commodore in Windsor . . . Organist **Bill Doggett** and combo at Flame Show Bar . . . Comic **Morty Storm** and singer **Cathy Keegan** in second week at Club Alamo . . . **Belinda Blanchard** is the new vocalist with **Beany Coffel** orch at Knife & Fork Club where songstress **Cathy Johnson** stars.

Mills Circus Nets 86½G

London, July 28.

Profits of Bertram Mills Circus showed a sharp upswing last year —from $53,000 to $86,500.

Dividend on the 29c ordinary stock is maintained at 18¾%.

Public Notice

MASTER'S MEETING—DIVORCE

IN THE COURT OF COMMON PLEAS NO. 5 FOR THE COUNTY OF PHILADELPHIA, STATE OF PENNSYLVANIA, December Term, 1958 No. 3259 In Divorce A. V. M. MAURICE TIBBLES v. RUBY HARRIS TIBBLES To RUBY HARRIS TIBBLES, present Residence Is Unknown, But the Last Known Residence Was 110 West 107th Street, Central Park West, New York City, New York, Defendant: You will please take notice that I have been appointed Master by the Court in the above case, in which your husband, Maurice Tibbles has brought suit against you for absolute divorce on the grounds of desertion, and that I will hold a meeting for the purpose of taking testimony in said case at my office, 1412 Market St. National Bank Bldg., 11 North Juniper Street, Philadelphia, Pa., on Wednesday, August 12th, 1959, at 3:30 o'clock p.m., (DST) where and when you may attend with witnesses, if you so desire. NORMAN J. GRIFFIN, Master 1412 Market St. National Bank Bldg., 11 North Juniper Street, Philadelphia 7, Pa.

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N.Y. State Warns AGVA

Continued from page 105

who has been at odds with Jackie Bright, AGVA's national administrative secretary, has asked the first assistant attorney general, Samuel A. Hirshkowitz, for a conference which would include the AGVA National Board. Miss Singleton told that state official that Sol Neil Corbin, assistant counsel to Gov. Nelson Rockefeller, advised that there was interest in continuing conferences on the Foundation. Since she would be on the road until early September, Corbin suggested that a meeting with Hirshkowitz be held then and which, she understood, would also be attended by Bright and AGVA attorney Harold Berg. Miss Singleton also stated that she would call an emergency meeting of the national board to convene in New York in early September and invited Perlman as well. Copies of the letter to Hirshkowitz were sent to national board members. AFL-CIO head George Meany was also sent a copy.

The AGVA Foundation has been embroiled in difficulties since its founding about a year ago. It was denounced at an open meeting by Miss Singleton. Since then its charter has been amended but apparently it has not yet obtained permission to run a home for the indigent, for which it was originally created. Solicitations for funds took place last year in various parts of the country, especially in the N.Y. Catskill hotel belt. According to Perlman's stand, the AGVA Foundation has no right to solicit funds to run a home.

Joey Adams' Interpretation

Joey Adams, Miss Singleton's opponent for the office of AGVA president, stated that Bright had replied to Perlman's letter with the contention that all funds solicited were on the basis of having a home in the future. However, Perlman's letter says that there is nothing in the charter that permits the Foundation to operate a home, and presumably it's meant in the future unless further amendments to the charter are made.

Adams said that the home as it now stands is a legal operation. He said he had spoken to N. Y. State Atty. General Louis J. Lefkowitz who assured him that the Foundation was completely empowered to raise money and operate a home as soon as physical provisions such as fire escapes, plumbing additions and other improvements were made. Adams also said that if the AGVA Foundation's directors are the same as national board members, the N.Y. attorney general's office will give it its blessing.

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Midwest Borscht

Continued from page 105

and has been promoting Brown's in many directions: for one thing inducing the N. Y. Yankees to make it their World Series hq for the Milwaukee games the past two years. Much of the sportswriting gentry also based there on both occasions, and Shlensky was greatly cheered by the resultant press mentions.

Resort has been grabbing space in the Chi papers the last nine years via freelance flack Larry Stein (vet planter for filmeries and other show biz enterprises).

Shows at Brown's are staged in the ballroom which can handle about 450. There's a $7.50 minimum (for dining and drinks). Each show usually has a second act, and the current band is Marty Gould's (ex-Chez Paree and Martinique Restaurant here). Shlensky avoids alienating Milwaukeean affections, however, by also playing Beertown units. Spot is booked out of Chi by agent Sid Morse (Mutual Entertainment).

Shlensky's major competition comes from the nearby Shinderman-owned Nippersink and Oakton Manors, but not in the area of entertainment. Of the two Shinderman resorts, Nippersink has been favored for vaude, but just sporadically, and the only name they've presented this season (on Memorial Day) was comic Alan King.

Jimmy Daley, who has conducted a theatrical agency in Albany for 25 years and who at one time trouped with minstrel shows, is recovering from an abdominal operation.

Welk $22,800, Belafonte $39,400 at Port. Expo

Portland, Ore., July 28.

Lawrence Welk orch grabbed a hot $22,800 in matinee and evening performance at the Oregon Centennial Exposition Arena last week (19). The 5,700-seater was scaled to $3.50.

Outfit played behind the main gate with an additional $1 tab.

Harry Belafonte rang up a whopping $39,400 in three evening performances at the expo (23-25).

The "Art Linkletter Show" opened a five-day stand Sunday (26) with initial show a sellout. Sam Snyder's "Aqua Follies" opens a two-week run Aug. 1.

Teamsters

Continued from page 106

Mr. Jones was labeled [deleted—Ed.] by Mr. Cardullo, and that at the conclusion of his remarks he received a standing ovation from the members of the National Board present.

"Less eloquent, yet none the less, equally as emphatic, Mr. Brown of the Teamsters Union informed the Board that his union was taking the same position . . . 100% behind AGVA!" He stated further that "he will not rest until Jones has been driven from that city (Philadelphia)." He, too, received a rising ovation from the members of the National Board present.

The AGVA News report of this incident goes on to state that "President Jackie Bright pointed out the importance of Messrs. Cardullo and Brown being present and how grateful we were for their backing and support." His closing remarks to the National Board was, "This is a great day to remember."

I therefore find Mr. Bright's letter singularly lacking in conviction in that portion wherein he states that any affiliation with the Teamsters Union "would be resisted by me to the point of my resigning as National Administrator of AGVA." And the theatrics of that statement would seem to place the onus upon the membership of AGVA in some contemplated move to renounce its affiliation as a chartered member of the AAAA's.

Mr. Bright's hierarchy in AGVA gives him an assured vote of not less than 30 members of the National Board upon any issue which he chooses to seek this majority support, including, if you please, $50,000 of membership funds to establish a recreation center unavailable to a large majority of the membership.

But the membership of AGVA does not seek an affiliation with the Teamsters Union and Mr. Bright will have to find some other pretext upon which to base his resignation.

Penny Singleton
President, American Guild
Variety Artists

Beachcomber's Burglary

Honolulu, July 28.

Police are probing the early morning safecracking job which netted $14,500 from the office of Don the Beachcomber's. Nitery receipts of $11.500 plus $3,000 from Donn Beach's private safety box were taken.

Safecrackers knocked off the dial of the large cabinet safe and punched through the five-inch-thick door to effect entry.

Boston's Fenway to Bow in Oct. With Mixed Stageshow Policy

Boston, July 28.

Ambitious plans are under way for reopening of the shuttered Fenway film house on Massachusetts Ave. in Back Bay section with flesh shows. Stanley Brown, head of his own dance studio upstairs in the theatre building, said he has been negotiating with New York bookers.

"It would not be a return to vaude," Brown said, "but rather the new type of stageshows that are proving successful in other film houses around the country, and we would plan to spot jazz artists, combos, bands, spiritual singers."

A new marquee and new seats for the 1,373-seater are included in the plans, and opening would be skedded for around October. The Fenway, formerly operated by New England Theatres as a sister house with the Paramount, was dropped by NET when the lease expired about six months ago.

Whether or not the new format would include feature films or just cartoons and shorts, has not been decided yet, Brown said. The Fenway was operated shortly after its closing by NET as an art film house, but poor biz forced its closing again.

The Fenway has dressing rooms, and had vaude shows way back when. The theatre is owned by an estate, and the trustees have asked Brown to operate the house. He has just returned from visiting live houses in New York and other cities.

Stageshows planned would be "integrated shows," Brown said, "with continuity" and "revue types." There would be some emphasis on current top record warblers, he indicated.

Cradle to Grove

Continued from page 105

customers eat there, a high figure. He says the Grove sells five times as much wine as niteries of comparable stature. This he attributes to the festive atmosphere of the Grove, a great place for anniversaries, birthdays and parties of all sorts.

A good deal of the Grove's trade is family. It is true that almost every night there is one party or more including the children of the family. For this reason there aren't the broad acts that click in Las Vegas or elsewhere.

Last year was the biggest year in the Grove's history, he says, and this year so far indicates another record. This proves, he says, that the class nitery—"which delivers what it promises"—can get some share of the entertainment dollar.

Bible Students, Too

He attributes part of the room's success, too, to the calibre of performers he can book. Although it's known they take less than they would make in Vegas, Lampe says many performers work the room almost for the pleasure of it. He quotes Gordon MacRae's astonishment, the first time he worked there, that there were children and families in the audience, and how pleasant it was.

His boss is not running a charitable institution, Lampe stresses, saying the policy has paid off. In the students' classification, he notes, the Grove had 900 of them on one weekend night for the second show.

The room's popularity with performers is attested, he says, by the fact that 95% of his talent is rebooked. As to his diversity of clientele, Lampe notes that on a recent morning he booked the Cocoanut Grove to a group that might not ordinarily be found in a night club—a convention of Bible students.

Ann McCormack Back

Honolulu, July 21.

Singer Ann McCormack has come out of semi-retirement to sing for her supper at the Embers, which is owned by herself and her husband, Paul Livermore.

She's singing on Friday and Saturday nights only, with the first show starting at 11 p.m. Bob Jacobs trio is backing. Sundays through Thursdays, Jacobs and Paul Martin are sharing the piano bar stint.

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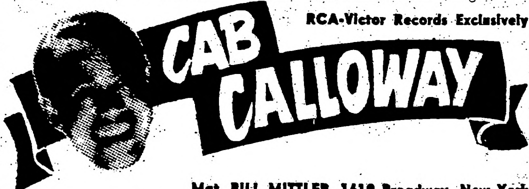

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Atlantic City, July 25.

Frank Sinatra, Bill Miller, Red Norvo, Pat Henry, Lindsay Sapphire Dancers (8), Jack Curtiss, Pete Miller Orch (10) with Joe Frasetto; $5 minimum; $5 cover weekends.

Frank Sinatra is back in Paul (Skinny) D'Amato's plush Vermillion supper room, this time for an eight-day stand, which is almost a sure guarantee that the house record he now holds for a four-day stint in 1956 is due to be broken.

His opening show was a sellout and long lines formed before the bistro and stretched down toward Atlantic Ave., resort's main street, all with reservations and only waiting the dispersement of club crowd to take their places for the second show.

Backed by Red Norvo and his combo (5), and with Bill Miller his accompanist, Sinatra is on stage after a Norvo bit without an introduction (as if he needed one) and bangs out 13 numbers in rapid succession, ignoring demands for many more of his motion picture or record hits. This crowd just didn't want to let him go.

Sentimental bits like "Willow Weep for Me" and "Moonlight In Vermont" keep the ringsiders attentive and silent. They join him in "High Hopes" from "Hole in the Head," his latest film and tap time as he honors Joe E. Lewis, who preceded him here, by singing "When Somebody Loves You" from "The Joker's Wild," biopic of Lewis' life.

"Could Have Danced All Night," his opener, is followed by "Just One of Those Things," "I Get a Kick Out of You," "I've Got You Under My Skin," "It Happened in Monterey," "Lady Is a Tramp," "Angel Eyes," "Come Fly With Me" and "Come Dance With Me," all in the easy Sinatra manner.

Red Norvo and his unit with Miller give Sinatra fine backing. On for nearly an hour, he begged off declaring he had other shows to do.

Pat Henry is a refreshing comic who makes good before an audience set to see and hear only Sinatra. Scores with initial lines and has them with him for all his allotted stagetime.

Lindsay Sapphire Dancers with emcee Jack Curtiss vocalist open with "Broadway" production number displaying eye-catching new costumes. *Walk.*

Basin Street East, N. Y.

Hi-Lo's (4), Kai Winding Septet, Lennie Tristano Quintet; $3.50 minimum.

Bonifaces Ralph Watkins and Lennie Green are only partly with Hizzoner Robert Wagner and Chamber of Commerce in the campaign that touts New York as a "summer festival." They have shuttered their eastside jazz nitery for the hot months except in the biz bloom of the weekend, that is, Thursday, Friday and Saturday nights.

They are undoubtedly right, because to the local citizenry who do the daily straphanging bit in the swelter of the subway only to hit the blaze of the cement canyons, the old Apple is more of a "simmer festival." But cool jazz plus air-conditioning seem to bring them in on the shank of the week to forget the humidity. And, despite the limited stint, the club is managing to present top names.

Current continuous round of entertainment features the Hi-Lo's quartet, a group that has built a close following through Columbia disks and 39 skeins in the Rosemary Clooney tv film series. Foursome was one of the first to employ the offbeat, high register harmonies that run through the work of most jazz vocal groups today. Their offerings on the Basin Street East show run from folk to jazz a cappella, and they could have made a third encore with ease on the night caught. Particularly effective was the jazz standard "Indiana," and their articulate harmonizing on a number from the Broadway musical "West Side Story." The musicianship of this group and Leonard Bernstein blend remarkably. The interim high jinks of the Hi-Lo's is a little precious. Small matter. The singing carries the act.

Some of the group's standard faves have to be passed by. Don Shelton, an apple-cheeked lad from Texas, is a relatively new member and hasn't had time to learn the full book. He nonetheless has worked in nicely on all the new and a good many of the old numbers.

Kai Winding's septet, featuring four trombones and rhythm, is a holdover. It's a rare featured soloist who surrounds himself with three of the same instruments—all handled by fine soloists in their own right. But that's what trombonist Winding has done, and the bone line of George West, Paul Fauline and Jim Knepper, besides Winding, all get a fair shake on the choruses. Jazz purists might call the two-section setup a gimmick, but it makes for some unusual and sock sounds on jazz standards like "Indiana" (again) and "Tuxedo Junction." The group records for Col.

Pianist Lennie Tristano's quintet, is subbing for the Yusef Lateef quintet which bills as a Far Eastern jazz group. It's a matter of replacing the Far East with the far out. Tristano and saxmen Lee Konitz on alto and Warne Marsh on tenor play the very cerebral stuff that has come to sound traditional against the bop returnees to simpler form and melody, such as Miles Davis, et al. A nice contrast, however, to the more commercially acceptable jazz of the Hi-Lo's and Winding. *Bill.*

Sands, Las Vegas

Las Vegas, July 22.

Johnny Mathis, Joey Bishop, Harry Nofal, Evelyn Dutton, Roy Palmer, Copa Girls (12), Antonio Morelli Orch (21); produced by Jack Entratter; choreography by Renne Stuart; $3 minimum.

Johnny Mathis has been brought back to the Copa Room by impresario Jack Entratter, and the youngster's showmanship clicks again as he alternately belts and glides 19 songs. With his distinctive quality, the handsome singer offers, in a polished turn, "Everything's Coming Up Roses," "You Are Beautiful," "Flying Down To Rio," "There Goes My Heart," "My One and Only Love," "Accustomed To Her Face," "I Could've Danced All Night," "Someone," "Let's Do It" (in which his inflections make the lyrics seem bawdier than ever), "Lady Is A Tramp," "It's Not For Me To Say," "The 12th of Never," "Call Me," "Chances Are," "Wonderful, Wonderful," "Small World," "Lover," "Stranger In Paradise," and as a solid bowoff, "Goody, Goody."

Joey Bishop is the bill-balancer, and registers again as one of the most reliable laugh-getters in the biz. Bishop's topnotch standup comedy has hit a new high with this engagement — first-nighters yocked his stint into over half an hour, and he got four well-deserved curtain calls.

Two brilliant Renee Stuart production numbers featuring the fine voice of Harry Nofal, the flashy footwork of Evelyn Dutton and Roy Palmer, plus the comely Copa Girls (12) round out the program, smoothly backed by Antonio Morelli orch. Show is skedded through Aug. 19. *Duke.*

The Cloister, L. A.

Los Angels, July 21.

Mary Kaye Trio, Terry Gibbs Quintet; $2.50 cover.

The Cloister management should be all smiles during the current stand of the Mary Kaye Trio. It's one of the few vocal groups around today that guarantees lush business along the saloon sphere.

Trio, comprised of brother-sister Mary and Norman and Frankie Ross, swung into this Sunset Strip spot for their first nitery date in three months. Group was on a layoff while Miss Kaye joined the ranks of motherhood.

Facing a capacity crowd of showfolk and tourists, the Kaye songsters hit the preemers with both old and new tunes in their usual swinging manner. It's an entertaining turn that revolves around the three harmonizing, or Ross and Miss Kaye duetting, or latter and brother Norman high-noting. Either way they vocalize it's socko.

After actor Tony Randall made a surprise mikeside visit and introed the group, the rounders were treated to "You Go To My Head," "Nearness of You," "Lover Come Back To Me" and the expected "My Funny Valentine."

Aside from the smooth vocals, bits where Ross does a takeoff on a limp-wristed interior decorator warbling "If I Had the Wings of An Angel," and a satirical duet with Norman Kaye (lookin' like Keely Smith) with a rendition of "I Can Give You Anything But Love," give the evening the needed laughs.

Miss Kaye, looking striking in a red gown, shows off her larynx on "Lazy Afternoon," while her brother does same, minus the gown, on "Black Is the Color of My True Love's Hair."

Ray Browne's 88ing paces the terrific backing the Kayes demand. Terry Gibbs, more familiar with a big band, fronts a quintet throughout show and between sets with a beat crying "let's swing." Bill holds for two weeks. *Kafa.*

Tropicana, Las Vegas

Las Vegas, July 22.

Carol Channing, Chiquita & Johnson, Gali Gali, Kathy Reed, Beverly Scalzo, Bob Fletcher, Joy Blaine, Showgirls & Dancers (24), Herman Kaye Orch (17); presented by Lou Walters; Miss Channing's act produced by Charles F. Lowe, staged by George Burns, costumed by Miles White; special choreography by Tom Hansen; musical director, Robert Hunter; $3 minimum.

Carol Channing's return "home" to the Tropicana theatre restaurant —where she launched her career as a nitery attraction—is memorable in that it proves her rapid climb to headline status was no fluke. Her new material, concocted by Charles Gaynor, is perfect stuff for the unique talents and offbeat appearance which combine in a rare versatility that obviously can be tapped freshly to infinity, easily steering her from the classification of a one-shot performer.

Happily, Miss Channing revives some of the numbers with which she's identified—the wide-eyed innocent incongruously equipped with husky pipes singing "Little Girl From Little Rock"; the Sophie Tucker impresh; and her trademark bowoff, "Diamonds Are a Girl's Best Friend," during which she tosses "diamonds" to her audience. In a dandy newie, she contracts typical songs from standard musicals of the past—"Join Us In a Cup of Tea," "Teeny Little Weeny Nest for Two" and "The Old Yahoo Step"—with those of the modern "think" theatre, "This Is a Darned Fine Funeral," "Love Is a Sickness" and "Switchblade Bess." The act, produced by Charles F. Lowe, was staged by George Burns.

Troproducer Lou Walters has added a couple of nifty acts to Miss Channing's turn, which makes for a well-balanced, highly entertaining show. Chiquita & Johnson, perennial faves in Vegas, present their unusual acrobatic terping with serial tosses, twists, swings and spins to top effect. Gali Gali demonstrates that he's unbeatable as a sleight-of-hand artist as he gets laughs and applause with his uncanny manipulations of live chicks under cups and in and out of pockets.

Kathy Reed, a talented looker who has the spark for stardom, is "femcee" for the holdover production numbers. Show, set for four frames, is capably backed by the Herman Kayo orch. *Duke.*

Eddys', K.C.

Kansas City, July 24.

Lilo, Tommy Reed Orch (5); $1-$1.50 cover.

There's a sharp change of pace for this club in French chanteuse Lilo, making her first appearance in these parts. It isn't often that a French-type with the genuine Paris cut shows up in a club or hotel show hereabouts, and Lilo is the real thing from her chic coiffure on down. Most of all, she gets all of this across with Gallic finesse and makes a rousing show of her 35 minutes.

Through a list of 10 songs or so, Lilo is pretty much the arch type of continental singer, embellishing it all with generous helpings of verve and flair, not to mention considerable innuendo and a plentiful display of her well-proportioned torso. Her throaty vocals and sultry stylings drive home the idea, whether the words register or not, and in this locale remote from French influence it's better that way. Her closing clincher is "I Love Paris." The customers love it all.

Lilo holds through Aug. 6, to be followed by the Kirby Stone Four. *Quin.*

Golden, Reno

Reno, July 22.

Ink Spots (3), Freddie Bell & His Bellboys (6), Mafalda Trio; no cover or minimum.

Current efforts of the Tomerlin Bros., bonifaces of the Golden Hotel, indicate an attempt to revive its status as one of Reno's leading showcases. This season they have redecorated the showroom following the theme suggested by the new name, the Mardi Gras Room. And a new sound system has replaced the abortion used in prior days. A grill partition separates the room from the adjacent casino area.

The Ink Spots (not the originals) headline the current bill with a near carbon of the for-real trio. The mimic includes the same visual motions and the same titles and arrangements. Albeit the faces are not the same, auditors endorse the trio and indicate no chagrin at not finding the Ink Spots of yesteryear. The "new Ink Spots" are Joe Skyles, Antoine Leon and David McNeil. Leader and guitarist is Charles Fuqua.

Freddie Bell & His Bellboys best fit the classification of rock 'n' roll —and the appeal is to the beer-drinking set, not to the salooner who's apt to drop a few bucks at the tables on his way into the room. The boys work hard on the novelty stuff, make with some noisy arrangements, and score heavily with the younger auditors. Bell offers some vocaling but wisely sticks to the instrumental and comedic routines as his main forte. Turn gives each of the Bellboys a chance upstage. Some of the blue lines could be dropped with no loss.

Mafalda, with an intriguing style at the 88 and equally interesting eye appeal, guides her bass man (hubby Lou Papps) and drummer Al Ries through skillful renditions of Latin titles, standards and semi-classics. Her offering solo at the piano is of concert calibre. With hubby, and alone, she also wins plaudits vocally. Group is perfect for class rooms. New show is due in Aug. 7. *Long.*

Deauville, Miami Beach

Miami Beach, July 25.

Henny Youngman, Fran Warren, Henry Levine Orch; $3.50-$6.50 food or beverage minimum.

With two vet performers making up the current package in the Casanova Room, it is a solid one for the summer trade attracted here.

Henny Youngman raps out a full potion of old and new, with his cheerful, easy approach getting laughs from the familiar stuff and the topical one-liners worked in to keep fresh touch, sparking surprised howls. He winds with the standard violining bit, per always, with his shortie-breaks waggery stirring giggles and setting him for solid bow-off palm payola.

Fran Warren, in the tough opening slot, gets them from first belting tune and sustains the reaction rise all the way. In full and fine vocalistic shape, her stylings are on the softer side for the ace balladings, extracting full values out of the lyrics; on the big beats she sets the high returns to a full payoff for encore segments. Physical appeal adds impact, with the slender songstress smartly gowned, the delivery fluid and authoritative.

Henry Levine and his crew are a plus for the musical segments. Due July 31 is Kyle MacDonnell in "Bells Are Ringing," first of a musicomedy stock series set through August. *Lary.*

Crystal Palace, St. Louis

St. Louis, July 21.

Compass Players (4); $1-$2 admission.

David Shepherd, the guiding light behind the original Compass Players in Chicago, is losing no ground at all with his current group, now playing the avant-garde Crystal Palace saloon-theatre here. Discerning St. Louisans have taken to previous Compass units at the Crystal Palace like Frenchmen to vintage wines, and the habit is obviously snowballing, as the Palace cash register will bear witness any evening of the week. The Compass has been consistently drawing near-capacity attendance, even on Mondays and Tuesdays—a neat trick if you ever saw one in summery St. Louis.

Four immensely talented sprites —Alan Arkin, Anne Meara, Nancy Ponder and Jerry Stiller—make up the group under the producing-directing guidance of Shepherd, of whom a theatrical buff once said, "If David is their Shepherd, they shall not want."

Among 'em, the four protagonists have a bottomless bag of tricks and are as comfortably at home with improvisational skits pulled out of thin air from impromptu suggestions by patrons as they are with their penetrating, rehearsed looks at the contemporary scene.

Among the latter shenanigans, there are some high-hilarity moments well calculated to make a sunshine boy out of the most devout charter member of the sourpuss 'cult. Especially memorable in this convulsive category are a wonderfully obstreperous family finally tamed down by tranquilizers and a string of satires on old movies, including a classic bit which kids the toreador pants off the veddy, veddy serious business of bullfighting.

The Compass people will be on hand all summer and will be keeping a canny eye on repeat business with a constantly changing kaleidoscope of material. And, of course, they already have a head start in that department with their improvisations based on audience suggestions, which are naturally different every session. *Bob.*

Palmer House, Chi

Chicago, July 23.

Nelson Eddy with Gale Sherwood (and Theodore Paxson), Lucille & Eddie Roberts, Ben Arden Orch (10); $2 cover.

Plush Empire Room is offering music (and mirth) for a summer or any other evening, and Merriel Abbott's latest presentation seems headed for five weeks of hefty trade.

Nelson Eddy seems just about timeless plying his brand of romantic illusion, with and without blonde Gale Sherwood, who's splendid of voice and frame and more than enough to perk any tired businessman. The Eddy voice is as robust as ever pouring out the old cinematic and light opera melodies, and by show's end the romanticists in the room are as incurable as ever.

The baritone could leave it at that and still be ahead, but he proves an added delight at satire and horseplay, latter with the aid of his pianist-arranger Theodore Paxson, and former via impreshes of other singers imitating Eddy's "Road to Mandalay." In all, a solidly satisfying turn, with Eddy steering it with smooth old pro elan. Crowd begged for more at the end, and got it with Eddy and Miss Sherwood dueting "Indian Love Call."

Mentalists Lucille & Eddie Roberts are back here after an absence of several years, and punch over an impressive 25 minutes of mind- and wallet-reading liberally laced with humor. She's at the mike while spouse roams the ringsiders to examine coins, cards, etc. Naturally, plenty of tittering situations develop. Only soft spot is male's intro of stale one-liners, but once into the main business, the couple are winners.

As usual, Ben Arden's orch (10) provides capable backing and dansapation. Liberace is in Aug. 31. *Pit.*

Downstairs, N. Y.

Rose Murphy featuring Slam Stewart, Carl Norman & William Roy; $3 minimum.

In teaming up with Slam Stewart (ex-Slim & Slam), Rose Murphy has given her turn a new musical dimension. Stewart's doodling on bass and occasional vocal assist excellently complement Miss Murphy's keyboarding and soft-styled vocalizing. They've been working together for several years now and in this, their first Gotham showcasing as a duo, they show up as a nifty bet for intime cafes. It's not of blockbuster proportions but there are enough musical pleasantries to keep the cafe tipplers happy.

Miss Murphy is a happy performer and her attitude is catching even though Stewart goes through his paces with a solemn countenance. She's full of joy on the piano and in song and her 35 minutes onstage pass delightfully. Repertoire is a neat potpourri of standards that very often gets the audience in a hum-along and sing-along mood: "My Blue Heaven," "Lindy Lou," "If I Didn't Care," "Time On My Hands," "You Made Me Love You" and "Three Little Words" are some of the choice items in her songbag. Their "Big Noise From Winnetka" is an excellent sampling of what a piano and bass can do together when both parties are really in tune.

Carl Norman & William Roy fill in the intermission spots on duo piano. They handle showtunes with an understanding flair. *Gros.*

Shamrock Hilton, H'st'n

Houston, July 23.

Alan Drake; Shep Fields Orch (12); no cover or minimum.

Alan Drake is on an overlong 40 minutes because thrush Lila Guizar, set as the other half of the show, was stricken with a virus in Mexico City and cancelled out. After opening night, Laurie Loman will take over as replacement for balance of two weeks.

This is Drake's second showing here in less than a year, and again he's well received. An experienced standup comic with fine timing, Drake, as usual, leans heavily on husband and wife chatter, first taking one side and then the other, and the doings of today's juveniles.

Best received is his demonstration of a teenager getting the family car when he was a boy as compared to the same transaction today. Part of act is built around novelty tune, "All In Favor Say 'Aye.'" Drake gets more music of a sort in act when he reads menu to rock 'n' roll tune. Shep Fields orch breezes through easy backing job behind comic. With this engagement, Continental Room will close for renovations until Sept. 10. *Skip.*

Fountainhead, New Hope

New Hope, Pa., July 24.

Crosby Bros. (4), Lou Nelson, Sandy Walsh, Johnny Crawford, Mickey Rodgers Orch (12) directed by Dick Stabile; $5-$7 minimum.

Give an act just about the biggest name in show biz and $50,000 worth of material, add lots of hard work and the best kind of coaching—and you have a smash club attraction.

That's the story of the four sons of Bing, graced with the Crosby name and more than adequate talent. No longer will the Crosby Bros. mean Harry Lillis, Bob, Everett and Larry. Now it's Gary, Lindsay, Phillip and Dennis.

None of the Groaner's offspring has his great singing talent. But all have been blessed with his casual, self-assured air and his glib tongue. Born to a singing dad and a dancing mother, it's surprising that it took this long to get them together into an act which could be one of the biggest in the entertainment industry.

The Crosbys cracked every attendance record in sight in their week at the Fountainhead. Give them time and they'll shatter marks all over the country—and in Europe, where they open Jan. 1.

Fittingly, the high spot of their performance is a parody on a "Damn Yankees" piece which they call "Thought About the Act." It's obvious, from their performances, that they have thought about little else during the last several months.

From their rousing opener, in which they introduce themselves and shake hands with the crowd, to the "Lovely Way to Spend an Evening" closer, the Crosbys don't stop punching for a minute.

Nick Castle's staging keeps things moving and he taught the lads a clever softshoe. Dick Stabile, leading the band of Mickey Rodgers augmented to 12 pieces, skillfully directs the crew to cover bad notes. The vocal arrangements, by Bill Thompson, make the most of the brothers' rather limited equipment.

Most of the singing is in quartet and the boys, surprisingly, sometimes get a good blend. Gary, the oldest and most professional of the four, looks and acts like his pater. But his voice has little of the zip or charm of Bing's.

The patter, written by Jack Brooks and Harry Crane, is typically Crosbyish and breezy and is designed to showcase Gary's talent, particularly, as an embryo comic and emcee. Material is so fresh it sounds like ad libs for the most part.

Tallest and most handsome of the four, Phillip shows on his solo "You Are Too Beautiful" that his voice is potentially the best in the group.

This week, Bing Crosby, who was singing with Paul Whiteman when he was Gary's age, will see his sons' act for the first time at its opener at the Sahara in Las Vegas.

With such competition, comic Lou Nelson was hard-pressed to keep the crowd with him. But he had them smiling with his tv commercial and hospital-doctor routines. Sandy Walsh does some spirited dancing and Johnny Crawford is emcee. The Mickey Rodgers orch, increased from five to 12 pieces for the date, gives solid backing to the Crosbys. *Bitt.*

Blue Angel, Chi.

Chicago, July 21.

Princess Abilia & King Christian (6), Mighty Panther, Roger McCall, Al Lopez Orch (3); $3.50 minimum Fri. and Sat.

The cellar that calypso built (and vice-versa in the Chi area) is now a hybrid (maybe schizoid), with plenty of American overtones usually diluting the Latin slants. The latter manage to dominate, however, as with the Angel's current layout called "Pan American Extravaganza," and toplining two of the club's best attractions in Princess Abilia & King Christian (husband-wife).

Couple are in and out, separate and together, over a snappy 50-minute course that plies plenty of sexcitement and some thrilling terpery of the leap-and-whirl genre by the stars. For helpmates they've brought along a male and three femmes, two of the gals in particular making dandy partners with Abilia for some spirited and satiric song-and-dancing. Third supportive femme, a tall siren-type, is okay soloing some Yank songs, but really clicks with a wild, ritualistic Afro-Cuban dance that exhibits top torso control. In the costume department, gals are alternately "clothed" in bikinis and toreadors with plunging backlines that duly goggle the gents.

Mighty Panther and Roger McCall are Angel stalwarts integrated in the revue, former with his calypso chanting, latter with topnotch congo drumming solo and to augment Al Lopez' little crew who provide excellent backing throughout. Show's in for eight weeks. *Pit.*

Bolero, Wildwood, N. J.

Wildwood, N. J., July 21.

Tommy Sands, The Sharks (3), Ken Lane, Bill & Patty Phillips, Norman & Dean, Don Lewis, Lee Henderson Girls (5), Rocky Valentine band (10); $3.50 minimum.

Tommy Sands, lithe, lean and subdued is racking up a successful frame for Ben Martin's splashy new Club Bolero. His conductor-arranger, Ken Lane, has wisely patterned the stint to give equal billing to ballads and rock 'n' roll. Result is a pleasing segment for both old and young.

Sands opens with "Everything's Coming Up Roses," followed by a pleasing upbeat "Ain't We Got Fun." Then comes "Still of the Night," "I'll Be Seeing You" and "What Is This Thing Called Love?"

The three Sharks, scarlet-garbed singer-musicians, get Sands to doff his black tux coat and don a scarlet jacket for the rock 'n' roll session. This includes "All Shook Up," "Short Shorts," and "Hound Dog." The warbler closes with "Sinner Man."

Bill & Patty Phillips, a father-daughter dance team, breeze through a festive, original routine and use their happy feet to give the audience the same feeling.

Norman & Dean, bright young comedians, continue to improve and hit their high spot with a fairy tale routine. The scantily-clad, shapely Lee Henderson girls, assisted by Don Lewis, offer two pleasing numbers to "Pink Shoelaces" and a Latin-American medley. The Rocky Valentine band backs the show adequately.

The renovated Club Bolero has relegated the bars to the extreme back section, so those wishing to see the performers' wrinkles must take a table. It seems like wise business strategy, since formerly bar patrons obtained just as good a view as the tablehoppers. However, the hum of new airconditioning units makes hearing difficult for bar patrons and the back rows of tables. Otherwise, the club is just about perfect, with seating near the 1,500 mark. *Math.*

Queen Elizabeth, Mon'l

Montreal, July 25.

Alan & Blanche Lund, Fernande Giroux, Louis Bannet Orch (9); $2.50-$3 cover.

Summer biz continues at near-peak for the Queen Elizabeth hostelry which in turn boosts grosses for elegant Salle Bonaventure on the main floor. Current layout, more by chance than planning, is an all-Canadian affair and stacks up handsomely with many other offerings in this room since its inception 14 months ago.

Show was originally booked as a single act (that of Alan & Blanche Lund) but brevity of their hoofing display prompted management to pull in another performer to give the show body and length. Usual stint is about 40 minutes with two shows a night, but the Lunds came with only 20 minutes. During latter part of first week, attractive Fernande Giroux, a Gallic chanteuse, came in to do a solid job with her songalog.

The Lunds, who started dancing together during the war in the Navy Show, have devoted the last few years to television both as dancers and choreographers, and the switch from the demands of a tele camera to a nitery floor is apparent. While there is no fault with their dancing and routining, a nitery act, to compete with other performers and to entertain an audience that is hep to current headliners, has to have something more than the usual five or six numbers featuring spins and lifts of latter-day ballroomologists. Team are above the average groove, however, and their fluid terping and pleasing personalities garner attention and nice reception.

Miss Giroux sparkles with new tunes from Paris and a reprise (due perhaps to the late booking) of her oldies including a brace of comedy items which score handily. Femme is fashionably groomed, mixes the bilingual material wisely and should be good for a repeat performance with a more prepared showcasing. Music for show is by Louis Bannet who splits dance interludes with a pianist. Jo Ann Miler preems Aug. 3 with the Dornan Bros. slated for a return engagement Aug. 24. *Newt.*

Mapes Skyroom, Reno

Reno, July 25.

Jack Carson, Beverly Lawrence, Brascia & Tybee; Skylets (8), Jack Melick Orch (10); $3 minimum.

There's only one criticism of the Jack Carson show in the Sky Room at the Mapes—it's in for just one week. And with the too-seldom Carson exposure in this area, one week is not enough. Particularly when such as the shapely and talented songstress Beverly Lawrence and the exciting Brascia & Tybee dance duo back the headliner.

Carson, in what amounts to almost a "new act," handles the emcee chores as well as taking the top spot for a full 30 minutes of his distinctive comedy routines. His presentation is effortless, and his lines are updated and new. Carson proves his versatility in tandem stuff with Miss Lawrence, and with special lyrics on a couple of standards to get the laughs. He scores heavy on a "private eye" routine a la Spillane.

Miss Lawrence, playing it solo for the first time in the local area, presents lotsa talent as well as eye appeal. She is most effective on a sensitive interpretation of "Mood Indigo" that combines emoting with the vocal abilities. She's a looker and chooses gowning that compliments the chassis.

Brascia & Tybee, debuting in Reno, offer terping routines that show much study and rehearsal. The two could well become a headline act, what with the visual appeal and the obvious talent in the choreography dept.

Bracketing the show are the Skylets in a Barry Ashton production. Jack Melick and his capable musicians back the entire show and provide the dansapation titles for between-shows hoofers. Current bill runs through July 30. *Long.*

Safari, Scottsdale

Scottsdale, Ariz., July 21.

Margaret Whiting, Linda Bogdan, Al Overent Orch (8); $1.50 cover.

Armed with nifty arrangements by Lou Busch and Russ Garcia and special material by Inez James Billy Roy and Buddy Pepper, Margaret Whiting invaded Max Penton's plush showcase to break in an expensive new act. This marks her second appearance at this bistro, this time to an SRO (260) opening.

Although fraught with the usual opening night bugs, this pro carries on with a calm charm that is rare in cafes today. She opens with a strong "The Night Is Young" and "Hawaiian Wedding Song" but then, unfortunately, sputters almost to a halt with an anemic "I Enjoy Being A Girl" but recovers with a zany, boffy "April In Fairbanks."

The only segment of her old act that Miss Whiting retains is a medley of standards by her late father Dick Whiting. There she sings with the girlish reverence of a teenage choir girl. Chirper gets powerful mittings with a raucous "Hula Lou" and a frantic takeoff on adult tv westerns done to "Mad About The Boys." After a 40-minute stint she encores with "All I Want Is More And Then Some" and begs off a sentimental "So Long" to a standing ovation.

Miss Whiting, a performer with a great respect for her audience, displays good taste, an established talent and a graceful, folksy approach that sells. Both Ralph Wolf directing from 88 and Al Overend orch back excellently with a set of tricky, difficult arrangements.

Linda Bogdan, a wholesome, ponytailed terper used primarily to settle the house, shows a remarkable poise and talent that belies her age (16). *Haff.*

Club Harlem, A. C.

Atlantic City, July 21.

Larry Steele's "Smart Affairs of 1960" with The Four Step Bros., Damita Jo, The Buccaneers, Cleo & Bernard, Clyde Webb, Jimmy Elliott, Slappy White, Sir Lionel Beckels, Delores Proctor, Andre Pitts, Ted Shavon, The Beige Beauts (6), Modern Harlem Girls (6), Johnny Lynch orch, Toni Leverier; written, produced and directed by Steele; musical score arranged by Howard Biggs; assistant to Steele, Lyle Smith; costumes designed by Lou Eissle; lighting, Herman Spell; $2 admission, $4 minimum weekdays; $2.50 admission, $5 minimum weekends.

Larry Steele is back in Club Harlem, midtown sepia spot, with another bright and beautifully costumed show, "Smart Affairs of 1960." It opened here to play the season and will go on tour when the club shutters its large room come cooler weather.

Featured this time are the Four Step Bros., new here, who score heavily with their individual and group dance routines. Solos atop a circuler platform of heavily waxed wood won the pre-weekend audience and merited heavy mitting.

Damita Jo once more is a bright spot in the new "Affairs," singing five numbers and two begoffs. Beautifully gowned and a looker, she bangs over her numbers. Her begoff bits are "I Can't Give You Anything But Love" and "Some Of These Days."

The Buccaneers too are new in this show and prove themselves a fine singing quartet with "Running Wild," "St. Louis Blues." "Everybody's Got a Home But Me," a novelty, is especially effective.

Slappy White returns in this show as the comic with new material and the ability to punch his lines across for maximum results. Was on for 20 minutes, none of them dull. Cleo & Bernard are also new, offering a modern dance act which is well received.

Steele's production numbers are always tops in "Affairs." For these he has two sets of femmes, Modern Harlem Girls who are the showgirls, and the Beige Beauts, the dancers. Working with them are four boys, Clyde Webb, Andre Pitts and Ted Shavan.

Steele takes a look into the Las Vegas success picture and this show brings on the taller Harlem Girls and the four boys in a produtíon scene "Strip for Action" during which the boys rip, piece by piece, the girls' clothing until they are attired only in briefie bikinis. Scene is played under dimmed lights but is a stopper, and something new for a Steele show.

Outstanding is the "Out of Space Sequence" which stars Sir Lionel Beckels and the entire cast in a dance built around the satellite age. Beckels does his solo colored with gold paint, coming on under dim lights through the fast dancing girls who clear away to allow him the entire stage.

Finale is a Club Harlem Cha Cha Cha which features girls.

Although this show is a long one, it is so good that few realize they have been watching for nearly two hours. Five original songs, "Smart Affairs of '60," "Recognition," "Have You Met Miss Cook," "The Harlem Che Cha Cha" and "Rio Rio" were written by Steele.

Only the heavy brass of the Johnny Lynch orch was offish at show caught. They pound it out to kill all conversation, from front to back, when they were on, but gave show fine backing.

Steele show runs all season with various stars. Billy Daniels came in Thursday (23) and Arthur Lee Simpkins is due Aug. 6 when Daniels goes out. Club is airconditioned and serves drinks, no meals. It seats 500. *Walk.*

Ho Ti, Portland

Portland, Ore., July 21.

Leon Mandrake & Velvet, Martez & Lucia, Jack Card & Elation Girls (4), Mary Lee, Jeanie Chase, Herman Jobelman Orch (4); no cover or minimum weekdays, $1.25 cover Sat.

New fare at this plush emporium is long on entertainment but short on marquee value. Returning after an absence of two years, Leon Mandrake may keep the customers attending for the next two weeks despite the high temperature outside and numerous transient name attractions in town for the Exposition.

Mandrake proves to be a versatile performer, entertaining with magic, supernatural, mentalism escape and pickpocket bits as he keeps the audience guessing. The seer-making portion is okay but needs more speed. He constantly pickpockets his volunteers for belly laughs. Finales with escape trick that amazes. Mandrake gets able assist from shapely Miss Velvet. The 30-minute stint could be one of the best in the field if Mandrake would stick to entertaining and cut out philosophic sermons. He works hard for solid mitting.

Martez & Lucia garner hefty returns for their acro-balancing. Small guy handles taller, stacked distaffer with ease. All tricks are done in rhumba and samba rhythms.

Jack Card & the Elation Girls (4) are on for two production numbers. Card proves to be an adequate singer and an outstanding terper. Femme quartet know how to heel-and-toe but need some work on precision. Costumes and choreography are fine but numbers need a bigger buildup for climax. Petite Mary Lee handles the femcee chores warmly. Herman Jobelman orch plays the background for the 50-minute show and sets the tempo for the dancing seshes. Jeanie Chase piano-chirps in the Lamplighter Room. *Feve.*

Statler Hilton, L. A.

Los Angeles, July 24.

"Larry Ellis Ice Revue," featuring Gloria Nord, Cavanaughs, George Zak, George Arnold; Skinnay Ennis Orch (8); $2-$2.50 cover.

The Statler Hilton Terrace Room will be playing it real cool during the current Larry Ellis Ice Revue. It's a booking that is trenching down here for the second time this year and is a natural to draw those escaping from the heat.

Blonde and attractive Gloria Nord is top blade along with the Cavanaughs, George Zak, George Arnold and four cuties who cut up their own ice. Miss Nord, an ice ballerina, shows off her form in swanlike fashion; Cavanaughs, husband-wife team, cake it up beautifully with emphasis on smooth ballroom dancing, while Arnold and Zak shave their block of ice with fun antics via a sailor routine.

The chorus gals make their splash over the frozen water in a couple of production numbers, best of which bear the Latin beat. Skinnay Ennis orch (8) takes the chill off the room with a danceable tempo that keeps the patrons hustling on and off the floor. Show holds for four weeks. *Kafa.*

Chez Paree, Denver

Denver, July 23.

Carol Hill, Don Ronai, Collen Carrol, Chris Senakos Orch (6); no cover or minimum.

Top downtown Denver nitery is the Chez Paree, a strippery offering four half-hour shows nightly to get a good turnover of patrons. However, it's highly probable that the "unofficial" hostesses who cruise the place account for a majority of the biz.

Show features two peelers, Carol Hill and Collen Carrol. Both are attractive, young and possess A-1 bodies. Their routines lack imagination, though.

Comic and emcee is Don Ronai, a young gent whose versatility seems boundless. During one evening he imitates Jolson, does a comic strip, pantos a suggestive "Mule Train" and winds up as a fire-eater. None of it's too strong, but he keeps the patrons alert just wondering what he'll do next.

Chris Senakos orch showbacks capably and does a good job for between-shows dancing. *Trump.*

House Review

Empire, Glasgow

Glasgow, July 23.

Toni Dalli, Nancy Whiskey, Wilson, Keppel & Betty, Alan Clive, Alex Don, Francois & Zandra, Dorothy Reid, Bobby Dowds House Orch; 90c top.

Francois & Zandra, opening this spotty layout, impress with well-rehearsed dance routine. Their first segment opener has them enacting a pair of undesirables in town to background music of "Dragnet"; pair engage stylishly in dramatic interpretation via terping of a couple of layabouts in tough territory. Second-half act has them in comedy bits working cleverly in acro contortions and eccentric dance. On this showing, Francois & Zandra merit some special attention, especially in the nitery field.

For the rest, Alan Clive offers his w.k. impressions of Bogart, Edward G., Gary Cooper, George Sanders and James Stewart. Tall impressionist scores well despite long familiarity of fodder. So do Wilson, Keppel & Betty, noted trio of Eastern dancers, who also register with comedy dance on sand.

Alex Don has n.s.g. fodder in first part of bill, but rallies somewhat in second. Comedian, striving for some zaniness in gimmick, would be advised to concentrate on amusing walk and manner rather than on well-trod path of comedy gagging.

Nancy Whiskey offers some pleasing folk tunes in cheery style, but doesn't leave any great impact. Dorothy Reid squeezes her accordion for zestful Scot tunes. Toni Dalli, headlining, is a strong bet for more U.S. treks (see New Acts). *Gord.*

Spindletop in Dallas

Dallas, July 23.

Dallas's newest private club, the Spindletop, opened Saturday (25) in Oak Lawn section of the city. It is located in the spot previously occupied by the Greater Dallas Club. It features songs by Latin troubador Juan Alvarado.

Ernie Fletcher is owner and George Winter is manager.

New Acts

JEAN SHANNON & THE BROOKS BROS. (3)
Songs, Dancing
35 Mins.
Chez Paree, Chicago

A pair of new "brothers" and a largely new repertoire certify Jean Shannon for New Act consideration at this juncture; and it's no less significant that the o.o. comes at her Chez Paree bow after two and a half years on the cabaret circuit.

It's a swift act with little of the chi chi stylization of comparable turns (past and present). This one is frankly commercial and sans the sophisticated sex that could make it a perilous go on vaudeo, say. What glitters in this package are the personalities. Threesome comes on with a vigor and pro manner that sustains to the final bar, their energy such that even some lagging material is made to shape up for auditors.

New in the proceedings are a cha-cha number; a minstrel medley ("Robert E. Lee," "Rockabye," etc.); and solo nods by Miss Shannon to Sophie Tucker ("Some of These Days") and Eva Tanguay ("I Don't Care"). Still the best of it all, however, is the carryover parody of the '20s, with Miss Shannon in flapper getup and the boys in blazers for a session including "Anybody Seen My Gal?" "Yes Sir, That's My Baby," a tango and a Charleston. It's their getaway and a fine piece of nonsense.

Most of the songs are meant for belting, Miss Shannon's best mode, which is why her intro "All The Things You Are," a torch item, doesn't impress as the tune should. Nor is she quite at home with the satiric "100 Ways to Lose a Man." The rest, however, shows her in fine fettle per "All God's Chillun," "How Come You Do Me Like You Do?" and "Saints Go Marching In." Her basic costume, by the way, is a three-piece sequined breakway (from gown to toreadors to briefie) that's practial and flattering.

The boys are mostly terp framework, with a harmony assist here and there. They've been given okay, if uninspired, choreography in part. George Morgenstern continues as Miss Shannon's effective pianist-conductor. *Pit.*

TONI DALLI
Songs
26 Mins.
Empire, Glasgow

Here's a young Italian tenor with a fine set of pipes, and okay for tv and niteries in the U.S.

Toni Dalli belts out a tune with an obvious sense of enjoyment. He has talent potential and a natural flair for putting over a song, like so many of his fellow-countrymen from down Italy way.

On this showing, Dalli, headlining in vaude here, looks set for bigger things in the months ahead, and would be useful as a tv series warbler. Goodlooking, with dark hair and an attractive smile, he has the virtue of not taking himself too seriously, and exudes a bright sense of fun in his gabbing.

Opens solidly with "Come Prima," then relaxes by seeking outfronters' indulgence to remove his bowtie, seguing with "Around The World" and "Only A Rose" (from "The Vagabond King"). Then he pleases the customers with a strong operatic bit, and contrasts by tossing in (mainly for native tastes) the Auld Lang Syne melody "My Air Folk" which he renders most creditably, gaining yocks with his pronunciation in gabbing at close of song. Winds for heavy palming with "Katerine," and bows off to really solid applause, with outfronters wanting more.

Okay pronto as excellent bet for all situations, and can be developed into a leading name in most fields. Few singers currently in the U.K. have the same talent potential as this happy-sounding warbler from Italian territory. *Gord.*

GERICK TWINS
Acro
13 Mins.
Chaudiere, Ottawa

The Gerick Twins, blond identical lookers, have been on the vaude circuits for some time but not yet in New Acts. Stint preems with a familiar mirror bit, done nicely. Then duo doffs skirts and goes into a clicko acro using most of the standards items but several of them with fresh angles.

Pair does some chant and a sprinkling of terp to good advantage and collect palmslaps throughout. This is good material for any nitery fare and would be okay for television variety shows. *Gorm.*

BILLY WILLIAMS REVUE (12)
Songs, Music
60 Mins.
Gatineau, Ottawa

Advance-billed as the Billy Williams Quartet, it became the Billy Williams Revue when it reached the Gatineau Club after four months of nitery work as a unit. Williams has retained his chant foursome, added three more chirpers and five musicians and built a raucous, midway-type stanza of piping and tooting that rocks the house from preem to closer.

Loosely staged, the session moves fast throughout and at opener (23) it collected good returns. Tunes are all standards, most of them presented in a heavy-beat bounce rhythm with only a now-and-then instrumental bit, entire stint staying close to the pipes. Lacking is something to break up the solid run of loud sound; comedy or terp, properly constructed, might help. Members of the group reach for both comedy and dance but the efforts are evidently tossed in with scant preparation.

With more balance and tighter staging, the Billy Williams Revue would collect bigger impact from the hard work that goes into it as it stands now. It's clicko nitery fare, would be nice for tv and is already set for a disking date with Coral. *Gorm.*

BUNNY GLENN
Juggling
12 Mins.
Chaudiere, Ottawa

Blond looker Bunny Glenn works a nice stint of juggling that includes most of the standard items with the addition of clicko sight appeal. She adds slices of okay terp and features dance-and-juggling in unison. The stanza needs more extensive action and could use stronger staging although it has the basis for a solid job of production.

As it stands, it makes good fare for niteries. *Gorm.*

Unit Reviews

Aquatennial Star Night
(Auditorium, Mpls.)

Minneapolis, July 25.

Abigail Van Buren, Jill St. John, Evy Norlund, Jerry Mathers, Aquatennial Queens (40), Visiting Queens (14), Helen Garvey, Great Chamberlain, Schmitz Sisters (3), Cedric Adams, George Grim, Aquatennial Male Quartet, Bob Mantzke's Onan Male Chorus (50), Adair Girl Steppers (24), Wayzata High School Trojanettes (24), 1959 Aquatennial Queen Sharon Bilgake, Aquatennial Officials (30), Aquatennial Commodore Randy Merriman, Gordie Bowen Orch (18); staged and directed by Don Stolz. Presented by Minneapolis Star-Tribune Newspapers Charities at Minneapolis Auditorium July 24, '59; $3.50 top.

Hitherto the Minneapolis Star-Tribune Newspapers Charities, working on the cuff, always has been able to come up with at least one Hollywood luminary to stimulate the draw and prestige of its "Star Night and Coronation Shows," a big attraction of the Aquatennial, local annual summer celebration, now in its 20th year.

The best that could be corraled on this occasion were attractive and personable starlets Jill St. John (20th-Fox) and Evy Norlund (Columbia), undoubtedly comers but pretty much "unknowns" who, however, acquitted themselves well.

But despite the lack of name stars of the stature of Jimmy Stewart, Esther Williams, Tab Hunter, Jayne Mansfield, etc., who have graced previous shows, this one's almost complete capacity turnout in the 10,000-seat municipal Auditorium equalled its predecessors in size and there was as much audience enthusiasm as there ever has been.

As a matter of fact, these shows' main magnet is the spine-tingling exit of the current year's queen of the lakes and the revelation of her successor and the latter's crowning, along with the unveiling of the two princess, runner-ups. Members of the Aquatennial court participate in the exciting and dramatic ceremonies.

This always is a momentous occasion. Prior to the show, judges had chosen the queen and princess from among 40 candidates who were winners in contests held in many Minnesota communities and by various business concerns, but their identity had been kept secret.

Like its predecessors this show had on generous display the 40 queen candidates and 14 visiting queens, representing many other fetes and coming from as far away as South America, Hawaii and Alaska, and thus boasted much pulchritude. It also boasted the usual skillful staging with emphasis upon color, flash, suspense, excitement and dramatic effect, fun, first-rate music, song, dance, etc.

It again had the witty and expert emceeing of local newspaper columnist-television-radio personalities Cedric Adams and George Grim who probably could earn their salt as stage and airlane comedians if they so desired.

While the talent mostly was recruited locally, it stacked up as pro in calibre.

Adams and Grim managed to garner many laughs while interviewing and exchanging verbal badinage and engaging occasionally in clowning with Abigail ("Dear Abby") Van Buren, columnist whose advice to the lovelorn appears in 250 newspapers and who is becoming a local resident. They also did likewise with the two Hollywood starlets who made their dramatic appearances treading down the spotlighted center aisle, and with 11-year-old tv's "Leave It to Beaver" Jerry Matthews.

Other entertainment highlights included three pleasing numbers by Frank Mantzke's chorus of 50 males; top-drawer harmony by the three Schmitz Sisters, and the heavily applauded performances of instrumentalist Chamberlain, pianist Helen Garvey, the Aquatennial male quartet, the high-stepping Adair dancers and a high school's Trojanettes.

Plaudits for the staging go to Don Stolz, the local strawhatter's producer. While the show probably could have been tightened and cut to advantage and fell below predecessors' entertainment standards as a whole, it nevertheless plainly rated the vast audience's hearty approval from start to finish. *Rees.*

World Dance Festival
(Carter Barron, D.C.)

Washington, July 21.

First Annual World Dance Festival with Jean Leon Destine & His Haitian Dance Co., the Dancers of Ceylon, Tania Karina & Oleg Sabline, Medina & Goya, Alvin Ailey & His Creative Modern Dancers, Oranim-Sabar Israeli Group with The Hebraica Dancers. Presented by Super Attractions Inc.; coordinated and directed by Susan Pimsleur.

This ambitious program embodies a worthy concept in line with Feld Bros.' policy of providing something for everybody during the Carter Barron Amphitheatre season. It throws together a variety of modern, classical and folk dance groups in a panoramic evening which has something of a travelog flavor.

Such fare is not calculated to rouse the masses, and might go over better in smaller quarters than the Carter Barron bowl. Premiere audience was at best sedately appreciative with one or two exceptions.

The Dancers of Ceylon, decked out like Christmas trees in their ceremonial garb, featured an accomplished fire-eater and stir some enthusiasm with their esoteric arm gyrations and cacophonic music accompaniment.

The Alvin Ailey Co. of Negro blues dancers also meet with a generally good reception, although some bits appeared a little too pretentious and left the spectators cold.

Jean Leon Destine troupe provided lively Haitian hoedowns, including an interpretation of the voodoo initiation rights, and a colorful Watusi dance right out of "King Solomon's Mines."

There's lusty singing and barefoot dancing by the Oranim-Zabar Israeli Co. and Hebraica Dancers. Excellent flamenco dancing is offered by Medina & Goya accompanied by Rogelio Roguera on the guitar. Classical ballet is performed by Tania Karin & Oleg Sabline of France with a lot of finesse but little audience response.

As implied by the rather grandiose title, Feld Bros. contemplate similar venture next year, but on much larger scale. Idea is to invite up to 40 nations through the State Dept. Also under discussion is keeping present program intact for possible U.S. tour this fall. *Les.*

VARIETY BILLS

WEEK OF JULY 29

NEW YORK CITY

MUSIC HALL 30
Erich Brenn
Dartmouth Glee Club
Corps de Ballet
R. Paige Orc.
Rockettes
ROXY
Sallie Blair
Mata & Hari
Will Jordan
Robt. Boucher Orc

AUSTRALIA

MELBOURNE
Tivoli
Jimmy Wheeler
Bassi & June
Quaino & Partner
Danny Dean
Gerry Dreyer
Panlaqui Twins
Lloyd Lindroth
Barton & Stuchb'r'y
Johnny Marco
Gordon Wilcock
Iris Rhodes
Rosalie Woods
SYDNEY
Tivoli
Will Mahoney
Rudy Horn
Gibson Girls
Gordon & Colville
Allen Bros. & June
Amazing Margoes
Anny Berryer
Edit Juhasz
Frank Wilson
Lor'a'ne Bransgrove
AUCKLAND
New Zealand
St. James
Sabrina
Andrea Dancers
S & M Harrison
Billy Baxter
Elia & Bob Carley
Mistin Juniors
Crocker & Clark
David Sterle
Jackie Monnier

BRITAIN

ASTON
Hippodrome
Piddock & Penny
Annette & Noel
Colin Robins
8 Pennies
Tex McLeod
BLACKPOOL
Opera House
Jewel & Warriss
Jill Day
Larry Griswold
Peiro Bros.
Najarros
Bert & Ilonka
20 Tiller Girls
Palace
Roy Castle
Marion Ryan
Peter Haigh
5 Dallas Boys
Baker & Douglas
Gillian Moran
Bergman & Mimi
Marty Wilde
Dickie Pride
Billy Fury
Mike Preston
Cherry Wainer
Cuddly Duddly
Winter Garden
Charlie Chester
Mirko deYork Co.
Ghezzis
Ward 3
Marian Miller
Grier & Co.
BRIGHTON
Hippodrome
Harry Secombe
Kaye Sis
Harry Worth
Romanos Bros.
Eliane & Rodolph
G. H. Elliott
Hetty King
Pat Lambert
Lynnette Rae
Max Russell
Jessie Robins
FINSBURY PARK
Empire
Carroll Levis
Burke & Kovac
Davy Kaye
Annell & Brask
Ety Van Veen 2
GLASGOW
Empire
Royal Scots Band
De Vere Debs
Manetti 2
Dowie & Kane
Andrew MacPherson Co.
LEEDS
Empire
Tony Brent
Murray & Maidie
Al Koran
Jeff Lenner
Ross & Howitt
Emerson & Jayne
Ladringlos
Skating Merenos
LIVERPOOL
Empire
David Hughes
Lundon & Pam
Recklin & Inge
Hal Monty
Tessie O'Shea
Francois & Zandra
MORECAMBE
Winter Gardens
Al Read
Lauri Lupino
Lane & Truzzi
Penny Nichols
Les Marcellis
Laycock & Bee
Frank Cook
Mitchell Singers
Dancing Lovelies
Eugene's Ballet
NEWCASTLE
Empire
Hylda Baker
Robert Earl
Kordas
Wallabies
Winters & Fielding
Jeanne & Jon
Dorothy Reid
SOUTHSEA
King's
Lita Roza
Reg Varney
Larry Gordon Co.
Judy Kenny
Gilbert
Dick Francis
Ann Downes
Don Hill
Tommy Allan 2

Cabaret Bills

NEW YORK CITY

Arpeggio
Peiffer Trio
Vic Dickerson
Bon Soir
Felicia Sanders
Little, Dane & Mason
Three Flames
Jimmie Daniels
Chateau Madrid
Pepe Lara
Ralph Font Orc
Panchito Orc
Candi Cortez
Copacabana
Ricky Layne
Rose Marie
Betty Johnson
Tony Franco
Paul Shelley Orc
Frank Marti Orc
Den
Jack Douglas
Jeri Southern
Upstairs Room
Rose Murphy
Slam Stewart
Demi Dozen
Sylvia Shay
Isobel Robins
Ceil Cabot
Jack Fletcher
George Hall
Gerry Mathews
Stan Keen
Ronny Graham
No. 1 Fifth Ave.
The Troupers
Robert Downey
Harold Fonville
Hotel Astor
Eddie Lane Orc
Hotel Roosevelt
Lenny Herman
Hotel Taft
Vincent Lopez Orc
Hotel St. Regis
Ray Bari Orc.
Milt Shaw Orc
Latin Quarter
Viv Della Chiesa
Jack Durant
Alcettys
Marquis & Family
Dick Curry
Pony Sherrell
Jo Lombardi Orc
B Harlowe Orc
Living Room
Eileen Barton
Jaques Kayal
Jack Kelly
International
Ice Show
Vic Charles
McKenna Line
Mike Durso Orc
Palmieri Orc
Viennese Lantern
Monica Boyar
Anita Darien
Ernest Schoen Orc
Village Barn
Larry McMahan
Ellen Kampman
Marty Savat
Zeb Carver
Belle Carroll
Eddie Smut
Ernie Blank Orc.
Village Gate
Brock Peters
Rona & Nana
Village Vanguard
Nina Simone
Irwin Corey
Kenny Burrell 3

CHICAGO

Blue Angel
Mighty Panther
Princess Abilia
Christian Lamont
Al Lopez Orc
Roger McCall
Blue Note
D. Ellington Orc
Cloister Inn
Lonnie Sattin
Gary Morton
Joe Parnello (3)
Conrad Hilton
"Frosty Frills"
Helga Neff
Farra & Carter
Ben Gee & Bernie Harris
Jack Kodell
Eddie Ash
Manuel Del Toro
Inez & Gordon
Ken Harris Orc
Drake
Jimmy Blade Orc
Gate of Horn
Barbara Dane
Travis & Bud
London House
Oscar Peterson
Mister Kelly's
Mort Sahl
Ann Mason
Marty Rubinstein 3
Marx & Frigo
Palmer House
Nelson Eddy
Gale Sherwood
Lucille & Eddi Roberts
Ben Arden Orc

HAVANA

Hotel Capri
Raquel Mata
Manolo Torrente
Rivieras
Faxa Q
Pimpollos
Kary Russl
Tino Rodrigues
Hotel Hilton
Miguel Herrero
Carmelita Vazquez
El Martin
Mario Alvarez
Cecilia Padro
Armonicos
Imperio de Triana
Ada Zanetti
Victor Alvarez
J. Moreno Orc
Fajardo Orc
Hotel Nacional
Carlos Argentino
Rudy Fanerti
Carlisse & Raymond
Manteca
Godino Singers
"Dancing Waters"
Hotel Riviera
Del Ray
Enrique Herrera
Gladys Robau
Maria Remola
Monica Castell
Caribe Q
F. Guerrero Orc
Tropicana
Celia Cruz
Riveros

LOS ANGELES

Band Box
Billy Gray
Bat Ya
Mickey Katz
Jackie Lee Cochron
Ben Blue's
Barbara Heller
Frankie Rapp
Diane Lefti
Mildred Law
Sammy Wolf
Dick Bernie
Richard Cannon
Ivan Lane Orc
Cloister
Bobby Darin
Terry Gibbs 5
Cocoanut Grove
"Pearl Bailey Rev"
Freddy Martin Orc
Crescendo
Frances Faye
Dino's
Ruth Gillis
Jack Elton
Steve La Fever
Interlude
Bobby Short
Moulin Rouge
Ames Bros.
Jack Wallace
Donn Arden's "Big Ben Beat"
Dick Stabile Orc
Slate Bros.
Dave Gardner
Bob Newkirk
The Players
Statler Hotel
Larry Ellis Ice Rev
Gloria Nord
George Zak
Cavanaughs
Skinnay Ennis Orc
Ye Little Club
Linda Lawson
Joe Felix
Roger Nichols

LAS VEGAS

Desert Inn
McGuire Sisters
Dave Barry
Art Johnson
Donn Arden Dncrs
Carlton Hayes Orc
Dunes
"Minsky's Arabian Nights"
Frankie Laine
Ben Beri
Rowena Rollins
Victor Julian & Dogs
Tommy Roberts
Evelyn Freeman
Gillian Grey
Bob Vegas
Allen Conroy
Marya Linero
Cee Davidson Orc
El Cortez
Dubonnet Trio
Eddie Bush
Versatiles
El Rancho Vegas
Joe E. Lewis
"La Nue Eve"
Dick Rice Orc
Flamingo
Jan Murray
Gloria DeHaven
Don Kirk
Leigh Ann Austin
Flamingoettes
Jack Cathcart Orc
Fremont Hotel
Joe King & Zaniacs
Make Believes
Joe Sante 4
Newton Bros.
Golden Nugget
Harry Ranch
Lee & Faye Maynard
Sons of Gold'n Wst
Hacienda
Four Tunes
Johnny Olenn
Shirley Scott
Nevada Club
Vido Musso
Tommy Nunez
Johnny Adomono
Cathy Ryan
Sophie Parker
Al DePaulis 4
Sparklers
New Frontier
"Holiday in Japan"
Beatrice Kay
Ernie Andrews
Edi Domingo
Little Red & Marcy Layne
Riviera
Red Skelton
Peggy Taylor
Double Daters
Lionel Hampton Orc
Ray Sinatra Orc
Dorothy Dorben Dcs
Sahara
Crosby Brothers
Ashtons
Don Rickles
Johnny 'Scat" Davis
Saharem Dancers
Louis Basil Orc
Sands
Johnny Mathis
Joey Bishop
Harry Nofal
Evelyn Dutton
Roy Palmer
Copa Girls
Antonio Morelli Orc
Showboat
Sons of Pioneers
Hank Morton
Johnny Cash
Merle Travis
Silver Slipper
Hank Henry
Sally Rand
Sparky Kaye
Appletons
Dick Weston
Peggy Dietrick
Toni & Harry Wham
Red Marshall
Danny Jacobs
Geo. Redman Orc
Stardust
Lido De Paris
"Ca C'est L'Amour"
Happy Jesters
Audrey Cooper
Tony Pastor
Kim Sis
Thunderbird
"Ecstacy on Ice"
Leny Eversong
Al Jahns Orc
Tropicana
Carol Channing
Chiquita & Johnson
Gali Gali
Joy "Miss Nevada" Blaine
Shecky Greene
Three Suns
Norman Brown 6
Herman Kaye Orc

MIAMI - MIAMI BEACH

Americana
Keefe Brasselle
Betty Madigan
Nina Ramon 3
Lee Martin Orc
Biltmore Terrace
Tropical Nights
Leonela Gonzalez
Raquel & Rolando
Wattuses Trio
Maya Freyre
Los Romeros
Los Guaracheros
Miriam Balmori
Sirelda
Leonard Dawson Orc
Carillon
Larry Lynn
Elissa Jayne
Tun Tun
Ken Nelsen
Ted Kivitt
Cindy Fuller
Jacques Donnet Orc
Ruth Wallis
Clover Club
Georgia Gibbs
Guy Marks
Deauville
Henny Youngman
Fran Warren
H. Levine Orc
Diplomat
Don Elliot Combo
Eden Roc
Jackie Heller
Giovannis
Luis Varona Orc
Duke Jenkins Orc.
Fontainbleau
Jack Carter
Fernanda Montel
Sacasas Orc
Pupi Campo Rev
Natale Fields 3
Lucerne
Havana Mardi Gras
Diosa Costello
Roberto & Alicia
Milos Velarde
Don Casino
Pepe
Blanco
Fausto Curbelo Orc
Montmartre
Smith & Dale
Freddie Calo Orc
Murray Franklin's
Kay Carol
Frankie Hyers
Gina Wilson
Linda Bishop
Roy Sedley
Paul Gray
Murray Franklin
Eddie Bernard

SAN FRANCISCO

Backstage
Stan Arnold
Rene Joubert
Blackhawk
Miles Davis 6
Canterbury
Geo. Alexander
Benny Strong Orc
Easy Street
Marty Marsala
Wally Rose Orc
Fack's
Vagabonds
Ann Hathaway
Murray Roman
Fairmont Hotel
George Gobel
E. Heckscher Orc
Gay 90's
Diamond Lil
Sharon Apel
Bee & Ray Gorman
Dick Keegan Orc
Hangover
Earl Hines
Joe Sullivan
Muggsy Spanier
Hungry I
Lime Lighters
M & K Welch
Marilyn Child
Jazz Workshop
Red Garland 3
Benny Jolson 5
Moulin Rouge
Kitty Cole
Tommy Conine
Lee Arnoux
Carol King
Fran O'Brien
Maynard Meyer Orc
On the Levee
Kid Ory Orc
Purple Onion
Phyllis Diller
Smothers Bros.
Cruz Luna
Freddy Paris
Fred Smith
365 Club
Sronys
Oscar Cartier
Savernes
Bill Clifford Orc.
Moro Landis Orc

Off-B'way's Scattered 34 Theatres Played 788 Weeks During 1958-59

There were 34 theatres presenting professional off-Broadway productions during the 1957-58 season. That's two more than the total number of houses available for Broadway presentations. The 34 theatres were lighted a total of 788 weeks (Broadway's 32 houses were lighted 1,157 weeks). The maximum number of off-Broadway theatres occupied any one week was 21.

The off-Broadway area, however, takes in more territory than the Main Stem, with the 34 houses spread throughout the lower eastside, Greenwich Village and other sectors of Manhattan. Only three of the theatres were occupied for the full season and 13 others from 26-50 weeks. Eight were open for less than 10 weeks each, seven for 11-19 weeks and three for 20-25 weeks.

Lighted for the entire season were the Cherry Lane Playhouse, with "Boy Friend"; the Martinique, with "The Crucible" and the Theatre de Lys, with "Threepenny Opera." The Circle in the Square split 50 weeks between "Children of Darkness," "Quare Fellow" and the current "Our Town." The Actors Playhouse piled up 42 weeks with "Blood Wedding" and "Enemy of the People."

Among the busier theatres were the York, Marquee, Sheridan Square and Orpheum, each playing five productions. The York rang up 17 weeks with "Garden District," "Waiting for Godt," "Golden Six," Saintliness of Margery Kemepe" and "Come Play With Me." The Theatre Marquee went with the dual-bill, "Guests of the Nation" and "Aria Da Campa,"

(Continued on page 116)

Doug Crawford Offers Stock at Shubert, Cincy, Doubling With Dayton

Cincinnati, July 28.

The 2,100-seat Shubert Theatre here is moving into the strawhat fold. An eight-week stock season is scheduled to begin at the house next Tuesday (4) under the management of Douglas Crawford and William Brennan. It'll be a low-priced venture, with tickets scaled from $1-$3 evenings and $1-$2 matinees.

Crawford is already operating a pop-price stock group at the 2,492-seat Memorial Hall, Dayton, with Joseph Vispi as associate producer. The Dayton b.o. is scaled to a $2.50 top for musicals and a $2 top for straight plays.

The potential capacity for a straight play at Dayton is $29,500, while a musical can do $37,500 at capacity. The grosses for the first five weeks were $23,000 for "Mister Roberts," starring David Janssen; $9,000 for "Who Was That Lady I Saw You With," costarring Jean Hagen and Keefe Brasselle; $16,400 for "Born Yesterday," starring Peggy Cass; $17,500 for "Harvey," costarring Joe E. Brown and ZaSu Pitts, and $32,500 for "The King and I," starring Patricia Morison.

The potential capacity gross at the local Shubert will be $38,500. The operation here, tagged the Cincinnati Star Theatre, will be running in opposition to Mark Kroll's tent showcase, the Cincinnati Summer Playhouse. Richard Seader, who's been general manager of the Dayton setup, is mov-

(Continued on page 116)

Friedrich Duerenmatt Receives Schiller Nod

Mannheim, Germany, July 21.

Swiss playwright Friedrich Duerenmatt was awarded the Mannheim Schiller prize of about $2,500 in a ceremony held here recently. The citation described him as the most important living playwright using the German language.

His drama, "Der Besuch der Alten Dame," was adapted by Maurice Valency, and presented on Broadway as "The Visit." (*Alfred Lunt and Lynn Fontanne, who costarred in the Broadway production, are scheduled to repeat their roles in an upcoming U. S. tour of the play.—Ed.*).

Cambridge Drama Fest Offers Theatre Study

Boston, July 28.

Cambridge Drama Festival, currently presenting "Twelfth Night" in the new 1,800-seat Boston Arts Center Theatre is opening the Cambridge Drama Festival Academy "to provide a professional setting for the development and training of talented persons in the theatre arts." Under the directorship of John Ransford Watts, theatre arts professor at Boston Univ., the school opens next Saturday (25) with first of a one week special series of workshops and seminars.

Participating in the workshops and seminars will be such members of the Festival's professional companies as Herbert Berghof, John Gielgud, David Hays, Margaret Leighton, Siobhan McKenna, Jose Quintero, Jason Robards, Jr., Zachary Scott and Michael Wager.

Hal Olver Quits As ATPAM Prez

Hal Olver has resigned as president of the Assn. of Theatrical Pressagents & Managers effective next Saturday (1). Olver, who was reelected president of the union in last June's election, turned in his resignation upon his return from an organizing tour of tent theatres.

He attributes his withdrawal to the time-consuming activities involved in his appointment as an executor of the estate of a recently-deceased uncle and not to any friction in the association. However, it's reported that Olver's withdrawal followed a disagreement with the board.

Walter Fried, a manager-member of the union's board of governors, has been appointed temporary president by the board. Nominations for a regular president will be made at the next ATPAM meet Oct 15, and ballots will then be sent to the entire membership.

Olver's resignation as president leaves him without any administrative standing in the union for the first time in years. Prior to his election as president, he had been business agent and before that a member of the board of governors. The organization tour from which he recently returned was authorized by the union's board with an appropriation of $225 weekly salary, plus $125 for expenses. It was the first time since 1939 that a union president had received any pay.

In the June election, Olver was re-elected president with 237 votes, while the balloting for the other officers was 258 for Harold Goldberg, vice president; 278 for Milton Weintraub, secretary-treasurer; 260 for Edward J. Scanlon, business agent, and 271 for Fred De Bondy, sergeant-at-arms.

LONDON 'LADY' CHORUS ASKING FOR A RAISE

London, July 28.

The chorus of "My Fair Lady" is agitating for more pay, and has raised the question with Equity. After a run of 18 months, and with bookings already going well into 1960, the ensemble performers figure that they've earned an increase.

At the moment they are being paid more than the minimum. The men pull down $44.80 a week, the women $39.20. The chorus comprises 20 singers and 24 dancers.

Masons in 'Red Barn'

Laguna Beach, Cal., July 28.

Michael Gibson, operator of the Laguna Playhouse, has come up with an oldtime melodrama for the appearance of James, Pamela and Portland Mason. "Murder in the Red Barn" opens tonight (Tues.) for a run through next Sunday (2).

Mason also is co-directing with Paul Almond.

'Sweet Bird' to Sweden

Stockholm, July 28.

Tennessee Williams' "Sweet Bird of Youth" will have its first European showing when it opens at the Vasa Theatre, Stockholm, in September. The theatre has also bought the Stockholm rights for Graham Greene's "The Complaisant Lover," but this play is not apt to open for some time.

Williams' "Cat on a Hot Tin Roof" ran a year at the Vasa Theatre and "Sweet Bird of Youth" is expected to run at least as long.

H'wood Bowl Set With USSR Group Despite Q.T. Raps

Hollywood, July 28.

Hollywood Bowl's presentation of Sol Hurok's "Russian Festival of Song and Dance" will make its skedded appearance Wednesday through Sunday (29-2) despite considerable circularizing among friends of the Bowl by a few anti-exchange persons attempting to force cancellation of stand's engagement, according to the Hollywood Bowl Assn.

Event is part of the Cultural-Exchange Program negotiated between this country and Russia, which received the blessing of President Eisenhower and unanimous approval of the Senate and House of Representatives, an Association statement read. It was pointed out that "these are our representatives," charged with the duty of determining policy matters for this country, and it's believed by HBA that these reps have better sources than any private citizen for determining policy in regard to Russian festival.

In a letter sent to all Bowl subscribers, Z. Wayne Griffin, Association prexy, asserted:

"Vice President Nixon will be in Russia for 11 days, from July 22 through Aug. 1, which overlaps precisely the time the Russian Festival will be in Los Angeles. If the Board of the Bowl were to act on the demands made upon it to cancel the Festival, it would furnish the Soviet Government with exactly the kind of propaganda it wants for its purpose.

"Within Russia the propaganda line would be that while the Vice President of the United States was being treated as a friendly guest

(Continued on page 116)

Embassy Folk Dancers To Enliven 75th Anni Rally Of U.S. Dancing Masters

Washington, July 28.

In store for the 75th Anniversary Convention of the Dance Masters of America Inc., is a program which could only be staged in Washington.

Part of the convention which spans Monday (27) to Aug. 8 at the Shoreham Hotel are native dances in costume staged by 15 foreign embassies here.

Convention is featuring a teacher-training course with a faculty composed of Andre Eglevsky of the New York City Ballet; Orest Sergievsky and Hilda Butsova; Danny Hoctor; Udo and Helga Bier, Weisbaden ballroom teachers; and Dr. Charles E. Fishback, Albuquerque, N.M., pediatrician who teaches acrobatics.

More than 400 dance teachers are here for the Diamond Jubilee convention.

Cambridge Fest Offers Theatregoing by Boat

Boston, July 28.

Taking a boat to the theatre is a new wrinkle being promoted by Cambridge Drama Festival for its Shakespeare revivals in the new Boston Arts Center Theatre on the Charles River. Motor launches take theatre passengers down the river from Boston to the dock at the theatre.

"Twelfth Night," starring Siobhan McKenna and Zachary Scott, opened the season and runs through July 29 with "Macbeth," starring Jason Robards Jr. and Miss McKenna to follow.

Off-B'way Came of Age in 1958-59; 76 Productions, With 48 Preems

New productions dominated the formerly revival-ridden off-Broadway scene during the 1958-59 season. Of the 76 professional entries during the season, 48 were New York preems. That's figured a record for off-Broadway, a substantial increase over the 30 new offerings presented during the previous semester.

The new productions for '58-'59 included 11 musicals, in contrast to only two the prior season. The tuner category included musical comedies, revues, operas and operettas. New plays for '58-'59 totaled 34, against 28 during '57-'58, while three other first-time entries fall into the "miscellaneous" category. There were no shows in that classification the previous season.

A slight discrepancy in the comparison of the last two seasons is that the Phoenix Theatre, responsible for three of the '58-'59 preems, was not included in the VARIETY rundown of the '57-'58 off-Broadway season. Included among the first-time entries for the 52 weeks ended last May 30 are a number of imports and adaptations, as indicated in the breakdown of the season's offerings in an adjacent column.

The shows during '58-'59 included seven double-bills, of which six were new. There was also a program of six one-acters, a program of three one-act operas, two solo-performer shows, a pantomime program and a quadruple-bill with actors and puppets.

The boom in new productions is indicative of off-Broadway's development in the last 10 years. At one time the shows offered on the cellar and attic circuit comprised principally revivals of classics, which avoided the expense of author royalties.

In recent years, however, more money has become available for

(Continued on page 115)

New Provincial Theatre To Open in N.W. England

Whitehaven, Eng., July 28.

A new theatrical operation, the Rosehill Arts Trust, opens next September in this West Cumberland town. The theatre will incorporate actual sections from the Royal Standard, a Georgian vaudery which has been demolished. Aim of the project is to provide culture in "a fast-growing industrial community which has attracted many young and talented people."

Interior of the theatre will have decor by London scenic designer Oliver Messel. Booked for the house thus far are Emlyn Williams (in his solo readings of Dickens), John Gielgud (in Shakespeare readings), Bernard Miles and Joyce Grenfell. Concerts will also be staged.

Financing for the venture has been by donation, with both individuals and industrial organizations in the area co-operating.

Alvin, N. Y., Sold For $1,550,000

Max and Stanley Stahl, who've grossed about $2,000,000 on the rental of the Hellinger Theatre, N.Y., since taking over ownership of that property in March, 1957, have now purchased the 1,319-seat Alvin Theatre from the Columbia Broadcasting System for an undisclosed amount, believed to be about $1,550,000.

The Stahls, a father and son realty team, purchased the Hellinger from Anthony Brady Farrell for $3,000,000. They took over the 1,395-seater when the current longrun tenant, "My Fair Lady" was in its 53d sellout week. The musical, currently in its 177th week, has been playing to capacity since then. The gross at capacity, which was about $68,700 when they acquired the Hellinger, has since climbed to around $70,500.

The theatre's share of the weekly gross at capacity is figured around $15,500. However, operating expenses are estimated at around $8,500 weekly, plus $5,000 interest charges, taxes, etc., leaving about $2,000 weekly profit on the venture.

The Alvin, located a block away from the Hellinger, has been operated by CBS as a legit showcase for both regular plays and musicals. The house has been vacant since last May 30 when "First Impressions" folded after an 11-week run. The next booking scheduled for the house is "Girls Against the Boys," due to open there Oct. 27.

KIM STANLEY TO ACT 43-TO-60 IN 'CHERI'

Kim Stanley will costar with Horst Buchholz in the upcoming Broadway production of "Cheri." The actress will portray a woman who ages from 43 to 60 during the play. In her Broadway appearance in last season's "Touch of the Poet," Miss Stanley was cast as a young woman.

"Cherie," adapted by Anita Loos from two Collette novels, "Cheri" and "The End of Cheri," is being co-produced by the Playwrights Co. and Robert Lewis, who'll also direct. Rehearsals are to get under way Aug. 25, with the Broadway opening scheduled for Oct. 5 at an undesignated theatre.

Irish Repertory Tour

Ottawa, July 28.

Irish Repertory Theatre opens a U. S.-Canada tour Oct. 1 in Hartford.

Company, due Sept. 5 in New York will present "Pot o' Broth," by William Butler Yeats, and "Riders to the Sea," by J. M. Synge.

Jerry Leider is planning a Broadway or London production this season of Sam Spewack's "Once There Was a Russian."

London Theatre Group Wins Honors in Paris, Loses Council Subsidy

London, July 28.

Joan Littlewood, Theatre Workshop producer of "The Hostage" and "A Taste Of Honey," flew to Paris and Italy last week to receive awards in connection with her work with the company. Brendan Behan's rollicking play, "The Hostage," received an award as the best production at the 1959 Theatre Des Nations Festival in Paris.

Miss Littlewood herself received the 1959 International Olympics Prize for Theatre, an Italian award, for being "the untiring and genial promoter of juvenile forces and new character in the art of the theatre."

Because of its current prosperity the Theatre Workshop has lost its annual Arts Council grant of $2,800. Gerald Raffles, boss of Theatre Workshop, which operates at Stratford, an East London nabe theatre, is still negotiating with the Arts Council for the handout. He can afford to be philosophical if the subsidy is discontinued, however, with two hit productions now running in the West End. "We've made more from 'A Taste Of Honey' in four months than we've received from the Arts Council in 14 years," he says.

Warren Theatre, in A.C., Will Revert to Films

Atlantic City, July 28.

The Warren Theatre, which has been playing legit since last fall, reverts to films after this week's presentation of the touring stock package, "The Law and Mr. Simon," starring Menasha Skulnik. Martha Raye played a three-week stand at the boardwalk house in "Bells Are Ringing" prior to the Skulnik show.

The Ibis Theatre, of Philadelphia, played "The Big Knife," by Clifford Odets, in the grand ballroom of the Shelburne Hotel last Saturday-Sunday (25-26) and will present other plays there Friday, Saturday and Sunday nights for the rest of the summer.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a lengthy list of blind items. **This information is published without charge.**

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading.

Legit

BROADWAY

"Caligula" (D). Producers, Chandler Cowles & David J. Cogan, 36 W. 56th St., Casting director, Robert Livingston. Accepting photo and resume from femmes, 35-40, sexy; male 28-29, good physique; male, 45-50, Lee J. Cobb type. Mail to producers.

"Edge of the Jungle" (D). Producer, Jules Field; director, John Hale. Cast of Negro and white. Casting through agents. Mail photo and resume to director at the Cricket Theatre (162 Second Ave., N.Y.). Call Aug. 3 for male, Negro, 28-38, tall, princely. Have agent phone OR 4-3960 for appointment.

"Fiorello" (MC). Producers, Robert Griffith & Harold S. Prince, Equity call male singers Aug. 17; Equity femme singers Aug. 18; open call men singers Aug. 19; femme singers Aug. 20. All auditions at 12 noon at the Winter Garden Theatre, 1634 Broadway, N. Y. Equity call for dancers Sept. 1: male, 10 a.m.; femme, 3 p.m.; open calls for dancers Sept. 2, same time schedule as for Equity. Final calls Sept. 3. Audition theatre to be indicated later.

"Flower Drum Song" (MC). Producers, Richard Rodgers, Oscar Hammerstein 2d & Joseph Fields. Male and femme dancers-singers-actors of Oriental appearance for the contemplated English company. Mail photo and resume to Eddie Blum, c/o Rodgers & Hammerstein, 488 Madison Ave.

"Free & Easy" (MD). Producer, Stanley Chase, 139 W. 44th St., N.Y.; director, Robert Breen; casting contact, Cliff Stevens, PL 7-7590. All negro cast. Phone for appointment, or mail photo and resume to producer, requesting appointment. Pre-U.S. tour to open Nov. 11 at The Hague, Netherlands.

"Girls Against the Boys" (R). Producer, Albert Selden. Equity call for male dancers today (Wed.); femme dancers, tomorrow (Thurs.). All auditions at 10 a.m. at the Alvin Theatre, 250 W. 52d St., N.Y.

"Girl from Outside" (MD). Producer, George Cayley; casting director, Tony Rivers (154 W. 54th St., N.Y.). Seeking male and femme leads, early 20s, lyric baritone and soprano, Japanese; to portray the Imperial prince and his commoner wife. Mail photo and resume to casting director.

"Greenwillow" (MC). Producers, Robert Willey & Frank Productions, Inc., (157 W. 57th St., N.Y.). Accepting photo and resume of general talent by mail only. Send to producers.

"Gypsy" (MD). Producers, David Merrick, (246 W. 44th St., N.Y.) & Leland Hayward; casting director, Michael Shurtleff. Accepting photos and resumes from teenage and child actor-singer-dancers, for replacements and understudies. Mail to casting director.

"Happy Town" (MC). Producers, B & M Productions; director, Allan A. Buckhantz; choreographer, Lee Scott; production assistant, Jeanette Kamins; musical director, Samuel Krachmalnick. Parts available: two boys, 13, tall, skinny, regular guys; two femmes, small, to appear aged 6. Mail photo and resume to Happy Town Company, 140 W. 58th St., N.Y., Suite 7D.

"Juniper and the Pagans" (C). Producer, David Merrick; director, Robert Lewis (161 E. 80th St., N.Y. 21). Accepting photo and resume of Mexican types of all ages. Mail to director.

"Long and the Short and the Tall" (D). Producer, David Merrick, (246 W. 44th St., N.Y.); casting director, Michael Shurtleff. Available part for Japanese actor, around 30, family man. Mail photo and resume to casting director.

"Mother Courage" (MD). Producers, Lee Paton & Robert Welber, 152 W. 42d St. (Room 1004), N.Y. Parts Available: femme, 25, mute, fragile physically but strong emotionally, childlike but not childish, peasant, unconventionally attractive; male, 45, large, powerful, sensuous, dark, humorous, must sing acceptably; male, 45-50, tall, gaunt, lecherous, sense of humor; male, early 20's, strong peasant type, impetuous, must move well and sing acceptably; male, late teens, peasant, fragile, light complexion, must move well and sing well; femme, 25-30, attractive, sexy commediene, sings; male, 40, athletic, trim, bullish and powerful; two femmes, 50-60, peasant women; male, short, crude; extras, officers and soldiers, all types. Singers need not be trained, but should have strong voices and good sense of rhythm. Mail photo and resume to producers.

"Saturday Night" (MC). Producers, Jule Styne, (237 W. 51st St., N. Y. 19, N. Y.) & Joseph Kipness. Parts available: femme, lead, 20s, fine singer-actress; femme, mid-20's edition of Joan Blondell, good sense of saracasm; male, 16, baby faced, innocent, however is impudent and fresh; male, Tony Perkins Type; male, prissy, secretarial type; male, 25, assured, comfortable personality, married; male, should be able to play piano, sing and dance; male, 19-23, party promoter and manager, male 20, law student, glib; male, 25-30, about 6 feet tall, balding, married into money, character, Brooklynite; male, aggressive loan shark; male, large physically, not too brite, tough; two femmes, 18-21, dance and sing; male, agent of elegant apartments. Male parts must sing and dance. Submit photo and resume by mail. Send to producers.

"Sound of Music" (MD). Producers, Rodgers & Hammerstein, in partnership with Leland Hayward & Richard Halliay. Casting director, Eddie Blum, c/o producers, 488 Madison Ave., N.Y. Seeking mezzo soprano, 50, for featured role. Mail photo and resume to casting director. All other parts through agents only.

"Taste of Honey" (D). Producer, David Merrick, (246 W. 44th St., N.Y.); casting director, Michael Shurtleff. Available part: young Negro, tall, handsome, to play role of sailor. Send photo and resume to casting director. (Scripts of the play may be purchased in bookstores).

OFF-BROADWAY

"Confederates" (D). Producers, Gray Delmar & Paul E. Davis, (PL 3-2575). Seeking character men, 40-55. Auditions by appointment only. Phone producers.

"Hunger That Crosses the Bridge Between" (CD) Producers, Dramarena Productions (in association with Klaus Werner); director. David Sawn, 174 W. 89th St., N. Y. Parts Available (all male): 18, gawky country boy; 53, hardbitten, mine-worker, 25 military, handsome, esthetic, intense; 25, blonde, rugged, authoritative; 40, former English professor; 27, cocky, belligerent, red-headed, short; 22, muscular New Yorker; 30, quiet, lonely photographer; 26, southern, cook, girl-crazy, lazy; about 30, short, intelligent, alert. Mail photo and resume to director. Plan late fall opening.

"Leave It To Jane" (MC). Producers, Joseph Beruh & Peter Kent. Auditioning youthful male and femme singers with legitimate voice, every Thursday from 6-7 p.m., for replacements. Auditions at the Sheridan Square Playhouse, Seventh Ave. and Fourth St., N.Y.

FUTURE SHOWS

BROADWAY

"Andersonville Trial" (D). Producers, William Darrid (137 W. 48th St., N. Y.). Eleanore Saidenberg & Daniel Hollywood.

"At the Drop of a Hat" (R). Producer, Alexander H. Cohen (40 W. 55th St., CI 6-0594).

"Belle Denise" (D). Producers, Howard Erskine & Joseph Hayes (56 W. 45th St.; OX 7-9620).

"Calculated Risk" (D). Producer, Irene Selznick (112 Cent. Pk. S.; CO 5-2611).

"Cheri" (CD). Producers, Roger Stevens & Robert Lewis (745 Fifth Ave.; PL 3-7500).

"Dear Liar" (CD). Producer, Guthrie McClintic (1270 Sixth Ave.; CI 7-5152).

"Every Girl Needs a Parlor" (C). Producer-director, Carmen Capalbo, (152 W. 54th St., JU 2-1596).

"Faster, Faster" (D). Producer-director, Carmen Capalbo, (152 W. 54th St., JU 2-1596).

"Five Finger Exercise" (D). Producers, Playwrights Co. & Frederick Brisson (745 Fifth Ave.; PL 3-7500).

"Flowering Cherry" (D). Producers, Producers Theatre (165 W. 46th St.; PL 7-5100).

"Gang's All Here" (D). Producer, Kermit Bloomgarden (1545 Broadway; JU 2-1690).

"Golden Fleecing" (D). Producers, Courtney Burr, (58 W. 57th St.; CI 5-9151) & Gilbert Miller.

"Goodbye Charlie" (C). Producer, Leland Hayward (655 Madison Ave.; TE 8-5100).

"Grass Is Greener" (C). Producer, Theatre Guild, (27 W. 53d St., N. Y.; CO 5-6170).

"Heartbreak House" (D). Producers, Robert Joseph (137 W. 48th St.; CI 7-7161) and Maurice Evans.

"Highest Tree" (D). Producers, Theatre Guild & Dore Schary (27 W. 53d St.; CO 5-6170).

"Hostage" (D). Producers, Leonard Field (AT 9-4717) & Irvin Shapiro.

"I Belong To Zozo" (C). Producer, Mark Kroll (157 W. 57th St., N.Y.; CI 7-4490).

"Irma La Douce" (MC) Producer, David Merrick, (246 W. 44th St., N. Y.; LO 3-0830).

"Jolly's Progress" (D). Producer, Theatre Guild (27 W. 57th St., N.Y.; CO 5-6170).

"La Bonne Soupe" (C). Producer, David Merrick (246 W. 44th St.; LO 3-0830).

"Last Days of Lincoln" (D). Producer, Alexander H. Cohen, (40 W. 55th St., N.Y.; CI 6-0594).

"Leaven of Malice" (C). Producers, Theatre Guild (27 W. 57th St., N.Y., CO 5-6170) in association with Don Herbert.

"Lovely Night" (D). Producer, Sol Hurok, (730 Fifth Ave., N. Y.; CI 5-0500).

"Mighty Man Is He" (C). Producers, Diana Green & Edward Joy (1619 Broadway, CO 5-8569).

"Midnight Sun" (D). Producers, Howard Erskine (56 W. 45th St.; OX 7-9620) & Joseph Hayes.

"Miracle Worker" (D). Producer, Fred Coe c/o Triad Productions (1501 Broadway; CH 4-6852).

Mother Courage" (MD). Producers, Leigh Connell, Theodore Mann & Jose Quintero, (c/o Circle in the Square, 5 Sheridan Square, N.Y.; CH 3-5646).

"Much Ado About Nothing" (C). Producer, Producers Theatre (165 W. 46th St.; PL 7-5100).

"New Faces of 1959" (R). Producer, Leonard Sillman (17 E. 79th St.; TR 9-1380).

"Odd Man In" (C). Producers, Theatrical Interest Plan, Inc., (200 W. 57th St., N. Y.; PL 7-7242) & Henry Sherek.

"Only In America" (C). Producer, Herman Shumlin (11 E. 48th St.; PL 3-7566).

"Pink Jungle" (D). Producer, Paul Gregory (234 W. 44th St.; LO 4-5071; Coast office, 930 N. La Cienega Blvd., Hollywood 46).

"Saratoga" (MC). Producers, Robert Fryer & Morton da Costa (234 W. 44th St., N.Y., LA 4-9054).

"Scatterbrain" (**"L'Hurluberlu"**) Kermit Bloomgarden (1545 Broadway, N. Y.; JU 2-1690).

"Silent Night, Lonely Night" (D). Producer, Playwrights Co., (745 Fifth Ave.; PL 3-7500).

"Tenth Man" (D). Producers, Saint Subber (200 W. 57th St.; JU 6-1890) & Arthur Cantor.

"U.S.A." (D). Producers, Robert Weiner & Nick Spanos, (SU 7-1914).

OFF-BROADWAY

"Dream Play" (D). Producer. Iza Itkin (AL 4-3089).

"Great God Brown" (D). Producer, T. Edward Hambleton, (Phoenix Theatre, 189 Second Ave., N. Y.; OR 4-7160).

"Lend An Ear" (MR). Producers, Stephan Slane & Jenny Lou Law, (no production office set).

"Orpheus Descending" (D). Producer, Stella Holt, (325 W. 87th St., N. Y.).

"Summer of the 17th Doll" (D). Producer, Sidney Bernstein, (24 W. 8th St., N. Y.).

"Three Sisters" (D). Producer, David Ross, (c/o 4th St. Theatre, 83 E. 4th St.; OR 4-5710).

"Vincent" (D). Producers, Ammon Kabatchnik & Fred Sammut (WA 9-4248).

1958-59 Off-Broadway Season

Key to parenthetical designations (C) Comedy, (D) Drama, **(CD)** Comedy-Drama, (MC) Musical Comedy, (MD) Musical-Drama, (R) Revue, (OP) Operetta, (Rep) Repertory, (Panto) Pantomime, (Rev) Revival, (Adapt) Adaptation, (Imp) Import, (Solo) Solo Performer Show, (DB) Double Bill, (Ret) Return Engagement. Unless otherwise indicated, shows are first New York presentations. Asterisk indicates the show is continuing.

HITS
(4)

* Enemy of the People (D) (Rev) (Adapt)
Heloise (D) (Imp)
* Our Town (D) (Rev)
* Mark Twain Tonight (Miscellaneous) (Solo)

STATUS NOT YET DETERMINED
(5)

* Many Loves (D)
* Leave It to Jane (MC) (Rev)
* Once Upon a Mattress (MC)
* Shaw Festival (C) (Rev) (Imp) (See Note)
* Waltz of the Toreadors (C) (Rev) (Imp)

FAILURES
(65)

Bald Soprano and Jack (D) (DB) (Imp)
Ulysses in Nighttown (D) (Adapt)
Making of Moo (D) (Imp)
Mrs. Warren's Profession (CD) (Rev) (Imp)
Guests of the Nation and Aria Da Capo (D) (DB) (See Note)
Midnight Caller and John Turner Davis (D) (DB)
Waiting for Godot (CD) (Rev) (Imp)
Chaparral (D)
Egg and I (MC) (Adapt)
Young Provincials (CD)
Jacknife (C)
American Mime Theatre (Miscellaneous) (Panto)
Lulu (D) (Rev) (Imp) (See Note)
Ivanov (D) (Rev) (Imp)
Deathwatch (D) (Imp)
Family Reunion (D) (Imp)
Golden Six (D)
Time of the Cuckoo (CD) (Rev)
Foenix in Choir (D)
Diversions (R)
Look Back in Anger (D) (Rev) (Imp)
Cock-a-Doodle Dandy (CD) (Imp)
Hamlet of Stepney Green (CD) (Imp)
Man Who Never Died (D)
Salad Days (MC) (Imp)
Triad (Opera) (See Note)
Journey With Strangers (D) (Adapt)
Sextet (C) (Six One-Acters)
Quare Fellow (CD) (Imp)
Of Mice and Men (MD) (Adapt)
Tis Pity She's a Whore (D) (Rev) (Imp)
Power and Glory (D) (Imp) (Adapt)
King Lear (D) (Rev) (Imp)
Failures (D) (Rev) (Imp)
On the Town (MC) (Rev)
Fashion (C) (Rev)
Mistresses and Maidens (D) (DB) (See Note)
She Shall Have Music (MC) (Adapt)
People and Puppets (Miscellaneous) (See Note)
Santliness of Margery Kempe (CD) (Adapt)
Clearing in the Woods (D) (Rev)
Electra and Harlequinade (CD) (DB) (Rev) (Imp) (See Note)
Buffalo Skinner (D)
Beaux Stratagem (C) (Rev) (Imp)
Golem (D) (Imp) (Adapt)
Trip to Bountiful (D) (Rev)
Widower's Houses (CD) (Rev) (Imp)
Royal Gambit (D) (Imp) (Adapt)
Geranium Hat (C)
Ole (Op) (Imp) (Adapt)
An Evening With Ethel Waters (Miscellaneous) (Solo) (Rev)
Well of Saints and Workhouse Ward (D) (DB) (Imp)
Season of Choice (D)
Smokeweaver's Daughter (C)
Ping Pong (C) (Imp)
Innocents (D) (Rev) (Adapt)
Single Man at a Party (D)
And the Wind Blows (D)
Come Play With Me (MC) (Adapt)
Redemptor and What Did You Say What For? (C) (DB)
Family Portrait (D) (Rev)
Chic (R)
Lysistrata (CD) (Rev) (Imp) (Adapt)
Fallout (R)
Young and Beautiful (CD) (Rev) (Adapt)

MISCELLANEOUS
(Not Rated)
(2)

Antony and Cleopatra (D) (Rev) (Imp) (See Note)
Oedipus Rex (D) (Imp) (Adapt) (See Note)

LAST SEASON'S HOLDOVER SHOWS

Hits
(2)

* Boy Friend (MC) (Rev)
* Threepenny Opera (Opera) (Adapt)

Failures
(8)

Children of Darkness (D) (Rev)
Comic Strip (C)
Blood Wedding (D) (Rev) (Imp)
Crucible (D) (Rev)
Garden District (D) (DB)
Playboy of the Western World (C) (Rev) (Imp)
Shaw Series (C) (Rev) (Imp) (See Note)
Sign of Winter (D)

Shaw Festival, repertory of double-bill, "Buoyant Billions" (first N.Y. presentation) and "Overruled," and "Getting Married."

"Guests of the Nation," an adaptation.

"Lulu," originally titled "Earth Sprit."

"Triad," three one-act operas, "The Dress," "Tale for a Deaf Ear" and "Sweet Betsy From Pike."

"Mistress and Maidens," double-bill of "Maidens and Mistresses at Home at the Zoo" and "Song of Songs," an adaptation-import.

People and Puppets, quadruple bill with actors and puppets, includes "Spoken and Broken English," "Shakes vs. Shaw," "Cat and the Moon" and "Don Quixote Meets the Puppet Master."

Electra, an adaptation.

"Antony and Cleopatra," presented by the N.Y. Shakespeare Festival on a cuffo admission basis. The group's summer outdoor presentations, "Othello" and "Twelfth Night," are not regarded as regular off-Broadway entries.

"Oedipus Rex," presented for a limited run.

"Garden District," double-bill of "Something Unspoken" and "Suddenly Last Summer."

Shaw Series, included "Philanderer" and "You Never Can Tell."

Matinee Idols Still B.O.

Chicago, July 28.

Matinee idols still mean matinee boxoffice. Forrest Tucker has been demonstrating that as the male lead in the touring company of "The Music Man." Company manager Milton Pollock reports that the Wednesday and Saturday afternoon performances at the Shubert Theatre here have all been SRO in recent weeks, and he attributes the boom entirely to the draw of the featured leading man.

Tucker has made his presence felt in the Windy City ever since the musical arrived here last February. He has appeared on every conceivable radio and tv show and been a celebrity guest at numerous civic, business and social functions. His goodwill efforts for the show have been greater than any other performer here in recent years, and in the process he's become the top local dowager-draw and squeal-provoker.

Road Robust for Four Musicals; 'Lady' Wow $112,000 in S.F. Repeat

Business was big last week for the road show list of four musicals. "Music Man" fell off slightly in Chicago, but "My Fair Lady," in its second San Francisco run, piled up another tremendous gross.

The touring lineup will get a straight play addition next Saturday (1) with the opening of "The Gazebo," costarring Tom Ewell and Jan Sterling, in Central City, Col.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

CHICAGO

Music Man, Shubert (MC-RS) (24th wk) ($5.50-$6.60; 2,100; $71,458). Over $58,800. Previous week, $60,000.

LOS ANGELES

West Side Story, Philharmonic Aud (MD-RS) (2d wk) ($5.75-$6.50; 2,670; $79,800). Almost $77,200 with Civic Light Opera subscription. Previous week, $66,600 for seven performances with subscription.

SAN FRANCISCO

My Fair Lady, Opera House (MC-RS) (2d wk) ($5.75-$6.50; 3,550; $120,900) (Michael Evans, Diane Todd). Nearly $112,000 with Civic Light Opera subscription. Previous week, $108,000 with subscription.

Oklahoma, Curran (MC-RS) (1st wk) ($5.75-$6.50; 1,758; $59,000) (Helen Gallagher, Bobby Van, Jules Munshin). Opened July 20 to four favorable reviews (Morton, Examiner; Hodel, News; Hall, Call-Bulletin; Walls, Chronicle). Almost $50,100 with Civic Light Opera subscription.

Stock Tryouts

(*July 27-Aug. 9*)

Adventure, by James P. Davis, starring Helen Hayes—Bristol (Pa.) Playhouse (28-2) (Reviewed in VARIETY this week).
As Any Lady Should, by Donald Fowle—Deertrees Theatre, Harrison, Me. (4-8).
Cradle and All, by Sumner Arthur Long, starring Loring Smith and Una Merkel—Bucks County Playhouse, New Hope, Pa. (27-8).
Hillary, by Gerald Savory, starring Joan Fontaine—Famous Artists Country Playhouse, Fayetteville, N.Y. (27-1); Playhouse in the Park, Philadelphia (3-8) (Reviewed in VARIETY, June 24, '59).
Intimate Relations, adapted by Charles Frank from Jean Cocteau play, starring Mildred Dunnock, Judith Evelyn and Paul Hartman—John Drew Theatre, East Hampton, L.I. (27-1); Capri Theatre, Atlantic Beach, L.I. (4-9).
Lady Has Ideas, by Jack Kelly—Peninsula Playhouse, Erie, Pa. (29-2).
Law and Mr. Simon, by Julie Berns, starring Menasha Skulnik—Warren Theatre, Atlantic City (27-1); Bristol (Pa.) Playhouse (4-9) (Reviewed in VARIETY, June 17, '59).
Red Letter Day, by Andrew Rosenthal, starring Gloria Swanson—Spa Theatre, Saratoga, N.Y. (27-1); Lakewood Theatre, Skowhegan, Me. (3-8) (Reviewed in VARIETY, July 22, '59).
What a Day, revue by Manya Starr and Max Wilk (sketches) and Paul Rosner and Claibe Richardson (songs), starring Celeste Holm—Cape Playhouse, Dennis, Mass. (27-1); Ogunquit (Me.) Playhouse (3-8).
Yes Man, by John Fritz, starring Jack Barry—Cherry County Playhouse, Traverse City, Mich. (4-9).
Ziegfeld Follies, revue, starring Bert Wheeler and Hank Ladd—Neptune (N.J.) Music Circus (27-8) (Reviewed in VARIETY, July 22, '59).

Scheduled B'way Preems

Billy Barnes Revue, Golden (8-4-59).
Much Ado, Lunt-Fontanne (9-17-59).
Gangs All Here, Ambassador (10-1-59).
Happy Town, 54th St. (10-6-59).
Drop of a Hat, Golden (10-8-59).
Golden Fleecing, Miller's (10-14-59).
Moonbirds, Cort (10-14-59).
Heartbreak House, National (10-18-59).
Miracle Worker, Playhouse (10-19-59).
Warm Peninsula, Hayes (10-20-59).
Connecticut Summer, Shubert (10-22-59).
Girls Against Boys, Alvin (10-27-59).
Highest Tree, Longacre (11-4-59).
Tenth Man, Booth (11-5-59).
Sound Music, Lunt-Fontanne (11-12-59).
Only in America, Cort (11-19-59).
Fiorello, Broadhurst (11-23-59).
5 Finger, Music Box (12-2-59).
Silent Night, Morosco (12-3-59).
Saratoga, Winter Garden (12-7-59).
L'Hurluberlu, ANTA (12-8-59).
Goodbye Charlie, Lyceum (12-16-59).
Pink Jungle, (Plymouth 1-11-60).
Saturday Night, 54th St. (1-21-60).

'Picnic' $4,200, Berkshire; GBS Lineup This Week

Stockbridge, Mass., July 28.

"Picnic" drew a fair $4,200 last week at 482-seat Berkshire Playhouse at $3 top. The previous week, "Once More With Feeling," had the season's highest take, $5,512.

"Man and Superman" is current, with a concert reading of the play's segment, "Duan Juan in Hell," set for 5 p.m. performance Saturday (4) instead of the usual evening show.

'Charley's Aunt' NG $3,690 At Williamstown, Mass.

Williamstown, Mass., July 28.

"Charley's Aunt" grossed a disappointing $3,690 last week in six performances at $3 top in the 479-seat Williamstown Summer Theatre. The previous production, "Look Back in Anger," hit $3,523.

"Streetcar Named Desire" is current, with the resident company.

'Diary' $5,600, Corn'g, N.Y.

Corning, N.Y., July 28.

"Diary of Anne Frank" grossed a good $5,600 last week at the Corning Summer Theatre.

Constance Carpenter in "Auntie Mame" is current.

Off-Broadway Shows

(*Figures denote opening dates*)

NEW YORK

Billy Barnes Revue, York (6-9-59; moves next Tuesday (4) to Broadway.
Boy Friend, Cherry Lane (1-25-58).
Connection, Living Theatre (7-15-59).
Leave It to Jane, Sheridan Sq. (5-25-59).
Many Loves, Living Th'tre (Rep) (1-13-59).
Mark Twain Tonight, 41st St. (4-6-59); closes Sept. 6.
Our Town, Circle in Square (3-23-59).
Share Lettuce, Village Gate (7-28-59).
Shaw Festival, Provincetown (5-26-59).
Threepenny Opera, de Lys (9-20-55).
Waltz of the Toreadors, Cricket (4-6-59).
SCHEDULED OPENINGS
Shakuntala, St. Marks (9-9-59).
Three Sisters, Fourth St. (9-22-59).
Simone, Gate (9-23-59).
Confederates, Marquee (9-28-59).
Vincent, Cricket (9-30-59).
Great God Brown, Phoenix (10-5-59).
Summer 17th Doll, Players (10-13-59).
CLOSED
Drunkard, Gate (6-23-59; closed last Sunday (26) after 37 performances and began a strawhat tour last night (Tues.) at the Lakewood Theatre, Barnesville, Pa.
Enemy of the People, Actors (2-4-59).

LOS ANGELES

Barber of Seville, LeGrand (7-21-59).
Billy Barnes Revue, Las Palmas (10-13-58).
Cold Wind, Players Ring (6-8-58).
Immoralist, Horseshoe (7-17-59).
Letter, Centre (6-20-59).
Look Back in Anger, Gallery (6-24-59).
Palm Tree, Stage Society (7-24-59).
Tender Trap, Valley (6-5-59).
Who That Lady, Civic (4-13-59).
SCHEDULED OPENINGS
Tall Story, Omnibus (7-29-59).
Cat on Hot Tin Roof, Valley (8-7-59).

London Shows

(*Figures denote opening dates*)

Ages of Man, Queens (7-8-59).
Blue Magic Revue, Wales (2-19-59).
Caught Napping, Piccadilly (5-22-59).
Clown Jewels, Vic. Palace (3-5-59).
Complaisant Lover, Globe (6-18-59).
Farewell, Farewell, Garrick (6-5-59).
Five Finger Exercise, Comedy (7-16-58).
Fool's Paradise, Apollo (4-1-59).
Grass Is Greener, St. Mart. (12-2-58).
Hostage, Wyndham's (6-11-59).
Irma La Douce, Lyric (7-17-58).
Land of Smiles, Coliseum (7-9-59).
Let 'Em Eat Cake, Cambridge (5-6-59).
Marigold, Saville (5-27-59).
Mousetrap, Ambassadors (11-25-52).
My Fair Lady, Drury Lane (4-30-58).
Once More With Feeling, New (7-9-59).
Pleasure His Co., Haymarket (4-23-59).
Prodigal Wife, Winter Gard. (5-28-59).
Ring of Truth, Savoy (7-16-59).
Roar Like a Dove, Phoenix (9-25-57).
Rope Dancers, Arts (7-9-59).
Salad Days, Vaudeville (8-5-54).
Simple Spyman, Whitehall (3-19-58).
Taste of Honey, Criterion (2-10-59).
Unexpected Guest, Duchess (8-12-58).
West Side Story, Majesty's (12-12-58).
SCHEDULED OPENINGS
Look After Lulu, Royal Ct. (7-29-59).
***Roots,** Duke of York's (7-30-59).
Raisin in the Sun, Adelphi (8-4-59).
Hamlet, Queen's (8-4-59).
Sound of Murder, Aldwych (8-5-59).
Fine Fettle, Palace (8-6-59).
Aspern Papers, Queen's (8-12-59).
* *Transfer from Royal Court*
CLOSED
All in the Family, Strand (6-17-59).
Gilt, Gingerbread, Duke York's (4-17-59).
How Say You, Aldwych, (4-22-59).

Deplores Mex Theatre's Lack of Self-Promotion

Mexico City, July 21.

The Mexican theatre is a virtually unknown quantity in Europe, according to playwright-critic Antonio Magana Esquivel, who has just returned from representing Mexico at the International Theatre Congress in Helsinki. He says there is "very strong interest" in Mexican theatre developments, but little knowledge of conditions here.

"This is the first time that Mexico has sent a representative to this biennial congress, organized by the National Theatre Institute," Esquivel said. The principal reason has been the chronic lack of money to send Mexican observer-spokesmen abroad.

Esquivel advocates that international promotion be set in motion, possibly with federal subsidy, so that the Mexican theatre, its playwrights and players, can assume their rightful place on the international scene. However, he sees little prospect of this becoming a reality. He observes that the Mexican Theatre Center, headed by Rafael Solana, is so short of funds that it cannot even send out press releases and other promotional matter so that the world can "know our theatre better."

STRATFORD, CONN., BIG $40,800 WITH 3 BARD

Stratford, Conn., July 28.

The American Shakespeare Festival nabbed its highest gross of the season last week with $40,800 for three performances of "Romeo and Juliet," two performances of "Merry Wives of Windsor" and three previews of "All's Well That Ends Well."

The take the previous week at the regular $5.75 top was $39,300 for eight performances split evenly between "Romeo" and "Wives." "All's Well" preems for the area critics tomorrow afternoon (Wed.) and for the New York reviewers next Saturday night (1).

Chevalier Big $46,500 For Dallas Muscials

Dallas, July 28.

The State Fair Musicals registered its biggest take for the season last week with a $46,500 gross for the first frame of a fortnight's run of "An Evening With Maurice Chevalier."

The previous week's take at the 4,126-seat Music Hall was $34,400 for the second stanza of "The Vagabond King," with Burgess Meredith, Richard Torigi, Lee Venora and Jean Sanders.

ZaSu 6G in 'Post Road' At Traverse City, Mich.

Traverse City, Mich., July 28.

The Cherry County Playhouse here hit its top take of the season last week with a $6,000 gross for "Post Road," starring ZaSu Pitts.

Joe E. Brown in "Father of the Bride" is current.

'New Moon' $45,000, K.C.

Kansas City, July 28.

Starlight Theatre had a moderately good week with "New Moon," which closed Sunday night (26), the sixth production of the outdoor season in the Swope Park theatre. The Sigmund Romberg work drew good notices, with excellent singing by Jan McArt, Earl Wrightson and Robert Williams. Figure for the seven nights was $45,000.

Seventh production is "The Great Waltz," opening last night (Mon.) for a week's run with Vic Damone and Claramae Turner.

'Babes' 31G, Westbury

"Babes in Arms" grossed under $31,000 last week in the first frame of a fortnight's run at the Westbury (L.I.) Music Fair.

The package musical, starring Julie Wilson, grossed $27,600 the previous week at the Camden County Music Fair, Haddonfield, N. J.

Touring Shows

(*July 27-Aug. 9*)

Gazebo (Tom Ewell, Jan Sterling)—Central City (Colo.) Opera House (1-8).
Music Man (2d Co.)—Shubert, Chi (27-8).
My Fair Lady (2d Co.) (Michael Evans, Diane Todd)—Opera House, S.F. (27-8).
Oklahoma—Curran, S.F. (27-8).
West Side Story—Philharmonic Aud., L.A. (27-8).

B'way Withers; Only 3 Sellouts; 'Flower' $62,000, 'Redhead' $49,700, 'Destry' $49,100, 'Majority' $47,600

As anticipated for this time of year, Broadway was belted last week as business sagged substantially for most shows. The seasonal upturn is due Aug. 15.

The falloff in receipts reduced the number of sellouts to three shows, "Gypsy," "My Fair Lady" and "Raisin in the Sun."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Destry Rides Again, Imperial (MD) (14th wk; 108 p) ($8.35-$9.40; 1,427; $67,500) (Andy Griffin, Dolores Gray). Nearly $49,100. Previous week, $54,300.

Flower Drum Song, St. James (MD) (34th wk; 272 p) ($8.05; 1,615; $63,291). Almost $62,000. Previous week, house record at $63,752.

Gypsy, Broadway (MC) (10th wk; 75 p) ($8.60-$9.40; 1,900; $83,000) (Ethel Merman). Another $82,900.

J. B., ANTA (D) (33d wk; 260 p) ($6.90; 1,185; $46,745) (Christopher Plummer, Basil Rathbone, James Daly). Over $16,700 with twofers. Previous week, $16,400 with twofers.

Majority of One, Shubert (C) (23d wk; 184 p) ($6.90; 1,453; $53,000) (Cedric Hardwicke, Gertrude Berg). Over $47,600. Previous week, $50,700. Moves Oct. 19 to the Barrymore.

Music Man, Majestic (84th wk; 668 p) ($8.05; 1,626; $71,000). Over $60,900. Previous week, $63,100.

My Fair Lady, Hellinger, (MC) (176th wk; 1,403 p) ($8.05; 1,551; $69,500) (Edward Mulhare, Pamela Charles). Nearly $70,200. Previous week, $70,500.

Pleasure of His Company, Music Box (C) (40th wk; 318 p) ($6.90 1,101; $38,000) (Cyril Ritchard, Cornelia Otis Skinner, Charlie Ruggles, Walter Abel). Almost $20,500. Previous week, $20,800.

Raisin in the Sun, Barrymore (D) (20th wk; 158 p) ($6.90; 1,067; $41,087) (Sidney Poitier). Almost $41,700. Previous week, $41,700. Ossie Davis succeeds Poitier Aug. 31, and the production moves Oct. 19 to the Belasco.

Redhead, 46th St. (MD) (24th wk; 188 p) ($9.20; 1,297; $62,410) (Gwen Verdon). Nearly $49,700. Previous week, $56,300.

Sweet Bird of Youth, Beck (D) (20th wk; 159 p) ($6.90; 1,280; $47,963) (Paul Newman, Geraldine Page, Sidney Blackmer). Over $34,500. Previous week, $37,000.

Two for the Seesaw, Booth (CD) (80th wk; 636 p) ($6.90; 780; $32,300) (Hal March, Lee Grant). Over $9,000. Previous week, $10,000. Going on twofers.

World of Suzie Wong, Broadhurst (D) (41st wk; 327 p) ($6.90; 1,214; $47,400). Over $26,200 with twofers. Previous week, $28,800 with twofers.

Miscellaneous

Once Upon A Mattress, Phoenix (MD) (11th wk; 88 p) ($4.60; 1,150; $29,382). Almost $18,000. Previous week, $18,300.

Mimi Benzell OK $9,000, 'Paris,' Ivoryton, Conn.

Ivoryton, Conn., July 28.

Mimi Benzell in "Paris" grossed a profitable $9,000 last week at the Ivoryton Playhouse. It was a replacement bill for "Private Lives," which was cancelled because of Tallulah Bankhead's recent injury.

Previously, the Milton Stiefel strawhat drew a healthy $14,000 with Betsy Palmer and Kurt Kasznar in "Once More, with Feeling" as the opening bill and $8,300 with Shirley Booth in "Nina" for the second week.

"Bells Are Ringing," with June Ericson, is current.

SWANSON NEAT $17,400 IN 'DAY' AT WESTPORT

Westport, Conn., July 28.

The tryout package of "Red Letter Day," starring Gloria Swanson, grossed a satisfactory $17,400 last week at the 755-seat Westport Country Playhouse. The previous week's take for "Caesar and Cleopatra," costarring Franchot Tone and Susan Strasberg, was also $17,400. The top is $4.85 Saturday night and $4.40 weeknights.

"Nina," starring Shirley Booth, is current. The one-night stand of The Modern Jazz Quartet last Sunday (26) grossed $2,500.

Groucho's Record $21,562 With 'Elizabeth' at Chi

Chicago, July 28.

Groucho Marx grossed $21,562 in "Time For Elizabeth" at Edgewater Beach Playhouse last week. That set a new house record, topping by about $60 the previous week's take by Hans Conried in "Tall Story." Marx played to fewer benefit houses than did Conried.

Marx's record was set in the first week of a two-week stand, and the current stanza, and on the basis of advance receipts, is shaping comparably. It's likely Marx will also set a two-week record for the strawhat.

Julius La Rosa $19,600 With 'Wish' at Oakdale

Wallingford, Conn., July 28.

"Wish You Were Here," starring Julius La Rosa, grossed a so-so $19,600 last week at the Oakdale Musical Theatre. It was in the black, but disappointing.

Current is "Li'l Abner."

Off-B'way Preems

Continued from page 113

off-Broadway production and consequently producers have been able to option new scripts. Also, as the prestige of off-Broadway has grown, particularly through its acceptance by the first-string drama critics, there has been less reluctance on the part of authors to have their works produced in theatres outside the Times Square area.

Off-Broadway Breakdown

	1957-58	1958-59
Total Shows	59	76
Plays	56	59
New	28	34
Revivals	28	25
Adaptations	6	14
Imports	7	30
Musicals	3	13
New	2	11
Revivals	1	2
Adaptations	0	5
Imports	0	2
Miscellaneous	0	4
New	0	3
Revivals	0	1

Although there's little money to be made off-Broadway, a production in an out-of-the-way house has showcase value, since most of the plays are not only reviewed but are also publicized by professional legit pressagents. In addition, there's also the prospect of the property being picked up for filmization or some other subsidiary medium.

TRI-STAR 'MENAGERIE' $22,300, PHILLY PARK

Philadelphia, July 28.

The Playhouse in the Park got a sparkling $22,300 last week for "Glass Menagerie," co-starring Eli Wallach, Jo Van Fleet and Anne Jackson (Mrs. Wallach). The management would like to bring the show back for a repeat week, but there are no available open dates.

Current "Epitaph for George Dillon," with Ben Gazzara.

Celeste Holm OK $9,343 In 'What a Day' at Spa

Saratoga, N.Y., July 28.

Celeste Holm, starring in the new capsule revue, "What a Day," drew a solid $9,343 last week in the 594-seat Spa Summer Theatre, at $3.85 top ($4 weekends).

Gloria Swanson in "Red Letter Day," with Buddy Rogers and Lois Wilson, is current.

Stock Review

A Adventure

Bruce Becker presentation of Morton Gottlieb production of three-act (four scenes) comedy by James P. Davis. Direction, Herbert Machiz; setting and lighting, David Johnston; theatre decor, Willis Sammons. Stars Helen Hayes; features John Alexander, Edith Meiser, Royal Beal, Jack Cannon, Chris Gampel, Alexander Clark, Dorrit Kelton, James Reese, Flora Elkins, Tom Wilson. Opened July 20, '59, at the Tappan Zee Playhouse, Nyack, N.Y.; $4.40 top.

Lulu Spencer	Helen Hayes
Priscilla Cabot	Flora Elkins
Margaret	Dorrit Kelton
Minerva Prentiss	Edith Meiser
Mr. Fitch	James Reese
Stephen Desmond	Jack Cannon
Mr. Kyle	Chris Gampel
Kermit Quirk	Tom Wilson
I. Basil Concord	Alexander Clark
Rodney Aspinwall	John Alexander
Policeman	Salvatore Dell'Olio
Sen. Averell Almey	Royal Beal

Helen Hayes is playing a New England spinster author in this oddly-titled satirical comedy by N.Y. Daily News staffer James P. Davis. It's not too dissimilar to the role she acted in "Harriet" on Broadway 17 years ago. Like that Florence Ryerson and Colin Clements work, this play is likely to depend on the performance of the star. If she can make enough of the marathon role of the lady novelist, "A Adventure" could conceivably get by on Broadway.

Although the Davis play has the makings of an amusing social satire, he hasn't pointed it clearly enough, and wastes time and attention on inconsequential matters. He squanders lines on a somewhat private joke about the wealthy writer and her dependant publisher who are flabbergasted when one of her personally-subsidized, privately circulated biographical novels becomes a scalper's item.

The characters of the old-wordly typewriter service man, the autheress's down-to-earth sister and several unctious lawyers are shrewdly drawn, but not vital to the central plot. On the other hand, the two old friends, now Washington rivals whose political fortunes are threatened by the spinster's nostalgic reminiscences, tend to be under-written. The parts of a loyal maid and the ingenue are negligible.

As the amateur writer with money enough to get her stuff printed (her transparently-disguised autobiographical stories are titled alphabetically—each prefaced with the article "A"—so her latest, "A Victory," is her 22d published work), Miss Hayes gives an admirably dimensioned and detailed performance, considering the limitations of stock rehearsal. She's offstage scarcely at all.

The character of the slightly daffy authoress who hasn't an inkling of the explosive power of the written word (after all, even the relatives to whom she gives the few copies of her books apparently don't bother reading them) has something of the naivette of the Harriet Beecher Stowe role of the 1942-43 season. However, she too has a streak of canniness and a speaking acquaintance with the President of the U.S.—in this instance "Teddy" Roosevelt. In the case of the present Miss Lulu Spencer, there's more than a touch of double-cross in the way the heroine outsmarts the two conniving politicians.

This Morton Gottlieb production is shrewdly and by strawhat standards expensively cast, and has been skilifully staged by Herbert Machiz. John Alexander is excellent as the bombastic Supreme Court candidate who became a lawyer by fraud and is terrified at the prospect of having to take a bar exam. Royal Beal quickly establishes the brief role of his rival, a self-righteous U.S. Senator, and Edith Meiser gives definition to the so-what part of the novelist's disingenuous sister.

The other principals are ably played by Chris Gampel, Alexander Clark, James Reese, Jack Cannon, Tom Wilson, Flora Elkins and Dorrit Kelton. The expansive Boston living room setting by David Johnston is appropriately dated, roomy and light. *Hobe.*

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Show Abroad

The Ring of Truth

London, July 17.

Robin Fox Partnerships Ltd. & Donmar Productions Ltd. (in association with Frith Banbury Ltd.) presentation of three-act (four scenes) comedy by Wynyard Browne. Direction, Frith Banbury; decor, Reece Pemberton. Stars David Tomlinson, Margaret Johnston. Opened July 16, '59 at Savoy Theatre, London; $2.80 top.

Sir John Pritchard	Lionel Gamlin
Clifford Small	Tom Bell
Lady Pritchard	Constance Lorne
Emma Gore	Margaret Johnston
Tom Gore	David Tomlinson
Ambrosine Wymna	Martha Downs
Mrs. Prizborski	Carmel McSharry
Joe	Anthony Sagar
Mr. Filby	Arthur Lowe
Nannie	Wynne Clark
Mrs. Gore	Irene Browne
P. C. Wimbush	Brian Wilde
Sgt. Borall	John Slater
Mr. Prizborski	Alexander Kardan

Wynyard Browne's new comedy, "The Ring of Truth," involves the clash between the logical and the emotional mind. Browne, a seasoned writer of drawing-room comedy, has turned out another expert vehicle for a polished cast.

Occasionally, however, the serious undertones of the work become confused and so confuse the audience. "Ring of Truth" is a pleasant little play which should rate a moderate, unsensational run.

The yarn is about a mathematician whose charming wife sees the loss of her engagement ring as a portent of the ruin of their marriage. The logical-minded husband regards this as nonsense. However, the incident precipitates their first quarrel and leads to a maze of misunderstanding, as first the insurance people and then the police get into the situation. The husband finds himself suspecting his wife of an affair and being similarly suspected himself.

Taken as an instance of how a seemingly small, event can lead to a chain of complications, "The Ring of Truth" is an amusing summer-weight affair. Occasionally, the author seems to be trying to prove something more weighty, but never clarifies what.

Frith Banbury's direction brings out the best in a good cast, in which the supporting players have more opportunity than the stars. David Tomlinson and Margaret Johnston cannot be bettered at this verbal table-tennis and emerge as a thoroughly nice married couple for whose problems the audience feels deeply. Irene Browne, as the husband's mother, is also a veteran at the skilled, glossy dialog in which the author excels.

The performances that most effectively capture audience interest, however, are by Arthur Lowe as an over-zealous insurance inspector, John Slater as a police sergeant with psychological pretensions, and Brian Wilde as his dim-witted assistant. Reece Pemberton's set is in the conventional drawing-room mold. *Rich.*

Legit Bits

Al Jones takes over this week for the vacationing **Eddie Blatt** as house manager of the Hellinger Theatre, N. Y.

Elias Golden is general manager for "The Deadly Game," **James Yaffe's** adaptation of **Friedrich Duerrenmatt's** "Breakdown," planned for Broadway production this season by Wilkes-Manchester Productions in association with **Emil Coleman**.

Mayor Robert F. Wagner will host a luncheon next Friday (31) at Sardi's Restaurant to announce the first annual music scholarship award from the Mayor's scholarship fund. The scholarship was established in honor of **Richard Rodgers** and **Oscar Hammerstein 2d.**

Producer-investment agent **Sylvia Drulie** flies to Madrid next Friday (31) with her husband, attorney **Josh Mazzola**. They'll motor through Spain and France, and see the shows in London, returning to New York at the end of August.

An off-Broadway production of **Theodore Apstein's** "Come Share My House" is planned for next fall by **Richard Karp** and **Gayle Hinckley**, with **Jack Ragotzy** slated to direct. The play will be tried out Aug. 11-18 at Ragotzy's Barn Theatre, Augusta, Mich.

'Stockings' 19½G, Indpls.; Mowbray $7,100 in 'Nude'

Indianapolis, July 28.

Both local summer operations, the Starlight Musicals and Avondale Playhouse, hit their season's lows last week. While there were no rainouts, weather threatened every night.

Starlight grossed $19,500 in six perfomances with Anne Francine and Dick Smart in "Silk Stockings" at $3 top ($3.50 weekends). Avondale settled for $7,100 with Alan Mowbray in "Nude With Violin" at $2.75 single price.

Penny Singleton is current at Starlight in "Happy Huntings," Eddie Bracken at Avondale in "Seven Year Itch."

Merle Debuskey Again Heads N.Y. Pressagents

Merle Debuskey has been reelected chairman of the N.Y. pressagents chapter of the Assn. of Theatrical Pressagents & Managers.

Martin Feinstein is vice chairman of the chapter and Betty Lee Hunt is secretary.

Off-B'way Theatres

Continued from page 113

plus "Triad," "She Shall Have Music," "Buffalo Skipper" and "Single Man at a Party."

The Sheridan Square got 31 weeks out of the double-bill, "The Midnight Caller" and "John Turner Davis," plus "Chaparral," "Time of the Cuckoo," "Clearing in the Woods" and "Leave It to Jane." The Orpheum's five-show parlay, American Mime Theatre, "Tis Pity She's a Whore," the dual-bill, "Mistress and Maidens" and "Song of Songs," plus "Geranium Hat" and "Chic," covered a 17-week stretch.

The situation at the other theatres was as follows:

Barbizon-Plaza, 28 weeks with "Comic Strip," "Salad Days" and "Season of Choice"; Tara, 34 weeks with "Playboy of the Western World"; Downtown, 31 weeks with Shaw Series, "Diversions," and "Widower's Houses"; Theatre 74, two weeks with "Sign of Winter" and "Lysistrata"; Sullivan Street, 33 weeks with the double-bill, "Bald Soprano" and "Jack," and "Royal Gambit"; Rooftop, 26 weeks with "Ulysses in Nighttown."

Also, Rita Allen, eight weeks with "Making of Moo," "Foenix in Choir" and the double-bill, "Electra" and "Harlequinade"; Gate, 33 weeks with "Mrs. Warren's Profession," and "Heloise" the double-bill, "Well of the Saints" and "Workhouse Ward," ran at the Gate four weeks afternoons and Monday nights, while "Heloise" was the regular entry; Jan Hus, 28 weeks with "Egg and I," "Man Who Never Died" and "Waltz of the Toreadors."

Also, Cricket, 24 weeks with "Young Provincials," "Hamlet of Stepney Green" and the double-bill, "Redemptor" and "What Did You Say What For?" while the Royal had 13 weeks with "Jackknife," "Sextet" and "Fashion"; 4th Street, five weeks with "Lulu," "Failures" and "Smokeweaver's Daughter"; Renata, 27 weeks with "Ivanov," Ethel Waters and "Fallout"; Theatre East, 14 weeks with "Deathwatch," "People and Puppets," "Trip to Bountiful" and "Young and Beautiful"; Phoenix, 18 weeks with "Family Reunion," "Power and Glory," Beaux's Stratagem" and "Once Upon a Mattress."

Also, 41st Street, 27 weeks with "Look Back in Anger," "She Shall Have Music" (moved over from Theatre Marquee) and the current "Mark Twain Tonight"; Carnegie Playhouse, 17 weeks with "Cock-a-Doodle Dandy," "On the Town" and "Opedius Rex"; Greenwich Mews, seven weeks with "Journey With Strangers" and "Ole"; Provincetown, seven weeks with "Of Mice and Men" and Shaw Festival; Players, 22 weeks with "King Lear" and "Tis Pity She's a Whore" (moved over from the Orpheum); Living Theatre, 20 weeks with "Many Loves"; Hecksher, four weeks with "Anthony and Cleopatra"; St. Marks, 11 weeks with "Golem" and "And the Wind Blows"; 7 Arts, four weeks with "Ping Pong" and "Family Portrait"; and Gramercy Arts, four weeks with "The Innocents."

Off-Broadway Review

Guys and Dolls

N. Y. City's Hudson Celebration Theatre-in-the-Park (Jean Dalrymple, director) revival of two-act (17 scenes) musical based on story and characters by Damon Runyon; music and lyrics, Frank Loesser; book, Jo Swerling and Abe Burrows. Director, Billy Matthews; design, Edward D. Stone; lighting, Abe Feder; stage decor, Duane McKinney; musical director, Samuel Matlovsky; choreography, Peter Conlow; costume supervision, Audre. Stars Lloyd Bridges; features Harvey Stone, Iva Withers, Margot Moser, Jake LaMotta, George Blackwell, Martin Wolfson, Dean Michener, Claire Waring. Opened July 21, '59, at the Theatre-in-the-Park, N. Y., July 21, '59; $3.95 top.

Nicely Nicely Johnson	George Blackwell
Benny Southstreet	Dean Michener
Rusty Charlie	John Joy
Sarah Brown	Margot Moser
Arvide Abernathy	Martin Wolfson
Mission Band	Mary Ann Snow, Lyn Shepherd, Joel Lane, Patsey Peterson, Robert Botti
Harry the Horse	Del Markee
Lt. Brannigan	Edward Fuller
Nathan Detroit	Harvey Stone
Angie the Ox	Tony Douglas
Miss Adelaide	Iva Withers
Sky Masterson	Lloyd Bridges
Joey Biltmore	Ronald Husmann
Mimi	Dorothy McDonough
Gen. Matilda B. Cartwright	Claire Waring
Big Julie	Jake LaMotta
Hot Box M C	James Garrison
Hot Box Waiters	Tom Snow, Paul Eden
Cop	Herb Mazzini
Sidewalk Photographer	Don Morgan
Pickpocket	Joel Lane
Havana Dancers	Tom Snow, Alice Shanahan
Havana Waiter	Tony Douglas

Singers and dancers: Ellen Evans, Isabelle Farrell, Mauriel Foran, Joel Lane, Mimi Logoinova, Dorothy McDonough, Betty Linton, Patsy Peterson, Kelli Scott, Alice Shanahan, Lyn Shepherd, Mary Ann Snow, Natt Trumbo, Sally Wylan, Carl Coppeck, Tony Douglas, Paul Eden, Hank Elliott, Ken Emery, Julius C. Fields, James Garrison, John Joy, Ronald Husmann, Sam Kirkham, Herb Mazzine, Donald Martin, Don Morgan, Tom Snow, Ralph Vucci.

"Guys and Dolls," usually an odds-on bet in a list of legit entries, is off form in its current outing in New York's Central Park. The musical gets away to a hopeful start but fades in the stretch.

The tuner is the first of three song-and-dance shows scheduled for al-fresco presentation this summer in the park's new arena theatre. The 2,520-seater is on the site of the Wollman Memorial Rink, which two years ago was the locale for a disastrous season of musical and other productions, presented on an outdoor proscenium stage by Michael Grace & Chris F. Anderson.

The present season, "sponsored" by New York's Hudson Celebration Committee, is under the direction of Jean Dalrymple. Like Grace, she isn't confining the park program to legit, but is going in for a potpouri of entertainment. The season's opener, was a ballet program, headed by Andre Eglevsky, who was also a participant in Grace's opening bill at the rink in 1957.

Although "Guys and Dolls" doesn't take top money, it's at least a professional presentation. One of the adverse factors of the offering is the spacious theatre and its picturesque but distractive surroundings. The accoustics are also unsatisfactory.

The production, which on its own is hampered by generally uninspired performances, gets lost in the vastness of the park area and the backdrop of greenery and skyscrapers. Although the tall buildings are in keeping with the musical's basic Broadway setting, they tend to such an expansive locale, that audience concern over the yarn is dissipated.

"Guys and Dolls," as scripted by Jo Swerling and Abe Burrows, is loaded with an assortment of likeable and colorful Damon Runyon characters. As portrayed in the park production they're a remarkably lacklustre group. The performances have a surfacey quality, lacking in insight and cohesion. Another negative aspect is that only a few of Frank Loesser's tuneful songs are given satisfactory delivery.

Principles get a fairly strenuous workout in just making their exits and entrances (four runways are used.)

Heading the cast is Lloyd Bridges, making his legittuner debut as Sky Masterson. One of the many television names (he's star of "Sea Hunt") playing summer stock this year, he appeared in the role earlier this season in a tent production of the musical. He's a little too tense and his performance and singing are routine.

Nitery comic Harvey Stone drives too hard as Nathan Detroit, and his shouting is no substitution for the nuances necessary to get the most out of the part. Iva Withers does a good job as Miss Adelaide, while Margot Moser is okay as the "mission doll." She's a little too "cute," however, in her handling of "If I Were a Bell."

Contributing some of the better performances among the balance of the cast members are Dean Michener and Martin Wolfson. Terpers Tom Snow and Alice Shanahan score in the "Havana" number and incidentally, the scene shift from Broadway to the Latino locale could have been abetted by covering up or removing the "Hot Box" sign associated with the show's Main Stem setting. In staging the production, Billy Matthews has fared better with the crowd scenes than with the individual performances.

The regular scale at the theatre is $1.05-$3.95 but a special block of 136 seats are peddled for $5.65. *Jess.*

H'wood Bowl

Continued from page 113

in the Moscow Exhibit of the United States, which is being made available to all Russians, the capitalists in the Vice President's own state have committed a most unfriendly act against the artistic representatives of the Soviet nations, thus demonstrating to the world at large that we do not really desire peaceful and friendly relations with the Soviet Government.

"Inside Russia this propaganda would seriously hurt the effect we hope for through Nixon's presence, enabling the government of Russia to smear the visit. Externally, the Soviet Government would make propaganda to the nations which are now on the fence between capitalism and socialistic communism, to the effect that we in the United States did not have enough confidence in capitalism and feared that the Russian Festival, as a demonstration of the great strength of socialism, would corrupt our people.

"Lastly, while it is true many of the people of Los Angeles who have doubts about the importation of the Russian Festival are sincere, our investigation shows that this is an organized and inspired operation, typical of communistic technique, and should be viewed with suspicion."

Crawford's Stock

Continued from page 113

ing here in that capacity, with Charles Baron slated to succeed him in Dayton. "Doc" Howe is pressagenting the Shubert operation.

The opening bill at the Shubert will be "Roberts," with Janssen and William Harrigan. The successive shows, in the order scheduled, are "Streetcar Named Desire," with Diana Barrymore; "Private Lives," with Eva Gabor and John Emery; "Brigadoon," with Mel Torme; "King and I," with Miss Morison; "Student Prince," with Robert Rounseville; "Guys and Dolls," with Gene Nelson and Harold Lang, and "Carousel," with Julius La Rosa.

The local Shubert and the Cox Theatres, both Shubert-owned houses, are up for sale.

Jose Quintero has been tagged to direct "Laurette," the **Stanley Young** adaptation of **Margaret Courtney's** biography of her mother, Laurette Taylor, which **Alan Pakula** plans producing on Broadway.

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Literati

Mrs. Lincoln Rhubarb

Despite objections of Harry J. Dunbaugh, a Chicago attorney, Bobbs Merrill Co. has no intention of withdrawing the Lincoln book, "The Trial of Mary Todd Lincoln," said M. Hugher Miller, president of the firm. Dunbaugh is a longtime member of the law firm of Isham, Lincoln & Beale, of which Robert Todd Lincoln, President Lincoln's son, was a founder. Dunbaugh had suggested that the book be withdrawn from further distribution and that use of any part of it for television, film or stage production might subject the publishers, producers and authors to libel action.

The book, authored by James A. Rhodes and Dean Jauchius, describes the circumstances under which Lincoln's widow was committed to a mental institution on a complaint signed by her son, Robert Todd Lincoln.

Time Inc. Peak Profits

Time Inc.'s net income for first six months of this year was up 13.2% over first six months of 1958. Net income for first half of 1959 was $6,043,800, or $3.09 per outstanding share, as compared with $5,340,000, or $2.73 per share for the first six months of last year.

Roy E. Larsen, prexy of Time Inc., said revenues from publishing, broadcasting, paper products and other sources had set a first-half year record, up $7,392,400 to a total of $131,802,400. Costs and expenses were up $6,505,900 to a total of $120,815,300.

Bell Doesn't Ring Right

Joseph N. Bell's byline series on motivational research for United Features Syndicate began with three installments based on an exploratory survey of radio listening habits done especially for VARIETY by Creative Research Associates of Chicago. Bell neglected to credit VARIETY by name, alluding to the publication as "a magazine in the entertainment field."

The VARIETY report on radio appeared in two installments this year, the first in the issue of April 29 and the second on May 20.

Broadening The Crime

The proposed "obscenity" legislation for Pennsylvania took on broader aspects this week when a second bill was introduced in the House at Harrisburg which would include, in addition to motion pictures and stage shows, the prohibition of the preparation, sale, distribution and exhibition of obscene literature, magazines, photographs and pamphlets.

The proposal, which has the backing of the administration, is scheduled for an early hearing in the House.

Cop Turns Moralist

A Permabook paper back of "The Sexual Responsibility of Woman" by Maxine Davis was ordered removed from newsstands in Rockport, Mass., Wednesday (22) by Jacob H. Perkio Jr., chief of police. The 239-page volume was sold out in neighboring Gloucester by Thursday (23) p.m.

The action was charged "illegal and unconstitutional" on Thursday (23) in New York by Freeman Lewis, exec. veep of Pocketbooks Inc., which publishes Permabooks. "I think the book is not proper, especially for consumption by youngsters," the chief of police stated.

Lewis said: "The chief is not legally entitled to determine what the community should read. If the chief wants to bring a charge against the book, he should go before the court." He called the volume "a very serious book by a very qualified author in the medical field. It is not quite the sort of book youngsters would read."

Stu Keate's Affiliation

Stuart Keate, ex-Toronto Star, one-Time staffer in N.Y. and now publisher of Victoria, B.C., Times, is a director of F.P. Publications Ltd., a new company owning or controlling five Canadian dailies and a weekly. They're Ottawa Journal, Winnipeg Free Press, Free Press Weekly, Calgary Albertan, Victoria Times and Victoria Daily Colonist. It also has an interest in Lethbridge, Alta., Herald, daily.

Victor Sifton, long owner of 120,000-circ. Winning Free Press, and family have 60% of new outfit, Max Bell 40%. They're chairman and president respectively. Bell has long owned both Victoria dailies. Combined circulation of new company's five dailies: 295,000; of its weekly, 387,575.

John Buell, 32, English teacher at Loyola College, Montreal, will have his first novel, "The Pyx," published in N.Y. by Farrar, Straus & Cudahy. A mystery with a message, it's a Catholic Book Club choice for September. Setting is Montreal.

Switch on the N.Y. tennis-club situation: Toronto's Primrose Club has just voted to admit its first non-Jewish member. He's John Bassett, chairman and publisher of Toronto Telegram. So reports Gerard FitzGerald in Montreal Gazette.

Civil War Clown

Show biz will get some spotlight attention in the Civil War Centennial celebration via the biog of Dan Rice, "Bigger Than Barnum," by Don Carle Gillette with Ralph Hancock, to be published by Julian Messner Inc., in a deal set by Bertha Klausner.

Rice, greatest clown of all time and operator of his own circus for about three decades spanning the Civil War, was a pal of Lincoln and also enjoyed personal acquaintanceship with all big figures of his day. The book has another timely angle in the fact that showman-patriot Rice's unrivalled popularity in his era caused him to be boomed for President, with many newspapers seriously supporting him.

Incidentally, circus stories appear to be blossoming as a new Hollywood cycle on the heels of current release of "The Big Circus." Columbia recently completed "The Flying Fontaines," Walt Disney just finished "Toby Tyler," and Paramount has "Fabulous Showman" (Barnum) slated.

Up Pornographic Liability

Massachusetts House passed by voice (unrecorded) vote Monday (20) a bill to impose stiff new penalties on peddlers of pornography and obscenity. The Senate had previously passed the measure. The bill was based on recommendations of Middlesex County prosecutor James L. O'Dea Jr. after his investigators had seized thousands of obscene pictures and films in raids throughout the county.

The bill would provide prison terms up to five years and $5,000 maximum fines for convictions. A provision to make jail terms mandatory on second offenses had been removed by the judiciary committee.

Dorothy Thompson's Condition

Dorothy Thompson, 65, w.k. author, columnist and lecturer, in Gifford Memorial Hospital, Randolph, Vt., after suffering a heart attack Thursday (23) at her summer home in Barnard.

Dr. Elisabeth Barry reported that "basically Miss Thompson's condition is fairly good."

CHATTER

Radio Press Inc., of New York, has changed its name to Hircob Inc.

Bantam Books paid $100,000 for reprint rights to John O'Hara's "From the Terrace," with initial printing of 500,000-700,000 planned.

Olga Curtis, who was woman's editor for INS from 1955 until its merger last year with UP, was named woman's editor of Parade Magazine.

Roy Rowan, head of the Time-Life office in Chi, has been transferred to New York and replaced in the Windy City by Robert Ajemian.

Robert W. Service, Canada's Yukon poet ("Shooting of Dan McGrew"), left $141,930.47 in a Toronto bank account when he died last September, in addition to holdings elsewhere. He lived for years in Monte Carlo, but died in France.

The Bobbs Merrill Co., acquired last November by Howard Sams, Indianapolis, will continue in that city, said M. Hughes Miller, the firm's new president. James A. Eldridge has been named public relations director of the publishing firm.

Helen Williams, publicity and media copywriter for Parade Magazine, has resigned. Miss Williams, who married Alton Alexander Chaney of Baltimore June 27, was formerly with the DuMont Television and the Chicago office of Bozell & Jacobs, and will continue in this field in the Baltimore area.

Southampton Press Publishing Co. Inc. has been authorized to conduct a publishers and printers business in Southampton, Suffolk County. Directors are William B. and Shirley B. Robinson and Hazel B. Wilde. Westhampton Publishing Co. Inc. formed, with the same directors to conduct business in that Long Island township.

Glenn Thompson, former executive editor of the Cincinnati Enquirer, has been named editor of the Dayton Journal Herald, of the Cox newspaper chain. He succeeds Dwigh E. Young, editor and publisher since 1948, who is retiring from active direction of the news and editorial activities of the paper, but continues his column, "Talking It Over," and retains the honorary title of publisher. Young is 75.

USSR Jams Radio

Continued from page 2

chine's progressive choreography. VARIETY's reviewer went on to suggest the actual component elements of a successful program to visit Russia and administer "hot and cold thermal therapy of the artistic imagination, American Style, to wit: "Symphony in C," "Fancy Free," "Episodes on Webern" and "Western Symphony."

Writing in the current (Aug.) issue of Dance Mag, Pleasant does not question the resources or greatness of the Bolshoi. Rather he, too, points up what America itself possesses in this area of a supposed Russian artistic monopoly. The right kind of an American invasion would hit the Soviets where they live. Under the caption "Message to Congress" Pleasant puts the propaganda issue thus:

> *"Do you want to speak directly to the masses in Russia without the possibility of jamming, as with radio, or distortion, as with print? Do you want to show them the strength, the potential, the achievement of America in a field Russians have been brought up, and with much justification, to consider peculiarly their own? Then show them a ballet that truly represents America's best efforts."*

The American impresario does not hold back any effusions for ballerina Galina Ulanova. She rates all that has been said, he thinks. But he adds that she is not "typical of the Muscovites, though they cherish her. She is "as much a gift of the czars to the Soviet Union as the Kremlin."

He praises, however, the Bolshoi's over-all "vitality, security, acrobatic virtuosity and the excitement of its feeling for the dance."

Tobacco as Omen

Continued from page 2

means more cash to jingle in pockets of farmers.

With this money the grower will pay his debts, perhaps buy a new car, maybe stash some of it away and then spend considerable on entertainment. Consequently theatres and amusement places in Adel, Alma, Baxley, Blackshear, Claxton, Douglas, Fitzgerald, Habira, Hazlehurst, Metter, Moultrie, Nashville, Pearson, Pelham, Quitman, Statesboro, Swainsboro, Sylvester, Thomasville, Tifton, Valdosta, Vidalia and Waycross, in Georgia; and High Springs, Lake City, Jasper, Live Oak and Madison, in Florida, will be doing good business during selling season, which will run until around Sept. 1.

Carnival atmosphere pervades area after big barns, which are hot as blazes, close down after day's selling. Farmers and families, with time on their hands and money in their jeans, go looking for some type of amusement. Growers, after fighting insect pests and vagaries of weather, are in a relaxed mood and anxious to have a little fun . . . and willing to pay for it.

It's a happy time and this year outlook is that 1959 will be no exception. Last year's marketing season (July 29 to Aug. 22), one of shortest on record, set a high price average of $57.44 per hundred on producers sales.

New Global Money

Continued from page 1

class, not necessarily new territories which account for new mass audience. Daff, here until Thursday (30) when he leaves for week's auto trip to N.Y., is completing his 40th trip around world. He talked to hundreds in distrib, production, exhibition, government on all levels in Egypt, Italy, Germany, France, Denmark, Belgium, Austria, Sweden, England, Turkey, Switzerland, New Zealand, Australia, Fijiis.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, July 28.

"The most authentic hillbilly since Will Rogers," Harold Sherman had said of Jimmie Driftwood. "Neighbor of ours in Arkansas. He'll be flying to Hollywood Friday. When are you leaving?"

"Saturday," I said, wishing I had said "Thursday" as I was aching in every organ and in no mood to hear even Mozart in the original.

"Where are you staying?"

"Mostly in the offices of the army of doctors I keep off unemployment insurance," I said.

"No, seriously."

"At the home of Helen and Martin Field while they are in the east visiting their people."

"I know where it is. I'll bring Jimmie up there."

He did too. Not only Jimmie Driftwood but Jimmie Jr., a tall, slender handsome youth of 19 and quiet as a Coolidge.

Jimmie Driftwood (his real name was Martin) is tall and handsome, too, but stockier than his son, and as gabby as Gabby Hayes. They arrived with three kidney-shaped guitar cases, wearing low-heeled cowboy boots and ever-ready smiles.

Queen's English Arkie

Jimmie's accent is pure Arkie but his English is the Queen's. That figured. He's principal of Snowball highschool and teaches history on the side.

Within minutes he revealed he really was "the most civilized hillbilly since Will Rogers," though certainly not as funny. However, he told us a funny story explaining why his "Battle of New Orleans" was not played or sung when Queen Elizabeth II came to Canada for the opening of the St. Lawrence Seaway.

"In England some smart alec rewrote my lyrics," he explained, "and had the English win the battle and chase our troops up the Mississippi. That might be all right for English music halls, but the Queen knew enough history to know it wasn't so. On the other hand, to play my version might be a little hard on her pride. So it was decided to drop the song altogether."

"Actually," I said, "it didn't make much difference who won it, since peace had been declared in 1814 and the battle was fought in 1815."

If We Had Lost New Orleans Battle

"Yes, but the treaty had not been ratified," said Historian Driftwood, "and if the British had won the battle, it never would have been. Instead they would have been masters today of everything west of the Mississippi and you'd be singing 'God Save The Queen' instead of 'My Country 'Tis Of Thee'."

I forgot I was talking to a teacher of history. I can't sing any of them but I did remember that "God Save the Queen" and "My Country 'Tis Of Thee" were both derived from a fine old German drinking song. But what was "Battle" derived from?

From his love of General Andrew Jackson, according to Jimmie. Old Hickory had been Jimmie's hero since he learned to walk. In fact, a buckskin coat he was wearing was worn by one of the general's troopers who had fought in the Battle of New Orleans. He showed me the coat. It was heavy enough to resist 19th century shells. New beaded embroidery adorned the jacket. He explained some Canadian Indians added it as their contribution to North American solidarity.

Due to circumstances over which I had every control I had not heard the "Battle." Whereupon Jimmie whipped out one of his "boxes" and went to work, giving us, in the end, an hour's concert that has not been matched in the history of folk festivals. We learned more history that is not in the history books than you could shake Robinson, Beard and Hayes at.

Color Of 'Soul Of Man' Tough on Faubus

These were mostly folksongs which are in RCA Victor LPM 1635 and 1994 records, but he sang some also which are too controversial for public performance, like "Tell Me, What Is The Color Of The Soul of Man." Another was called "He Had A Long Chain On." It was a beaut—sadder than "Old Man River" and deeper than the bottom of the sea.

His home is in Timbo, Ark., about seven miles from Mountain View where Harold Sherman has his home. Driftwood walked that route all during his highschool days and even walked the hundred miles between his home and college when he entered Arkansas Teachers College. He graduated with honors but got no credits for being the best scholar of folklore music in the country.

Though most of his songs are American he can sing ballads that run back to Good Queen Bess' time and he believes the American hillbillies are nearest to old England in language and song. He sings them "like they orter be sang." Like Ring Lardner, Jimmie Driftwood has an ear for the American language as she is spoke and sang.

He wants to go around the country, finding unsung heroes to sing about. Ones like Peter Francisco who fought in the Revolution and was so strong he threw an enemy over a fence and threw his horse after him.

Jimmie knows a thousand folksongs already and he's only 40. He had been singing his ballad of General Jackson's defeat of Commander Pakenham's British forces at New Orleans for years but it didn't catch on till recently. Tune, via Johnny Herton on the Columbia label sold a million records in four months. By creating folksongs for youngsters, he believes, they will get interested in local heroes and look up their history. He said the gibberish of rock 'n' roll lyrics were a protest against the love songs of Broadway and the interest in folksongs is the natural sequel to the rock 'n' roll protest.

His interest in guitars started when he was a very small boy. His family lived fifty miles from anywhere in Arksansas and the only way they got places was either walking, riding mules or horse-and-buggy.

Travelling people came by and it was hard for them to find places to stay overnight, because many people were afraid to take in strangers. But not his grandfather.

One of the travelers had a guitar and played and sang for them. Jimmie thought the man gave him his guitar, and when the man left the next morning Jimmie cried his eyes out seeing the man go down the road with his guitar slung over his shoulder.

A Hillbilly's Strad

"So Grandfather dried my tears and said he would make one for me. And that's just what he did. He used part of an old post fence for the stem, part of an old ox yoke for the sides and part of Grandma's bed headboard for the top and bottom."

It came out real beautiful, with a lovely tone, and it is the same guitar he is using to this day. He has others too, but this one has the mellowest tones.

He never took a lesson, but plays the guitar with great charm and original skill. He also plays a mouth bow which H. G. Wells said is "the oldest music next to the human voice."

Driftwood's bow looks old and beaten. He used to make them himself. But as the wood dried it would warp and it would not twang so good. So he found an old spinning wheel, over a hundred years old, and used one-third of the wheel for a bow. That one has kept its shape ever since.

The bow string instrument is a section of a curved piece of wood strung by a musical wire. Driftwood tunes it by a key as other string instruments. One end of the bow goes just to the opening of his mouth, and as he twangs on the wire he can control the sounds by opening or closing his mouth.

On being asked how many bow string musicians there are in the country now, he said as far as he knew he was the only one left.

Broadway

Harry Shea, who had been a Broadway vaude agent and booker for 50 years, departed with his wife for a four week Mediterranean cruise on the S.S. Independence.

Society bandleader Meyer Davis will baton at two of the top social events in Newport, R. I., this summer, the Aug. 1 Silver Ball and the Aug. 15 debut of Pamela Drexel, daughter of Mr. and Mrs. John R. Drexel 2d.

Mayor Wagner and Commerce Commissioner Richard C. Patterson Jr., commissioner of the Dept. of Commerce & Public Events, hosting a small luncheon for Richard Rodgers and Oscar Hammerstein 2d on Friday (31) at Sardi's.

Holiday mag special writer Caskie Stinnett returning to France "for another look" despite his blast at what he deprecated—in a VARIETY Anniversary Number piece—as "the Frenchman's overpreoccupation with the franc."

Bandleader Orrin Tucker being sought by D. V. Rogers, deputy director of the Oil & Gas Conservation Commission of the state of Colorado, 1162½ Elati St., Denver 4, in connection with some oil well service companies interested in his well.

The Hubbell Robinson Jrs. (Vivienne Segal) put their Katonah house up for sale and already have taken a house in Bel Air. He is settling-down in California as an independent tv entrepreneur; business headquarters with MCA in BevHills.

Peter Gould, 17-year-old son of Lucille and Harry E. Gould, went out to Santa Maria, Calif., for a summer job at his industrialist-showman-father's missile plant and wound up (1) deciding not to enter college this fall in order (2) to make this his life's career after (3) enlisting in the Air Force.

ASTA (American Society of Travel Agents Inc.) had long ago scheduled its 29th annual world travel congress for Havana Oct. 19-24, with an eye to pointing up anew the tourism appeal of the entire Caribbean, but it appears to be a fortuitous timing for Fidel Castro & Co. that this year's event should come at a time when Cuba's tourist appeal is at such low point, due to the internal political unrest.

London Daily Express staffer Robert Haswell is not one to let American hotel honesty hide behind anonymity. Not only did he write the Hotel Algonquin management thanking them for a $6 refund on a restaurant bill overcharge but he vox popped to his own paper, lauding the New York hotel and concluded, "Isn't it an unusual thing to find such honesty in hotels these days? I wonder how many other hotels in the world would have done the same."

Madrid

By Hank Werba

(Gral Sanjurjo 24; *Tel*, 344865)

Sambra Flamenco troupe on tour in Holland.

German Cobos starring in limited reprise of John Osborne's "Look Back in Anger."

Hotel Ritz garden eatery sponsoring Luciano Ramalli and Martin de la Rosa orchs for dinner dancing.

"Diary of Anne Frank" reprise at Jose Tamayo's Teatro Espanol taking an "extended engagement" turn.

Musicals in preparation include "Eslava Girls," "I'll See You at the Eslava" (smash hit a year ago) and "Chorine."

Screen star Gloria Romero heads a Philippine film industry junket seeking market inroads here and on the Continent.

Thirty in number, Flamenco troupe from Granada's Sacromonte Caves also played to big audiences at the Campo Fair.

Booked through 1960, Sarita Montiel scratched MCA offer to star opposite Mario Lanza this summer in "Granada."

Gallic chanteuse Line Andres shares program spot with Orefiche and his Havana Cuban Boys under the stars at Villa Rosa.

Popular disk artist Gloria Lasso initiates spot engagement at Retiro Park nitery Pavillon after a six-year absence from Spain.

Hispavox Records is timing release of 12" LP "Los San Firmines" with the annual boisterous, colorful Pamplona Fair early next month.

Pier Angeli, Eva Bartok, Eddie Constantine and producer John Nasht in brief layover after Canary Islands "SOS Pacific" exteriors; en route to London.

Hefty legit boxoffice support registered for Conchita Montes in "Auntie Mame" and Andres Mejuto-Lina Rosales-Margot Cottens in "Tunnel of Love."

Bernard Hilda recessed Hilton Rendezvous Room activities until September and flew with warbler Glenda Leigh to Mexico for Hilton's Fiesta Room operation.

"Cinespana," new production bulletin edited by Angel Ezcurra ("Triunfo" publisher), is expected to give Uniespana a healthy public relations look in the world film market.

Italo-Japanese screen actress, Kaida Horiuchi, who co-stars in Nick Ray's "Top of the World" with Tony Quinn and Yoko Tani, doing Flamenco spots here with MCA package percenter Ronnie Lubin.

Al fresco show biz features at Madrid's sprawling Agricultural Fair in the Casa del Campo, were inaugurated with two Marquis de Cuevas concerts featuring Rosella Hightower, Nina Wyroubova, Beatriz Consuelo, Basil Turpin, Sergio Golovine and Nicholas Polajenko.

Paris

By Gene Moskowitz

(66 *Ave. Breteuil, SUF.* 5920)

Yank vidpic producer Arthur Gardner in to looksee foreign telefilm marts.

Elia Kazan wants Simone Signoret to star in an American film version of Colette's novel, "Cheri."

Fitzroy David, Yank actor and author, here after a trip to Spain to gather material for articles on the Hispano theatre.

Robert Dhery and Colette Brosset in for a vacation before relighting their hit Broadway show, "La Plume De Ma Tante" next month.

Pathe-Marconi put out two 12-inch albums on the jazz score from "I Want To Live" (UA) under their UA Disk pressing and distrib arrangement.

Two Yank actors snaring top roles in pix now rolling here, Jess Hahn in Eric Rohmer's "He Signe De Lion" and Carl Studer in Paul Paviot's "Pantalaskas."

Guy Bertil slated for a Broadway appearance next season in Armand Salacrou's "Histoire De Rire" opposite Barbara Laage, Claude Dauphin and Louis Dauphin. Gene Kelly produces.

Marguerite Monnot has cleffed a musical, written for production next year by Jacqueline Cartier. It is called "La Vache Furieuse" (The Furious Cow) and takes place in Paris of 1925.

Philadelphia

Pianist Romaine Brown, who formerly worked with the Red Caps, is at the Capri.

Peggy Cass, "Auntie Mame" star and Jack Paar guest, opened at the Bristol Playhouse on July 21 in "Born Yesterday."

Philadelphia City Council presented Robin Hood Dell President Fredric R. Mann with a resolution honoring the Dell on its 30th anni.

Thomas Cannon named ballet master and choreographer for the Philadelphia Grand Opera. He has appeared with the Monte Carlo Ballet Russe.

Alan Abel, former percussionist with the Oklahoma City Symphony, will join percussion section of Philadelphia Orch in September when that group opens its 60th season.

Philadelphia's Department of Recreation, the Recording Industries Trust Fund and Local 77, American Federation of Musicians are co-sponsoring a series of weekly concerts every Wednesday in Reyburn Plaza.

Frankfurt

By Hazel Guild

(24 *Rheinstrasse;* 776751)

Renata Tebaldi of the Scala in Milan due to make a concert tour of Germany in October.

"Cyrano de Bergerac" to be done in Frankfurt's outdoor theatre, the Karmelita Kloster, in August, with Arno Assmann directing and Vasa Hochmann in the lead.

Hungarian-American pianist Andor Foldes, just back from a five-months tour of India, Japan, Australia, set to conduct the Hessischer Rundfunk Symphony in Frankfurt, Oct. 30.

Herbert Tischendorf has bought the film rights to the British bestseller Georgette Heyer's "The Enchanted Arabella," and will film it in September for UFA, with Johanna von Koczian in the lead.

Director Alfred Weidenmann has ended his contract with UFA in order to freelance. He was the the first director signed by the new UFA, in 1957, and next will film for Ulrich Productions, making a pic with Heinz Ruehmann.

Eva Kngeborg Scholz taking over the lead in the UFA comedy, "Liebe, Luft and Lauter Luegen" (Love, Air and Also Lies), replacing Ingrid Ernst, wife of UFA general director Arno Hauke, who was injured in an accident recently.

London

(*COVent Garden* 0135/6/7)

Dick Powell has hit town for some tv film confabs.

20th-Fox temporarily shuttered Rialto Theatre to give the house a facelift.

Lena Horne inked for a four-week floorshow stint at the Savoy Hotel, starting Sept. 21.

The National Film Theatre is running a month's season called "The Negro World." It combines films, drawings, paintings.

S. A. Gorlinsky is currently auditioning Negro artists for his projected production of "Carmen Jones." The show will go on early next year.

"Lock Up Your Daughters," musical which opened the new Mermaid Theatre, is a b.o. click. Result is an extension of its original six-week run till Sept. 19, a total of 17 weeks.

Geene Courtney, U.S. cabaret songstress, missed out one night at the Astor Club because of stomach trouble. She's a hit there and has also tv-debutted in Associated-Rediffusion's "Late Extra."

Hugh Williams and Joan Greenwood asked to play their original roles when "The Grass Is Greener" (Williams is co-author with his wife, Marharet Vyner) opens on Broadway later this year.

Book publishers Cassells flug a reception for Sheilah Graham to launch the columnists's autobiog, "Beloved Infidel." Miss Graham also was guest of honor at a private party hostessed by Maureen O'Hara.

C. J. Latta and James Wallis, Associated-British Pictures toppers, gifted Tommy Steele with china replicas of a bull and a bullfighter to mark closing day's shooting of the new Steele pic, "Tommy The Toreador."

Cast of Palladium musical, "Swinging Down The Lane," headed by Max Bygraves, tossed a 21st-birthday party on the room of the theatre for dancer Janet Mahoney. Gal was voted the best tea-brewer in the theatre.

Rome

By Robert F. Hawkins

(*Stampe Estera; Tel.* 675906)

Laurent Terzieff in from Paris for role in Mauro Bolognini's "La Notte Brava."

Rita Gam to attend opening of Messina Film Show. Actress is in Italy for role in "Hannibal."

Edward Dmytrick flew in for talks with Dino DeLaurentiis anent latter's projected "His Name Was Bolivar."

Dudley Nichols, Frank Melford, and Ted Richmond are among those who've said they intend to headquarter in Rome for a while.

Mylene Demongeot here with husband, photographer Henri Coste, to co-star with Steve Reeves in "The Battle of Marathon," which Jacques Tourneur is to direct.

John Barrymore, Jr. and Giorgia Moll have started work on "The Cossacks" in Villa Borghese exteriors. Vanguard-Faro-Explorer-C.F.P.C. are co-producing; Victor Tourjanski is directing.

Toto, one of Italy's top comedians, again forced to delay work on his current pic, "La Cambuale" (The Check), because of his old eye affliction. He'll be out 40 days. Comic however plans another pic with Aldo Fabrizi this fall.

Silvana Mangano replaced Gina Lollobrigida in cast of "Yovanka, and the others," DeLaurentiis pic which Martin Ritt started shooting here last week. Others in cast are Vera Miles, Carla Gravina, Van Heflin, Richard Basehart, Barbara Bel Geddes, Jeanne Moreau and Harry Guardino.

Stockholm

By Sven G. Winquist

(*Tel.* 59 46 85)

Anthony Steele in town for the lead in "The Man In the Middle."

Dinah Washington here at the Tivoli during July, then a European tour to follow her local concerts.

"Curse of the Undead" (UI), "Day of the Outlaw" (UA) and French "La Femme Disparaissent" (imported by Wivefilm), has been banned by the Swedish censors.

Actor Edvin Adolphson flew to Berlin, specially invited by German government and the city of Berlin, to attend the showing of the film "Korkarlen" (The Phantom Carriage) at the Festival.

Top longrunner at the Stockholm cinemas at the present is "Windjammer" at the Winter Palace. It opened in September '58, and is still doing good business. Svensk Filmindustri distributes in Sweden.

"South Pacific" (Magna) now topping the longrun list among 1959 preemings. It has been shown at the Ritz for 88 days, with "My Uncle" (French) in second place with 79 days. "South Pacific" is still playing.

Walt Disney in town on combined business and holiday visit. During his stay he will visit Cawall Film, local distributor of Buena Vista, and also follow the completion of "The Silver Skate" (BV), now being edited at the SF-studios here.

United Artists' European manager, John Lefebre, and Mo Rothman in town for the 40th anniversary celebrations of the company. Swedish production by Freja Film (Sven Nico and Peter Bourne) in English language. Birger Malmsten and other Swedish artists in smaller roles.

"A Matter of Morals" (Fortress), directed by John Cromwell, starts shooting in the Sandrews Studios here beginning in August. Robert Webber has the lead along with Maj-Britt Nilsson, Eva Dahlbeck and other Swedish artists. Sandrews will handle distribution in Scandinavia, while no distrib has been mentioned for the U.S. so far.

Minneapolis

By Bob Rees

(4009 *Xerxes Ave. So.; FR* 7-2609)

St. Paul Town House has pianist Gene Yaka.

Number of Twin Cities' at shows this summer setting all-time high.

Minneapolis Symphony Orch. association to participate in drive for a civic amphitheatre.

Ballet dancers John Begg and Maria Baroncelli's "Ballet Panorama," a U. of Minnesota summer season draw.

Singers Earl Wrightson, Bill Tabbert and Betty Benee to appear with Minneapolis Symphony's second "Concert Stars" series at baseball stadium this week.

Here for a Minneapolis Symphony concert, Andre Kostelanetz in newspaper interview assailed tele for "not living up to its obligations to present great orchestra and art to its viewers."

Local ice shows impresario Morris Chalfen, whose "Holiday on Ice" recently finished a highly successful eight-week run in Russia, is urging the State Department to send more of this type of arena attraction behind the Iron Curtain.

Pittsburgh

By Lenny Litman

(*HA* 1-2739)

State Theatre in Ambridge being razed; site will be converted into a parking lot.

Jose Iturbi will open the Music Guild's 1959-60 series at Carnegie Music Hall October 7.

Westinghouse announced Betty Furness will be replaced by Lucille Ball and Dezi Arnaz in the Desilu Playhouse commercials.

Screen Guild here took over U.S. Films, Inc., the independent distributing outfit Pete Dana recently organized. Dana withdrew from U.S. Films.

Sun Telegraph drama critic Karl Krug on four-week vacation, with his assistant and record editor Leonard Mendlowitz sitting in and writing a column "Aisle Say."

Denver

Richard Beymer, co-star of "Diary of Anne Frank" was in town plugging the film which is at the Denver.

Arthur Cohen in Colorado directing a short on Colorado for Universal in connection with the Centennial.

Fredrick Brisson will visit Central City Aug. 1 for opening of his play, "The Gazebo," starring Tom Ewell and Jan Sterling.

Localite Farrell Pochop won $20,000 in a contest conducted by KIMN radio, $50,000 is possible payoff for listening.

Cristiani Bros. Circus scheduled at Arapahoe County Fair Grounds under canvas, near here, July 30-Aug. 2.

Furr Food Stores again this year will sponsor a huge show at the Coliseum. This time it's Jerry Lewis in person and gratis.

Detroit

By Fred Tew

(*TU* 5-8694)

Leonard B. Smith's Belle Isle Concert Band is drawing record crowds nightly to the recreational park band shell for free concerts.

Shirley Eder, during recent N.Y. visit, picnicked in Conn, with Mary Martin and obtained a dozen platters for use on WJR's "Composite" show. She also interviewed Mr. and Mrs. Bert Lahr for same show.

After 18 years in the film biz, most recent of them as UA publicist in the midwest, Howard Pearl finally got a walkon. He's caught walking out of Detroit police station in "Purple Gang," film which Bill Martin is producing.

Hollywood

Jean Simmons off to her Nogales ranch.

Joseph Rivkin home from Hawaii.

Jascha Heifetz in Cedars of Lebanon Hospital with broken hip.

William Schaefer resigned after 22 years in Universal's casting dept.

Roy Metzler new publicity chairman of AMPP's International Committee.

Arthur De Titta, new prexy of California Press Photographers Assn.

Lewis J. Rachmil reelected prexy of Reiss-David Clinic for Child Guidance.

Regis Toomey 30th anni in film biz with role in Disney's "Texas John Slaughter" teleskein.

Mitchell Gertz agency opened office in Paris, with Simon Gershman swinging from London branch as head.

Tony Martin appointed to directorate of President Eisenhower's People to People Sports and Cultural Committee.

Walter Scharf to London for confabs with Charles K. Peck and casting on their upcoming "C'est la Vie" Broadway musical.

Valentine Davies will repeat as Awards Program Committee chairman for the upcoming 32d annual Oscar presentations, to be held early in 1960. He will have overall responsibility for next year's Awards program.

California State Assembly has passed a resolution kudosing Y. Frank Freeman, Paramount vp and board chairman of Assn. of Motion Picture Producers, for his service to the state. Formal document, presented by Assemblyman Charles Conrad at a luncheon held at studio.

Chicago

(*Delaware* 7-4984)

Nina Foch doing fortnight in "Idiot's Delight" at Hinsdale strawhatter.

Denise Darcel strated yesterday (Tues.) in "Remains to be Seen" at the Drury Lane.

Cloister pressagent Dianne Running at her home in Omaha recovering from an apendectomy.

Joe Parnello Trio, displaced by the Black Orchild's foldo, plucked by the Cloister as house band.

Frank Pizani topping new bill at Club Hollywood, which will be featuring dixieland bands on Friday nights.

George Bernard Shaw Society here staging a week of readings during the Pan Am Games next month.

Two local niteries, Chez Paree and Boulevard Room of the Conrad Hilton, shuttered for part of the summer. Latter reopens Aug. 13 with new ice revue.

Louis Armstrong giving week of concerts at Tenthouse Theatre, with two slated for Saturday (1), advance sales auguring a house record for the engagement.

Ray Rayner of WBBM-TV featured in "Pajama Game" at Highland Park Music Theatre last week. Current is "Most Happy Fella" with Norman Atkins and Ginny Perlowin.

Scotland

By Gordon Irving

(*Glasgow: BEArsden* 5566)

"Say One For Me" (20th) notching good biz at La Scala, Glasgow.

Charles McDevitt rhythm group topping in vaude at Metropole, Glasgow.

"Some Came Running" (M-G) doing good summer biz at Regal, Glasgow.

"Rio Bravo" (WB) opening run at Regal and Coliseum theatres, Glasgow.

Jimmy Logan, Scot comedian, sponsoring flight in London-Paris airrace.

Kenneth McKellar, Scot singer, readying concert unit for annual fall trek to Canada.

"Bless The Bride," musical, preemed at Glasgow July 13 on Moss Empires' circuit.

James Burns now West of Scotland controller for Associated British Cinemas' group.

Empire vaudery, Glasgow, shuttering for first two weeks of August because of shortage of bills.

Roy Thomson, Scot tv boss, tossed reception at Edinburgh for Canadian delegates to British Medical Assn. confab.

Chalmers Wood signed Tudor Evans, concert and radio singer, for his "Cowal Carnival" summer show at Pavilion, Dunoon.

Hymie Zahl and Cyril Berlin, London tenpercenters, to Edinburgh for first-night of new Howard & Wyndham revue, "Five-Past Eight."

Kenneth McKellar searching for new chirper for his U.S.-Canada concert tour in fall. Sheila Nicholson, already pacted, now out for domestic reasons.

OBITUARIES

HAROLD (HAL) E. JANIS

Harold E. Janis, 52, veep and exec producer of Shellrick Corp., producing outfit of Sid Caesar's tv programs, died (22) of a heart attack at St. Vincent's Hospital, N.Y.

Janis had been with Caesar since 1950 when the two worked together on "Show of Shows." Previously Janis was a reporter of Latin-American affairs for the AP and also covered sports for INS. From 1934 to 1940 he was executive producer and director of news, sports and special events for WMCA, N.Y. indie.

During World War II he rose to the rank of colonel in the U.S. Army overseas. He also served with the Inter-American Defense Board and for two years after the war was with the U.S. Dept. of State Info Services in N. Y. and Washington. Janis went to NBC in 1950 as associate supervisor of production of "Show of Shows" headed up by Caesar and Imogene Coca, later stepping into the exec producers role.

He had also worked on numerous other programs including the Martha Raye show, the Bob Hope Show, Max Liebman productions, Jackie Gleason show and Martin and Lewis programs.

Janis attended Pennsylvania Military College and Columbia Univ. School of Journalism.

His wife and two children survive.

K. K. HANSEN

Kenneth K. Hansen, 54, former show business publicist who rose from army private to colonel and made the army his permanent career, died July 20 in Alexandria, Va. He was buried in Arlington Cemetery.

K. K. Hansen, as he was generally called, broke into theatrical publicity under the late Ben Serkowich at Balaban & Katz in Chicago. Later, in New York, he was teamed in the publicity shop of Hansen & (Ned R.) Williams in handling a log list of names, notably for the William Morris Agency and General Artists Corp. Ray Noble, Duke Ellington, Cab Calloway, Jack Teagarden, Mitchell Ayres were typical of the "list."

In Loving Memory
RUBEY COWAN
July 28, 1957

Though broadly known in show business, he was to live out the balance of his mature years with the military, for which he developed an affinity, and vice versa. He had a kidney condition which he successfully suppressed from army medicos as later he left unreported two broken ribs, sustained on the obstacle course, for fear it would mar his becoming a lieutenant.

Hansen's steady rise and decision to stay with the new life was a surprise to show business, although there have been others who elected the same course under different circumstances. Hansen's theatrical know-how and facility with words (he was a crack speech-writer) all proved grist to the armed forces' mills.

An active participant in the war, he sought action and got to Japan as Chief of Psychological Warfare. Of recent years, with chickens on his shoulders, he was (a) staff director of special projects and (b) a member of the Joint Chiefs of Staffs at the Pentagon.

His death followed earlier heart attacks. His wife survives.

FRANK G. PEDDIE

Frank Groves Peddie, 62, veteran actor of radio and television for the Canadian Broadcasting Corp., died July 20 in Toronto of a brain tumor. Born in Fifeshire, Scotland, where he studied law at the U. of Edinburgh, he served in World War I, was wounded and awarded the Military Cross. He later joined the police force in India and was appointed supervisor of the Punjab there. After four years in India, he was forced by malaria to come to Canada where he returned to his law studies and graduated from the U. of Toronto in 1924.

In 1927, Peddie was persuaded by the CBC to try radio acting; was a lawyer by day and an actor by night. In time, the latter became his main work and he starred in a number of radio-tv series, including 13 years as lead in "The Craigs" which he created and on which he was still active until his illness. He was also heard in such Canadian series as "Jake and the Kid," as Mr. Wardle in "The Pickwick Papers," and Lord Steyne in "Vanity Fair."

In legit, he played the role of Socrates in the play of that name, was a principal in the North American premiers of "Salad Days" and "The Glass Cage." For the latter, J. B. Priestley took him to London with the Toronto company in 1957.

Survived by his wife and two sons, David, story editor of the CBC tv department, and James who is playing with the Shakespearean Festival Theatre in Stratford, Ont.

GEORGE HUNT

George Hunt, 87, a legit manager and publicist for more than 60 years, died July 21 in Berkeley.

A native of Charles City, Ia., Hunt ran away from home when he was 12, got a job as waterboy for the elephants of a circus, was a teenage cowhand in the Rockies, worked as a printer's devil in Denver and in the 1890s worked under Colonel Rolls in New Orleans until heading to New York.

In N.Y. he learned the theatre business by acting as a scout for play broker Frank Sanger, soon afterward started taking Klaw & Erlanger shows on the road. He was a charter member of the original Friars Club, when George M. Cohan was abbott, and among shows he took on the road for long tours were "Parlor, Bedroom and Bath," with Florence Moore, and "So Long, Letty," with Charlotte Greenwood.

Around 1924 he settled in Boston where he operated his own advertising and publicity business for a decade, handling such personalities as Mary Garden, Sir Arthur Conan Doyle, Mary Pickford. The next decade he worked as ad-publicity man for the Boston Braves' ballclub and in 1944 moved to Los Angeles, where he remained until 1954 handling legit shows. He lived in San Diego a year and a half and in mid-1955 moved to the Frisco Bay area, settling in Berkeley but continuing to work at the Curran, Geary, Alcazar and Frisco Opera House. The last legit show he handled was the eight-week run of "Two for the Seesaw," which closed July 18 at the Geary.

Wife, son and daughter survive.

LON M. HUGHES

Lon M. Hughes, 56, who broadcast one of radio's earliest stock and bond shows, died in San Francisco July 22.

Hughes was assistant financial editor of the old San Francisco Bulletin when it was merged into the Call in 1929, then went to the Frisco edition of the Wall Street Journal and in 1932 became the Journal's city editor. At the same time, he began his daily financial show on the NBC network, a program which continued until he moved to the San Francisco Examiner as financial editor in 1938. He held the Examiner position until 1947, when he went into the public relations business for himself.

Two sons survive.

EVERETT STEVENS

Everett Stevens, pianist and composer, died in Washington July 19. More than 100 of his compositions, largely chamber music and piano pieces, many intended for children, were published. A Stevenson piano concerto was played by the National Symphony Orchestra in 1957. His numerous compositions for children included "Candy Cane Cakewalk," "Cinnamon Stick" and "Jo-Jo the Juggler." He was formerly on the faculty of Peabody Conservatory in Baltimore and taught music in Washington.

His mother survives.

GEORGE A. BAGGS

George A. Baggs, 53, secretary-treasurer of Westland Theatres, died July 20, 1959 in a Colorado Springs hospital. Before joining the theatre company 12 years ago, he was a Certified Public Accountant in Denver for 16 years. He was a past president of the Colorado State Society of Certified Public Accountants. Member of the El Paso Lodge No. 13 AF&AM and the Rocky Mountain Consistory No. 2.

Baggs is survived by his wife, Ruth, a son, Charles H. Baggs, a daughter Nancy Clara Baggs and a sister Mrs. Dan Santry, Jr., all of Colorado Springs.

FLORAN M. SHORTRIDGE

Floran M. Shortridge, 76, who operated the Shortridge booking agency in Des Moines for 15 years before retiring in 1955, died of a heart attack July 20 in Des Moines. In his earlier years he was a press representative in New York City where he was a charter member of the Friars Club.

He is survived by his wife, a daughter and granddaughter.

MORRIS E. FIERST

Morris E. Fierst, 48, tv show owner an packager, died of a heart attack in Pittsburgh July 20. Fierst produced "Pitt Parade," one of the earliest programs in Pittsburgh television. He was also founder of the original Pittsburgh Playhouse.

Surviving are his parents, a brother and two sisters.

JACK GELFAND

Jack Gelfand, 51, operator of Muse Theatre and Roller Bowl in Omaha, died of a heart ailment July 23 in Sioux City, Ia. Survived by wife, daughter, two brothers and sister.

William T. Ditcham, 78, a pioneer of radio, died July 22 in Britain. He carried out development work at the Marconi experimental wireless telephony station at Ballybunnion, Northern Ireland, after World War I which led finally to the establishment of the first regular broadcasting service in Britain.

Lionel G. Edel, who was a half-brother of Robert M. Rosenthal, former manager of Warner theatres in Albany and now a Baton Rouge, La., business man, and who was a son of the late Mrs. Rosa Rosenthal, of Albany, sister of Moe Mark, pioneer de luxe motion picture theatre builder-exhibitor, died in Albany July 24. Wife survives.

Phyllis Jackson, 61, once head of the drama department of the U. of Arizona, and author of two biographies, "Golden Footlights," story of actress Lotta Crabtree, and "Victorian Cinderella," the life of Harriet Beecher Stowe, died in Vernon, Ind., July 14. She also had several plays published.

Barney Michaels, 81, former owner-operator of the Grande Theatre, Grande Prairie, Alta., died recently. He was the first to introduce talkers to the northern Alberta district. Survived by two sons and two daughters.

George Norsworthy, 59, founder of a non-denonimational radio religious program, died in Tyler, Tex. after a brief illness on July 19. His show was called "Chapel of the Air."

Ginny Powell Raeburn, wife of orchestra leader Boyd Raeburn, died July 25 in Nassau, Bahamas. Known professionally as Ginny Powell, she sang with the Harry James and Raeburn bands.

Frank A. Hayner, 74, retired employee of the B. F. Keith theatre circuit, with which he was associated for 30 years, died July 19 in Nashua, N. H.

Father, 70, of A. Carl Rigrod, vicepresident, director of radio-tv for Donahue & Coe, ad agency, died July 25 in Newark, N. J.

Wife, 45, of Reville Kniffin, 20th-Fox branch manager in Denver, died in that city July 20.

Lester E. Stevens, 70, personnel manager of the Los Angeles Philharmonic, died in L. A. July 20. Wife survives.

Frank Oglesby, 75, voice teacher, singer, composer and organist, died July 16 in Philadelphia.

Greenwich Village

Continued from page 2

about 8,000 listeners. In event of rain everyone scoots cross-street into the Judson Memorial Church where concert continues. Cooperation is the essence. Music stands, for instance, are loaned by Greenwich House. There is help from the Dept. of Parks. City-owned WNYC provides sound equipment, also broadcasts. But the concerts are possible because of donations. West Side Savings Bank underwrites first concert this season. One Village citizen paid for the music shell, an artist is sponsor for two concerts. The Musicians' Recording Fund helps.

Greenwich Village boasts about these highbrow park concerts: (a) they are uncompromising in repertory; (b) the Bohemian audiences are well-behaved unlike some of the weirdos who congregate in Central Park when music or the Bard is dispensed; (c) the concerts are free, but they are paid for by neighborhood pride.

Again quoting an enthusiast: "I know that nowadays all over the country you can gently push aside the bushes and find a music or arts festival going on, but this August trick in Washington Square is genuine chamber music and you've got to be a true music-lover to go for that."

For the inaugural Monday (3) David Amram has composed a "Fanfare for Washington Square" which will be played by three trumpeters atop the arch.

Mort Nathanson

Continued from page 21

tivity to them greater than ever abroad since the war, a unifying force can create positive results, both in terms of activities and in the channelling of ideas.

It's considered logical that Nathanson will also concern himself with hypoing the flow of publicity from productions by UA's independents when they location abroad.

In the past at UA, as at the other distribs, liaison between the foreign and domestic divisions on the promotional level has been haphazard, though—from time to time —efforts at achieving an overall point-of-view have been made. Now, via Nathanson, a permanent contact point is being established to coordinate campaigns, special events and the production of material for the worldwide audience. Nathanson's appointment doesn't change the status of Francis Winnikus, UA's European publicity coordinator.

Nathanson started in the business in 1928, as an office boy for the Keith-Albee-Orpheum circuit. Eventually, he became a press-agent doing publicity for RKO Pictures in 1932 and later handling Katharine Cornell. He also tubthumbed for the late Mike Todd on several shows. From the legit field, he segued into films via Samuel Goldwyn whom he repped in the east as publicity director. He then joined Liberty Films, went to Paramount as publicity director and finally, in 1952, joined United Artists as publicity manager.

Miss.' Eastland

Continued from page 1

authored with Sen. Estes Kefauver (D-Tenn.) and others a Constitutional amendment (requiring two-thirds of states to endorse it) designed to overturn the Court's ruling. He said hearings on the proposal would get underway "in the very near future."

"I urge every religious organization, every civic and fraternal organization, every group, and every individual who stands for morality and decency to protest this decision, and to support this proposed Constitutional amendment.

"Let the Supreme Court hear and know the voice and will of the people in no uncertain terms. Not even the Supreme Court of the United States, with all its power and all its self-complacency, can stand forever against the expressed will of the people of this nation.

Art's Lost Bottom

Continued from page

larger outfits are openly admitting that they're veering to where the bigger money is and that, today, they're less interested in offbeat "art" and more in formula appeal that can deliver the gross.

Some vets, like Arthur L. Mayer, say this isn't anything new and that it's just been forgotten over all the publicity for Brigitte Bardot, which has paid off.

Dilemma comes in where nobody can foretell what's going to draw. While Janus' "Seventh Seal" had rough going in the U. S. (it'll end up with about $35,000), its subsequent Ingmar Bergman film, "Wild Strawberries," is behaving like an art house hit. Yet "Seal" got hefty plugging from the important N. Y. Times while "Strawberries" didn't have that advantage.

Quite a lineup of other imports, which at one time might have made some noise at the b.o., aren't doing the business any more today. Their distributors are generally encouraged to invest in the dubbing cost by way of tapping the commercial market.

Off-B'way

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the Equity Library Theatre productions.

Most of the straight plays produced off-Broadway during '58-'59 are figured to involve investments of $8,000-$15,000. Some shows, however, were budgeted at less than $8,000 and others at more than $15,000. Musicals went as high as $25,000. A sampling of the capitalization on some of the off-Broadway entries, as reflected in published limited partnership setups, is as follows:

"Buffalo Skinner," $13,500; the current Shaw Festival at the Provincetown Playhouse, $10,000, with provision for 15% overcall; "Chaparral," $15,000; "Chic," $17,000; "Come Play With Me," $20,000 and believed to have raised additional financing; "Cock-a-Doodle Dandy," $20,000; "Deathwatch," $3,500; "Diversions," $7,500; "Failures," $11,000; "Fallout," $22,000; "Foenix in Choir," $10,000; "Golden Six," $20,000; "Heloise," $12,500; and "Innocents," $15,500.

Also, "Man Who Never Died," $18,000 and understood to have lost substantially more than that; "Time of the Cuckoo" and "Clearing in the Woods," a combined $18,000; "Leave It To Jane," $14,000; "Look Back in Anger," $6,000; "Lysistrata," $17,000; "Mistresses and Maidens," $10,000; "Of Mice and Men," $15,000; "Ole," $15,000; "On the Town," $25,000; "She Shall Have Music," $18,000; "Triad," $20,000; "Waiting for Godot," $4,500; "Waltz of the Toreadors," $8,000 and the one-man show, "Mark Twain Tonight," $9,000.

Tokyo 'Me-Too'

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couldn't see why it should not it'd probably be held in the fall of 1960. Spring, i.e. cherry blossom time, would be preferable, he felt, but it'd also conflict with Cannes. The Japanese never had an international festival in Tokyo even though they've been the sparkplug for the Southeast Asia film fest.

The Japanese are sending a film to the Moscow film festival in August. Takamura said he was hopeful that Shochiku's "No Greater Love" would be selected.

MARRIAGES

Diane Davis to Humphrey Fisher, London, July 22. Bride is an air hostess; he's a BBC-TV producer.

Joan Brown to David Flatau, London, July 20. She is a member of the Granadiers tele singing group.

Janell Jensen to Jan Schultz, July 11, Chicago. Groom is in central division sales dept. of NBC-TV.

Joan Darby to Bill Diehl, June 26, New York. She's a dancer; he's a singer.

Kathi Norris to Richard Guiterman, July 26, New York. She's hostess of NBC-TV's "True Story."

BIRTHS

Mr. and Mrs. Rolf Stroth, girl, their second daughter, July 23, New York. Mother is Hazel Guild, VARIETY correspondent in Frankfurt, Germany; father is a w.k. German attorney who represents several American film companies abroad.

Mr. and Mrs. Vic Nelson, son, July 5, Chicago. Father is with NBC-TV central division sales there.

Mr. and Mrs. Dennis Cross, twin daughters, Encino, Calif., July 14. Father's an actor.

Mr. and Mrs. Gene Dutil, daughter, July 21, Ann Arbor, Mich. Mother is daughter of Larry Wolters, veteran radio-tv critic of the Chicago Tribune.

Mr. and Mrs. Art D'Lugoff, son, New York, July 15. Father is owner of N.Y.'s Village Gate and concert impresario.

Mr. and Mrs. Robert Smith, son, Encino, Cal., July 23. Mother is daughter of producer Albert Zugsmith.

Mr. and Mrs. Lewis Perkiss, son, July 20, New York. Mother is an executive with ANTA; father is a theatrical attorney.

Mr. and Mrs. Robert I. Myerson, son, July 20, New York. Mother is actress-singer Paula Wayne; father is staff stage manager for CBS-TV and a freelance film writer-director.

Mr. and Mrs. Stanley Romaine, daughter, July 20, New York. Mother is legit-tv actress Shirley Blanc.

To My Friends and Fans
from Coast to Coast
Thanks for your Constant Loyalty

1959

January	CHASE HOTEL *St. Louis, Missouri*
	MUEHLEBACH HOTEL *Kansas City, Missouri*
February	TROPICANA HOTEL *Las Vegas, Nevada,*
March 4	SUBJECT ON RALPH EDWARDS THIS IS YOUR LIFE
March	HARRAH'S CLUB *Lake Tahoe, Nevada*
April	C'EST BON RESTAURANT *Knoxville, Tenn.*
	HENRY GRADY HOTEL *Atlanta, Ga.*
May & June	FLAMINGO HOTEL *Las Vegas, Nevada*
July	EMPIRE ROOM—PALMER HOUSE *Chicago, Illinois*
	IROQUOIS AMPHITHEATRE *Louisville, Kentucky*
August 4	*Opening* MOULIN ROUGE *Hollywood, California*
October 20	SHOREHAM HOTEL *Washington, D. C.*

1959— *Return engagements*

BEVERLY HILLS COUNTRY CLUB
Newport, Kentucky

HORIZON ROOM
GREATER PITTSBURGH AIRPORT
Pittsburgh, Pa.

TROPICANA HOTEL
Las Vegas, Nevada

Ted Lewis

Under the Direction of
MUSIC CORPORATION OF AMERICA

Public Relations
MARVIN KOHN

Personal Manager
ADAH LEWIS